



# **Ex-post Evaluation of the 2016 European Capitals of Culture**

*Final Report  
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# **Ex-post Evaluation of the 2016 European Capitals of Culture**

***Final Report***

**A study prepared for the European Commission by  
Ecorys and the Centre for Strategy and Evaluation  
Services (CSES)**

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## Executive Summary

### Introduction

The European Capital of Culture (ECoC) is a European Union Action to safeguard and promote the diversity of cultures in Europe, highlight the common features they share and foster the contribution of culture to the long-term development of cities. It consists of a title awarded each year to two cities in different EU Member States, who are selected through a two-stage open application process in each country. The designated cities implement a year-long cultural programme of European dimension and involving local citizens. The 2016 title-holders were designated in 2011 under the terms of Decision 1622/2006/EC of the European Parliament and of the Council. In 2014, a new legal basis for the ECoC was introduced through Decision 445/2014/EU, which will apply to title-holders from 2020 onwards.

This final report presents the findings of the ex-post evaluation of the ECoC Action for 2016, which was undertaken by Ecorys and the Centre for Strategy and Evaluation Services (CSES). The evaluation focussed on the two 2016 hosts: San Sebastián (Spain) and Wrocław (Poland). It assessed the ways in which each city implemented their ECoC and the effects that have resulted. The report explains how San Sebastián and Wrocław developed their application, designed their cultural programmes and organised themselves to deliver their activities. The report also focusses on the benefits of hosting the title, as well as on legacy and lessons learned.

This evaluation is designed to satisfy the requirement of Decision 1622/2006/EC for an "external and independent evaluation of the results of the European Capital of Culture event of the previous year". Although each city has kept in regular contact with the Commission including through the provision of monitoring reports, the evaluation will help establish a more detailed understanding of the lifecycle of the ECoC, from its early inception through to its sustainability and legacy. In particular, the evaluation provides an opportunity to look back at the previous year in order to highlight lessons and recommendations based on the experiences of the host cities.

In order for results to be comparable with previous evaluations, the methodology follows a consistent approach for evidence gathering and analysis. Primary data sources include interviews conducted during two visits to each city and by telephone. An online project survey was carried out in Wrocław while analysis was undertaken from an existing project survey in San Sebastián. Interviews have gathered a variety of perspectives on each ECoC, including those of the management teams, decision-makers at local and national level, key cultural operators, partners involved in the delivery of ECoC and a sample of organisations participating in projects. Secondary data sources include the 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.

## San Sebastián

San Sebastián or Donostia in Euskara (Basque language) is located in the Basque Autonomous Community in Spain. The city is situated in Northern Spain, 20 km from the French border. San Sebastián is a modern and cosmopolitan city, focused around tourism and commercial activities. The Gross Domestic Product (GDP) of Basque Country region constitutes 6.1% of the total for Spain. In 2015, San Sebastián had an unemployment level of 10.6% which was significantly below the national average of 20.8%.

For over 50 years, San Sebastián and the Basque region as a whole have been affected by the terrorist attacks of ETA (in Euskara: Euskadi Ta Askatasuna, Basque Homeland and Freedom). ETA was created in 1959 as a group for the promotion of Basque Culture and later developed as a paramilitary group with the objective of gaining independence for the Basque Country. This aspect of the city's history became a fundamental part of the ECoC bid and programme overall and is where some of the themes and projects were focussed.

Prior to the ECoC, the cultural scene of the city was extremely strong and its cultural infrastructure and cultural offer was one of the most advanced in Spain as well as in Europe as a whole- particularly for a city of less than 200,000 inhabitants. Although it is difficult to 'count' the number of cultural projects taking place in the city on a 'non ECoC' year, there is estimated to be between 1,000-1,500 cultural activities (i.e. performances, exhibitions etc.) annually with well over 1 million visitors per year coming to the city.

The managing authority of the ECoC competition in Spain was the Ministry of Culture. A record number of 15 cities submitted applications within the fixed deadline (12 July 2010): Alcalá de Henares, Burgos, Cáceres, Córdoba, Cuenca, Donostia-San Sebastián, Las Palmas de Gran Canaria, Málaga, Murcia, Oviedo, Pamplona, Santander, Segovia, Tarragona and Zaragoza.

The ECoC application was built around the cultural programme helping to overcome the past violence and stimulate a culture of 'coexistence' which recognises that although the city and its communities has its differences, culture can be a way of helping breakdown and understanding them. The San Sebastián delegation developing and presenting the original application included Barbara Durkhop, widow of Enrique Casas, killed by ETA in 1984, and former member of the European Parliament.

A key issue affecting the development phase of the ECoC in San Sebastián was local political changes that happened between 2011, 2015 and 2016 (the former for local and province elections and the latter for the Basque Government and Spanish Government) i.e. when the city was preparing its bid and plans for ECoC. Changes at the Town Hall and Regional Government of Gipuzkoa meant that the city had changes to its Mayor and political backing which, although they did not have a fundamental effect on the direction of the ECoC, did see politicians getting more involved in the work and direction of the programme.

The city of San Sebastián was the main driver behind the initial ECoC bid, although the regional government were also very much involved in the initial discussions and the eventual bid. The three public administrations of the Basque Country (Municipality Council, Territorial Administration and the Basque Government) came together to form a 'consortium' that ensured a joint ownership of key decisions (linked to priorities, themes and major projects).

The main focus of the Governance arrangements was the Foundation that was specifically set up to design, deliver and manage the entire ECoC programme. This was an arm's length organisation that was partly set up to ensure a quick and 'flexible' response to various issues and be largely free of political influence. This foundation was effectively at the heart of the ECoC and was responsible for all its financial, marketing, communication and cultural work on a day to day basis.

The total planned budget for the ECoC as set out in San Sebastián's original bid was €89 million. The actual budget during 2016 was €49.6 million, which was 44% less than planned. The main reasons for the difference between the planned and actual income were highlighted as very tight pressure on public sector budgets, political pressure to prioritise budgets on other city issues and a lack of capacity to seek out private sector funding coupled with poor economic conditions.

The cultural programme for San Sebastián's ECoC was bolder in its themes and subject areas compared to other ECoC. Many of the main themes found in the cultural programme relate to difficult and challenging issues including violence, terrorism and political difficulties with its main strapline in the bid book being 'Culture to overcome violence'. The tone and subjects of the ECoC literature provided a clear emphasis on using the year as a vehicle to overcome some of the historic difficulties facing the city and the wider Basque Country. Although there were, of course, many aspects of the cultural programme that are found in other ECoC (including festivals, music concerts and performance art) some of the underlying themes of the programme can be seen as being genuinely unique.

The cultural programme was based on two concepts: "Co-existence" and "The City" which linked to new ways of dealing with issues that were important to Basque society. Coexistence related to the three ECoC "lighthouses of change" with the objective of sustainable cooperation. The City looked to reach this objective with the use of five quays which worked transversally with the lighthouses. The programme included 93 projects linked to the three lighthouses:

Lighthouse of Peace was a relevant topic for the Basque country, which faced decades of terrorism. In addition, this topic was particularly relevant in the European context where the question of integration and coexistence is becoming more and more relevant. Thus, the concept of the lighthouse of peace was to support new forms of governance, promoting and improving dignity and human rights.

Lighthouse of Life presented the concept of human existence, being a member of society and a part of the environment, thus this path included topics like health, work and the environment. One focus was to allow citizens to reflect on how they are in relation with each other and the environment.

Lighthouse of Voices was seen as a way to reach coexistence between people; thus, effective communication was a virtual mechanism which enabled people from different societies to interact among themselves. This lighthouse was primarily for activities related to communication with each other (i.e. 'voices') and therefore the main difference in emphasis from the Peace lighthouse was around the importance of talking and working with one another. Communication was through culture and included art expression, such as music, literature and visual art as they are one of the ingredients for a more pluralistic society. It represented the concept of cultural and linguistic minorities, a topic particularly relevant for the Basque Country.

The 'Peace Treaty' project shows the 'co-existence' theme of the overall ECoC well and was focussed on the overall idea of peace. With an international aspect, Peace Treaty involved a series of exhibitions, contemporary artistic productions, publications, seminars and conferences on the representation of peace in the history of art, culture and law. It therefore used peace as the main theme and used culture to communicate moments of Western Society that included peace treaties that configured to Basque Society. Part of this looked at reasons why peace is important, the reasons why peace does not exist and the challenges of not having peace. The various activities under this programme were partly arranged into nine themes that link to peace treaties, these being territory, history, emblems, military, the dead, populations, economy, weapons and treaties.

Alongside the main concept of coexistence and the city and its citizens, the ECoC in San Sebastián ran the project, "Waves of Energies" which gave local individuals and non-profit organisations the opportunity to present their cultural project for development grants. In 2015/16, the waves of energy financed 66 projects (60 grants of €2,000 and six of €20,000). Waves of Energies focussed on giving some influence on the programme to the city's population and helping ensure that local people were able to enjoy and benefit from the culture that they wanted to see.

The "quays" worked as transversal lines allowing a more in-depth view on the cultural activities that were proposed by the three lighthouses. They were five methodologies – in the fields of sustainability of linguistic diversity, critical thought through contemporary art, citizens' engagement, connection between culture and technology, and the development of interactive situations in cultural spaces –which were meant to help each project to achieve their own objectives.

In total 3,475 activities that took place in the ECoC 2016 year in the city which was around 2,000 more than a 'non ECoC year'. The cultural programme was varied in its activities with theatrical activities making up 33% of the programme, musical activities 25%, audio visual 20%, literacy 7% of activities and the remainder being a mix of other forms of art (i.e. visual).

During the delivery phase, there were a range of themes and projects that encapsulated a European dimension and which showed the effort the ECoC made to involve and promote other European cultures, artists and subjects. At programme level, the European dimension came in the form of three key themes that were chosen in the programme for their European resonance: multilingualism, cohabitation and migration. A good project level example of this was Europa Transit which was a

travelling “embassy” of the ECoC which visited ten European cities that had lived through wars and conflicts. The work acted as a spotlight to share how people overcome conflicts and find mutual understanding with people who have lived through a similar history. The project also included a “pan-European Mashup” which presented stories, pictures and videos from the locals of the places visited on topics such as discrimination, injustice, solidarity, dignity and fear.

The delivery of the ECoC programme did not generally have a significant impact overall on the cultural capacity of the city - particularly because the city already had a very well established and successful cultural offer. In addition, many of the ECoC projects and activities that took place were small and sometimes intimate with very few high-profile or ‘big hitting’ projects. Although the smaller performances, exhibitions and other activities would have all built capacity and strengthened those who delivered them, their size meant that they did not always ‘stretch’ or advance capacity and skills in any meaningful way. For example, although various art exhibitions that took place at the Arteko and Kur Art galleries were new or different to a ‘non-ECoC’ year, the scale was generally the same, meaning the capacity of those working in the galleries was not particularly strengthened. In other ECoC evaluations, the ECoC year had tended to ‘scale up’ the existing work of cultural operators in terms of, for instance, the size of productions, the level of international cooperation or the number of audiences they played to, which tended not to be the case in San Sebastián for those projects taking part in the evaluation. Interviews as part of the European evaluation with project managers tended to back this up. The project managers were all generally very positive about their ‘ECoC experience’ and all were generally happy how their organisation had benefitted financially and logically from running a project, but none felt there was a clear increase in their capacity and skills as a consequence.

The main finding of the evaluation in terms of legacy and sustainability is that the legacy planning of the ECoC in San Sebastián has been generally limited. Although legacy was part of the mindset of those who originally designed the programme and also (briefly) mentioned in the bid-book, there is a lack of a clear and formal strategy to help plan or maximise the longer-term impacts and benefits of the ECoC programme beyond 2016. When the interviews from the European evaluation took place in March 2017 there was still no legacy or succession plan in place to help steer activities post-2016. This means any work to carry on ECoC activities is generally happening in a more ad-hoc and unstructured way at project level rather than because of the existence of a formal programme level strategy.

The ECoC in San Sebastián was different in many ways from other ECoC. Although each programme has its own unique identity and approach, San Sebastián used its ECoC status to help the city overcome many of its past difficulties as opposed to simply being about putting on a cultural programme to entertain local and international audiences or promote the city. Its themes were deep and meaningful and it was brave for the city to ‘pitch’ itself to both the selection panel and the European Commission on the back of themes connected with violence and terrorism. Of course, other past ECoC have also used culture to tackle various issues facing the city

including unemployment, inequality, poverty or even dark sides of their histories, but San Sebastián’s bold approach to use culture as a vehicle for healing does need to be applauded. If the city had simply put on a cultural programme that avoided its unique and troubled past, then nearly all stakeholders felt that this would have been a wasted opportunity. This is particularly true because the city, both prior to and after the ECoC year already has a very large and impressive cultural scene that the ECoC neither wanted to complete with nor simply add to. The cultural ‘footprint’ of the city is vast and even something as big as an ECoC would be lost if it had simply added more of the same type of culture aimed at the same type of audience.

In many ways, although the ECoC was a cultural programme, its goals, results and focus were more social and political than cultural. This means its activities and results need to be viewed with this context in mind. Linked to this, some of the results and impacts of the programme are relatively difficult to measure and articulate. Presenting results linked to audience figures, cultural capacity and tourism figures is relatively straightforward, whereas describing how a cultural activity has helped communities coexist is more of a challenge.

## **Wrocław**

Wrocław is Poland’s fourth-largest city and is situated on the river Oder in the historic region of Silesia, in the South-West of Poland, not far from the Czech Republic. It is the capital of the Lower Silesian Voivodeship, and spans an area of 300 km<sup>2</sup> with a population of 636,000 inhabitants. The city has had an eventful history, changing hands between Bohemia, Poland, Hungary, Austria, Prussia, Germany and modern-day Poland. Until the Second World War, the city was known as “Breslau” and was part of Germany. After the war, the city became part of Poland under the terms of the Potsdam Agreement. Most of the remaining German population of 190,000 fled or were forcibly removed, to be replaced by ethnic Poles, most of whom were resettled from parts of eastern Poland that were incorporated into the Soviet Union. At that point, the city was (re-)named “Wrocław”. During the communist period (1945-89), Wrocław became one of the centres of opposition to the communist regime. Since the end of the communist period, Wrocław has developed a reputation as one of the most liberal cities in Poland, embracing public and street art

Wrocław’s varied history has given it a rich architectural heritage, including Silesian Gothic and Baroque but also Modernism, as expressed by the Centennial Hall which is a UNESCO World Heritage Site. The city also has a rich cultural life and hosts an Academy of the Fine Arts, a University of Music, and an Academy for the Dramatic Arts. Of particular importance is the Witold Lutosławski National Forum of Music (NFM), which features a concert hall with 1800 seats and three chamber halls (from 250 to 450 seats) that opened in September 2015.

Wrocław’s ECoC application emerged from the wider strategy of the City of Wrocław, which emphasised the potential for urban development be supported by investments in cultural and sporting events and infrastructure and has been steered by the Mayor of Wrocław since 2002. The ECoC application stated “Metamorphoses of Culture” as its

overall concept and as a metaphor for the historical transformation of the city, i.e. the upheaval at the end of the Second World War when the German population was replaced by the ancestors of today's inhabitants (many of whom were forcibly relocated to Wrocław). It also served as a metaphor for contemporary processes of cultural and social change, including globalisation, immigration, EU enlargement and the growing role of digital communications.

The Wrocław2016 application presented the city as a 'space for beauty', reflecting a broad understanding of culture and its role along with beauty in the life of the city and the multicultural character of Wrocław. Other aspects included in the bid were animal rights and ecology. Responsibility for the organisation of the ECoC was entrusted to "IMPART 2016 Festival Office" ("Impart"), a new cultural institution of Wrocław Municipality formed from the merger of "Wrocław 2016" – the institution responsible for preparing the application for the title – with "IMPART Art Centre" – a cultural management institution with production resources. Impart was responsible for the overall organisation and coordination of the ECoC programme and acted as the main contact point. Impart also managed the ECoC logo, developed promotional and marketing campaigns and managed funds coming from the Wrocław municipality and managed the most important sponsorship agreements.

The leadership of the ECoC was entrusted to a Director-General, whilst the main responsibility for developing the cultural programme was entrusted to a newly-created Board of Curators. The Curators were all experienced and recognised operators in their artistic disciplines. Some were already based in Wrocław, whilst others came from elsewhere in Poland or from other countries. The consensus amongst the stakeholders interviewed was that the Board of Curators operated effectively, despite being appointed at a relatively late stage in the development phase. They were given the opportunity to develop their sub-programmes as they wished and enjoyed artistic independence and freedom from political interference. The consensus amongst the stakeholders was also that Impart had proved effective in its management of the ECoC.

The eventual operating income of Wrocław2016 was €86.4m, of which €34.4m (40%) was provided by the City of Wrocław and €31.7m (€37%) by the National Government. Around €5.7m was received from corporate sponsors, including the main sponsor KGHM, the Polish multinational corporation specialising in copper and silver production. KGHM and three other private companies were admitted into a 'Brand Club' as sponsors. Some other sponsors also provided financing directly to the projects. Additional funding in-kind was received, including the use of a fleet of cars, lighting equipment and other services. The EU-funded Melina Mercouri Prize of €1.5 million was used to support legacy projects. In addition, funding from the ERDF supported the creation or renovation of cultural institutions in Wrocław, including the new venue of the National Music Forum.

Overall, the programme comprised 425 projects totalling around 2,000 artistic events, including festivals, concerts, performances, screenings, happenings, and events in urban spaces. The programme was divided into eight artistic domains, each led by a curator and featuring events and projects: architecture, film, literature, music, opera,

performance, theatre, visual arts. Several themes of European significance were presented and explored by the cultural programme, such as Polish-German reconciliation, cultures from different European countries and review of trends emerging in the work of young artists from across Europe. A particularly important theme was that of "Migrations and Metamorphoses", which focused on the cultural effects of the population transfer that took place in the city at the end of World War Two but also on the modern phenomenon of migration into and across Europe. Wrocław2016 also featured numerous collaborations with cultural operators from other European countries and elsewhere in the world with two-thirds of projects having an international link. There was a concerted effort to attract and engage European and international audiences via the communication and marketing activities. Events were also organised in other countries, such as a major exhibition on "The Wild West. A History of Wrocław's Avant-Garde" in Warsaw, as well as Bochum (Germany), Budapest (Hungary), Kosice (Slovakia) and Zagreb (Croatia).

As well as attracting the interest of European audiences, some effort was made to engage the many societies and artistic groups associated with the various ethnic groups living in Wrocław and to open up the spaces of Wrocław for the presentation of their cultures. There was also an intention to involve "foreigners in the city", particularly those that do not speak Polish, for example, through "Polish Cinema for Beginners" - a series of screenings with English subtitles targeted at foreigners living in Wrocław. There were numerous projects and events that enabled citizens to participate as creators and performers. For example, the "Backyard Door" project initiated creative collaborations between artists, local residents, property owners and other local institutions, which developed artistic installations or organised cultural events in the often neglected "backyards" between tenement buildings and apartment blocks in the city. Wrocław also engaged several experts to prepare studies and materials to ensure that the cultural programme reflected the culture and heritage of the city. The cultural programme thus included various projects to promote local cultural operators, particularly young artists and performers. Most notably, the "MikroGRANTY" (Microgrants programme) provided 115 grants of up to 5,000 zloty (about €1,175) for individuals, informal groups, NGOs, home-owner associations, social co-operatives, church institutions, religious organisations and other similar groups to implement their own cultural activities.

Overall, Wrocław2016 presented a cultural programme during the title-year that was more extensive, more innovative and more European in nature compared to the city's cultural "baseline" offering in previous years. While some events and festivals within the cultural programme represented the continuation of activities established before 2016, much of the programme was new for the title-year. For example, the Theatre Olympics, which would not have taken place without the support offered by the ECoC. It also greatly enhanced the cultural impact arising from the (re)opening of several new (or improved) venues in the city. Most notably, the ECoC helped raised awareness of the opening of the new NFM concert hall and contributed to the NFM's considerable success in attracting audiences in its first full year of operation. Wrocław2016 also took culture out of the main venues in the city centre and "spread" it around many other, often new or unusual locations. Of most significance from this point of view was

the Flow Quartet, including “Bridge Builders” which used 26 bridges as venues for exhibitions and performances, as well as the opening event that attracted thousands of people to the city centre and “Flow” which used the rivers and riverbanks in a more extensive way than ever before. Wrocław2016 greatly increased the audiences for culture in the city during the title-year with total audiences of about 5.2m people. More than 170,000 people participated in projects, of which 50,000 children and young people.

Cultural organisations responding to the project survey were generally positive about the impact of the ECoC on the city’s cultural capacity, although some stakeholders reported that more could have been done to involve local cultural operators in the ECoC and thus build long-term capacity. However, two-thirds of organisations reported that their ECoC project had strengthened their capacity to undertake cultural events and the majority of projects reported that they will maintain the co-operation with their Polish and international partners. A survey by the University of Wrocław found that cultural and creative firms consider that Wrocław can now better be described as booming, having a unique identity, young, European, open to new ideas, cultural, creative, modern, tolerant and having a climate favourable to entrepreneurship. There was a considerable increase in coverage by the international media in the run-up to and during 2016 and Wrocław was recognised by Trip Advisor as “Best Destination on the Rise in 2016”. According to research undertaken on behalf of the City of Wrocław, around 5 million tourists visited Wrocław in 2016, of which 1.6m came from other countries. Data from the Central Statistical Office of Poland shows that 2016 was a year of growth in tourist stays in Wrocław, which built on two years of very high growth in 2014 and 2015. The same data shows that an extra 50,000 international tourists stayed in Wrocław’s hotels in 2016 compared to 2015.

Looking ahead, a good number of activities will continue, e.g. the residency programme, micro-grants and there are plans for new activities. In line with the strategy of the City of Wrocław attention will turn to other major events taking place in the city, notably the World Games 2017, and Wrocław is also bidding to be a future European Green Capital. Impart will continue to play a key role in co-ordinating cultural activities in the city, as well as in implementing specific projects and many of the key staff members remain in post. Discussions between Impart, the City of Wrocław and other stakeholders are taking place around a renewed long-term strategy for cultural development in the city.

Overall, Wrocław2016 has demonstrated the importance for an ECoC of having strong and independent artistic direction (by Impart and the Curator) together with strong political leadership, in this case offered by the Mayor. Wrocław2016 also owes much of its success to the fact that the ECoC was part of a wider strategy for development, which encompassed investments in cultural and urban infrastructure, as well as other major events and efforts to develop tourism. From the experience of Wrocław2016, a number of lessons can be drawn, including the need to secure financial commitments from the National Government at an early stage, the time and effort needed to engage local citizens in the creative process and the need to develop an evaluation strategy at

an early stage, which can establish a strong baseline situation and observe and record the "story" of the ECoC as it unfolds.

## Conclusions

**Relevance:** the experience of 2016 shows that the ECoC Action remains highly relevant to the objective of safeguarding and promoting the diversity of cultures in Europe, highlighting the common features they share and fostering the contribution of culture to the long-term development of cities. Both the 2016 title-holders implemented cultural programmes consistent with the EU Treaty and in particular Article 167. The ECoC Action is also consistent with other EU policy, as the benefits spread into economic and social development within an urban context.

**Efficiency:** Overall, the ECoC remains a highly efficient EU Action, providing high benefits for relatively little EU investment. The total funding invested in the ECoC dwarfs the EU-funded Melina Mercouri Prize which represents only a few percent of the total cost. The possibility of securing the title typically stimulates cities to invest more in their cultural offer than they would in the absence of the ECoC – both in terms of infrastructure and expenditure on cultural events and operations.

**Effectiveness:** Ultimately, the effectiveness of the ECoC can only be determined in the long-run. However, both cities have proved successful in fulfilling the short-term objectives, most notably the implementation of extensive, innovative cultural programmes with a European dimension and involving citizens. Both used the ECoC effectively to explore and articulate themes of local interest but with a European resonance, for example: migration and population transfer in Wrocław; and the aftermath of terrorism in San Sebastián. Both also engaged their citizens in culture more extensively than previously and in new ways. Wrocław also proved particularly successful at attracting international visitors in 2016.

**Sustainability:** The 2016 ECoC offer different potential for the sustainability of their activities and of improved cultural governance. As with all ECoC, the cultural programme in the title-year is intended to be a one-off and not all activities will be sustained. There are though, instances of specific activities continuing and thus the ongoing cultural offer of each city will be greater than would have been the case in the absence of the ECoC. However, legacy planning is much developed and co-ordinated in Wrocław and thus offers greater potential for the long-term sustainability of the impacts of the ECoC than is the case in San Sebastián.

## Recommendations for the EU institutions

### Recommendations carried forward from 2015

1 Given their success in 2015 and 2016 and in previous years, the ECoC Action should be continued in line with Decisions 1622/2006/EC and Decision No 445/2014/EU.

2 In order to assist the evaluation of impacts:

- The ECoC application form should be revised to require applicants to state how they will gather and analyse "big data" relating to their cultural programmes; and

- The guidance given to the cities regarding evaluation should encourage designated cities to state how they will gather and analyse “big data” relating to their cultural programmes.

3 The informal support provided by the monitoring panel during the development phase should be continued, including the visits to the designated cities.

#### **New recommendations new for 2016**

4 The two progress and monitoring reports submitted by ECoC during the development phase should be required to give explicit consideration to the issues covered by the selection criteria set out in the 2014 Decision.

5 At the two monitoring points, the Commission should review the cities' proposals for monitoring and evaluation. In giving feedback, the Commission should encourage the cities to undertake monitoring and evaluation activities that can inform evaluation activities at EU level, e.g. by providing information against common indicators or by considering issues covered by the selection criteria in the 2014 Decision.

## 1.0 Introduction

### 1.1 Purpose of the report

This final report presents the findings of the ex-post evaluation of the European Capitals of Culture (ECoC) Action for 2016 undertaken by Ecorys and the Centre for Strategy and Evaluation Services (CSES).

The two 2016 ECoC cities were San Sebastián in Spain and Wrocław in Poland. The evaluation has focussed on how these two cities developed their application and cultural programme, how they delivered their ECoC year, the benefits and impacts that were gained and any legacy issues they experienced. The evaluation and this report also highlight what the cities actually delivered over 2016 and describe the themes and priorities as well as key projects that made up their ECoC cultural programme. Finally, the evaluation also puts forward conclusions, recommendations and lessons for future ECoC title-holders and applicants as well as EU institutions to learn from.

This report starts with an introduction explaining the aims and methodology of the evaluation and a brief policy history and context of the ECoC. It is then followed by a chapter each for San Sebastián and Wrocław which sets out the main findings and observations of the evaluation for each of the 2016 host cities. It concludes with overall findings and recommendations.

### 1.2 The European Capital of Culture Action

#### 1.2.1 Objectives of the ECoC Action

The overall objectives of the ECoC Action is to:

'Safeguard and promote the diversity of cultures in Europe, highlight the common features they share, and foster the contribution of culture to the long-term development of cities'.

In achieving this objective, the ECoC Action is interested in helping host cities to enhance the range, diversity and European dimension of their cultural offer, widen participation in culture among residents and strengthen the capacity of the cultural sector. The ECoC also aims to raise the international profile of host cities and help promote and celebrate different European cultures. The ECoC therefore aims to do more than 'put on a year of culture' and the benefits of hosting the year reach further than those directly associated with culture.

In evaluating the 2016 ECoC Action it is important to recognise the overall objectives of the ECoC as stated in the 2006 Decision but updated from previous evaluations as laid out in the table overleaf to reflect the content of the new legal basis for ECoC post-2019. 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 informed by the selection criteria detailed in Article 5 of the new 2014 Decision.

**Table 1.1 ECoC hierarchy of objectives**

<b>General objective</b>			
Safeguard and promote the diversity of cultures in Europe, highlight the common features they share, and foster the contribution of culture to the long-term development of cities			
<b>Specific objectives (SO)</b>			
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 links with other sectors	SO4: Raise the international profile of cities through culture
<b>Operational objectives</b>			
Stimulate a diverse range of cultural activities of high artistic quality  Implement cultural activities promoting cultural diversity, dialogue and mutual understanding  Implement cultural activities highlighting (shared) European cultures and themes  Involve European artists, promote cooperation with different countries and transnational partnerships	Create new and sustainable opportunities for a wide range of citizens to attend or participate in cultural events  Involve local citizens, artists and cultural organisations in development and implementation  Provide opportunities for volunteering and foster links with schools and other education providers	Improve cultural infrastructure  Develop the skills, capacity or governance of the cultural sector  Stimulate partnership and co-operation with other sectors  Combine traditional art forms with new types of cultural expression	Attract the interest of a broad European and international public

### **1.2.2 Policy history and context**

Over fifty cities have now had the opportunity to be a European Capital of Culture since the Greek Minister of Culture, Melina Mercouri, put forward a European resolution to establish the European Capital of Culture Action in 1985. Given the long history and the wider context of ECoC, it is clear that the 2016 evaluation cannot consider the two 2016 title-holders in isolation. San Sebastián and Wrocław are the latest in a long list of cities to have hosted ECoC and thus draw on the experience of previous ECoC to a greater or lesser extent. San Sebastián and Wrocław also represent just two out of the countless examples of cities that are attempting to reinvent or regenerate themselves through the development of culture. In evaluating the 2016 title-holders, we thus draw on the lessons from 30 years of the ECoC as a means of gaining perspective on 2016. We can also identify policy learning, lessons from experience and key success factors that can inform not only future ECoC but also wider efforts to stimulate culture-based development of cities. Some of this wider policy learning and context is set out below.

The resolution put forward in 1985 by Melina Mercouri identified Europe as a centre for artistic development, with exceptional cultural richness and diversity, with cities playing a vital role in society. In 1999, this intergovernmental scheme was transformed into a fully-fledged initiative of the European Community by a Decision of the Parliament and the Council. The aim was to create a more predictable, consistent and transparent rotational system for the designation of the title, using Article 151 of the Treaty (now Article 167) as its legal basis, 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 amended in 2005, integrating the ten Member States that joined the EU in 2004. A further Decision was made in 2006, which introduced new processes for selection, co-financing and monitoring for ECoC for 2013-19.

Under the 2006 Decision, host countries are responsible for the procedure leading to the selection of one of their cities as "European Capital of Culture". This is done through an open competition within the Member State. Six years before the ECoC, the host Member State's relevant authorities must publish a call for applications and cities interested in applying for the title must submit an application. A panel of independent experts in the cultural field (some nominated by European institutions and others by the Member State concerned) meet approximately 5 years before the year of the ECoC to review and analyse the applications. The proposals are assessed against the objectives and criteria of the ECoC Action as defined in the Decision and the cities with the best fitting proposals are short-listed (pre-selection). The short-listed cities are invited to submit more detailed applications. The panel meets again approximately nine months after the pre-selection meeting to assess the final proposals against the objectives and criteria of the ECoC Action: one city per host country is selected for the title (final selection). The recommendation of the panel is then endorsed by the relevant authorities in the Member State in question, which notifies the EU institutions. Acting on a recommendation from the Commission, the Council draws on the opinion of the European Parliament and the panel's selection report, officially designating the European Capital of Culture.

In line with the 2006 Decision, once designated as ECoC and until the title-year, cities must adhere to a monitoring procedure directly managed by the Commission, although there is no written agreement between the Commission and the designated cities. The cities have to submit two monitoring reports. The submission of the reports is followed by formal monitoring meetings between the Commission, the cities and the panel of experts (around 24 months and 8 months in advance of the title year). The aim is to check progress, ensuring that cities are fulfilling their commitments in relation to their proposal and for the panel to provide guidance on implementation. Based on a recommendation of the panel after the final monitoring meeting, EU funding in the form of the Melina Mercouri Prize is then awarded by the Commission to the cities. It is also possible to arrange additional informal meetings or in situ visits between members of the panel and representatives of the city.

In 2014, a new legal basis for the ECoC was introduced through a Decision of the European Parliament and of the Council acting upon a proposal of the Commission. This latest Decision leaves several key elements of the ECoC Action unchanged, such as the chronological order of entitlement, the two-stage selection process based on year-long cultural programmes created specifically for the event, and the fact that cities will remain title holders (though bids may continue to involve the surrounding region). Among the changes for cities holding the title as of 2020 are:

- Removal of the need for confirmation at EU level, with ECoC title holders designated directly by the Member State concerned;
- Partial opening of the action to candidate and potential candidate countries (with the European Commission responsible for the competition and official designation in these cases); and
- Stricter and more specific selection criteria, including stronger emphasis on the long-term impact of the action and reinforcement of the European dimension.

The long history of the ECoC Action means that there is a wealth of experience, which has been the focus of much research. An extensive study was produced on behalf of the European Commission by Palmer/Rae Associates in 2004 to cover the period 1995-2004. As the authors point out, this was not an evaluation but was designed to "document", "make observations" and "offer a factual analysis", although it also refers to the longer-term impacts of the 1985-94 cohort of title-holders and offers many useful insights. For example, the report found that the ECoC programme is a powerful tool for cultural development that operates on a scale that offers unprecedented opportunities for acting as a catalyst for city change. But it also found that the cultural dimension of the ECoC had been overshadowed by political ambitions and other non-cultural interests and raised questions about the sustainability of the impact of the ECoC.

Building on Palmer/Rae, annual evaluations of the ECoC have been produced on behalf of the European Commission since the ECoC 2007. These have shown the potential of ECoC to stimulate cultural programmes that are more extensive, innovative, avant-garde, diverse and high-profile than would have been the cultural offering of each city in the absence of ECoC designation. They have also demonstrated the capacity of ECoC to highlight the

European dimension of culture and to promote European cultural diversity, including through giving prominence to the diversity of cultures present with cities holding the title. The annual evaluations have also demonstrated that a successful ECoC can serve the long-term development of cities as creative hubs and cultural destinations, whilst also widening the participation of citizens in culture. At the same time, the evaluations have highlighted challenges faced by the ECoC: establishing a vision and garnering broad support for that vision; reducing the risk of political interference in the artistic direction of ECoC; putting in place effective management arrangements; securing the commitment of funders; and establishing legacy arrangements.

Since the annual evaluations have been produced in the months following the title-year, they have not been able to consider long-term impacts of the ECoC. Such impacts have been considered by a recent study commissioned by the European Parliament. This study found that the ECoC have proven capable of generating noticeable impacts in the host cities. These include:

- Cultural vibrancy – strengthening networks, opening up possibilities for new collaborations, encouraging new work to continue and raising the capacity and ambition of the cultural sector;
- An image renaissance – enhancing local, national and international perceptions, with some cities repositioning themselves as cultural hubs;
- Social impacts: improved local perceptions of the city and wider diversity in cultural audiences; and
- Economic impacts – increased tourism in the medium-term or long-term, although the evidence for wider economic impact (e.g. job creation) is less robust.

At the same time, the European Parliament study found that some ECoC have struggled to propose a clear vision that can secure broad local ownership, balance cultural, social and economic agendas, fully understand and implement the European dimension, ensure that all neighbourhoods or communities benefit and ensure sustainability.

To fully understand the ECoC Action, it is also necessary to consider the wider policy and academic debate around the role of culture and culture-based development in cities. Much of this debate focusses on two questions. First, the extent to which mobile capital and high-skilled labour are attracted to cities with strong cultural and creative industries and a vibrant cultural scene. Second, the extent to which public interventions can stimulate the creativity and innovation that is seen as essential to the economic success of a city in a globalised economy characterised by rapid technological advances. Indeed, one of the most influential commentators in this debate, Richard Florida has put forward a "creative capital" theory of city growth, which highlights the importance of cities attracting the "creative class", including technology workers, artists and musicians, who can foster an open, dynamic, personal and professional urban environment, which in turn attracts more creative people, as well as businesses and capital. The validity of Florida's research has been the subject of debate and criticism in academic and policy circles. But the general concepts and ideas promoted by Florida and others have provided the theoretical underpinnings for investments by policymakers in numerous cities across the world.

In line with this trend, the cities holding the ECoC title have put increasing emphasis on priorities such as the attraction of tourists, improvement of the city's image (locally and externally) and the development of the local cultural and creative sector. This reflects a wider shift in cultural policy in general, which requires cultural expenditure to deliver "tangible, quantifiable returns on investment" instead of being deemed to "have its own intrinsic value and thus [being] an end in itself". This policy shift is now reflected in EU policy, with the 2014 Decision including "supporting the long-term development of cities" as one of the general objectives of the ECoC.

However, there is not universal acclaim for this shift of emphasis. Some have questioned the effectiveness of ECoC to deliver the intended benefits. For example, LA Group & Interarts (2005) present evidence that the ECoC creates a boost in the number of visitors in the title-year, but within two or three years the number of visitors returns to the level before the title-year. In relation to Liverpool 2008, Connelly (2007) states that "while representing Liverpool as a creative city [via the ECoC] may help market the city and attract investment... the city is not moving to an employment base rooted in the 'creative industries' but one that will, in all likelihood, be based within the service sector". Others have suggested that attempts to attract tourists and improve the external image of the city are not easily reconciled with an authentic expression of the city's culture. For example, Krüger (2013) suggests that the Liverpool 2008 ECoC "tended toward a particular place brand that reflected an 'official culture', rather than to promote to the outside international world an organic culture that already existed within the city". At the same time, Turşie (2015) has highlighted the potential for ECoC to enable cities to overcome their inferiority complexes of coming from totalitarian regimes, or having young democracies and poor economic condition, by re-inventing their images and re-narrating their past in a (more positive) European context.

### **1.3 Evaluating the European Capital of Culture**

Decision 1622/2006/EC established a legal requirement for the European Commission to ensure an external and independent evaluation of the results of the ECoC event of the previous year, in order to establish a comprehensive understanding of the performance and achievements of the ECoC Action. Although each city keeps in regular contact with the Commission, including through the provision of monitoring reports, the evaluation helps establish a more detailed understanding of the lifecycle of the ECoC. The analysis reviews the ECoC from its early inception through to its sustainability and legacy. In particular, the evaluation provides an opportunity to look back at the previous year and highlight lessons and recommendations based on the experiences of the two host cities.

The objectives of the ECoC as set out in the Table 1.1 earlier allows for the unique nature of the ECoC Action to be considered when evaluating the impact of the ECoC Action against the objectives. The Action is both the activities which the cities deliver as well as the methodology and systems used to run the activities. Therefore, the evaluation reviews the separate activities run by San Sebastián and Wroclaw as well as the two separate institutional arrangements through which they are delivered. Similarly, the process by which

the effects of the ECoC are realised may be inseparable from those effects and is equally important.

The evaluation of the ECoC is set against criteria designed to capture the essence of what makes an effective ECoC (found in the table below).

**Table 1.2 Effectiveness / success criteria**

Category	Criteria
<b>1) Long-term strategy</b>	<ul style="list-style-type: none"> <li>(a) Strategy for the cultural development of the city</li> <li>(b) Strengthened capacity of the cultural sector, including links with economic and social sectors in the city</li> <li>(c) Long-term cultural, social and economic impact (including urban development) on the city</li> <li>(d) Monitoring and evaluation of the impact of the title on the city</li> </ul>
<b>2) European dimension</b>	<ul style="list-style-type: none"> <li>(a) Scope and quality of activities promoting the cultural diversity of Europe, intercultural dialogue and mutual understanding</li> <li>(b) Scope and quality of activities highlighting the common aspects of European cultures, heritage and history and European integration</li> <li>(c) Scope and quality of activities featuring European artists, co-operation with operators or cities in different countries, and transnational partnerships</li> <li>(d) Strategy to attract the interest of a broad European and international public</li> </ul>
<b>3) Cultural and artistic content</b>	<ul style="list-style-type: none"> <li>(a) Clear and coherent artistic vision for the cultural programme</li> <li>(b) Involvement of local artists and cultural organisations in the conception and implementation of the cultural programme</li> <li>(c) Range and diversity of activities and their overall artistic quality</li> <li>(d) Combination of local cultural heritage and traditional art forms with new, innovative and experimental cultural expressions</li> </ul>
<b>4) Capacity to deliver</b>	<ul style="list-style-type: none"> <li>(a) Cross-party political support</li> <li>(b) Viable infrastructure to host the title</li> </ul>
<b>5) Outreach</b>	<ul style="list-style-type: none"> <li>(a) Involvement of the local population and civil society in the application and implementation of the ECoC</li> <li>(b) New and sustainable opportunities for a wide range of citizens to attend or participate in cultural activities, in particular young people, marginalised and disadvantaged people, and minorities; accessibility of activities to persons with disabilities &amp; to the elderly</li> </ul>

Category	Criteria
	(c) Overall strategy for audience development, in particular the link with education and the participation of schools
<b>6) Management</b>	<ul style="list-style-type: none"> <li data-bbox="600 473 1441 541">(a) Feasibility of budget (covering preparation, title year, legacy)</li> <li data-bbox="600 541 1441 586">(b) Governance structure and delivery body</li> <li data-bbox="600 586 1441 653">(c) Appointment procedure of general and artistic directors &amp; their field of action</li> <li data-bbox="600 653 1441 720">(d) Comprehensive communication strategy (highlighting that the ECoC are an EU initiative)</li> <li data-bbox="600 720 1441 788">(e) Appropriateness of the skills of the delivery structure's staff.</li> </ul>

The evaluation also applies a number of "core indicators" that correspond to the most important results and impacts for each ECoC, which draw on previous ECoC evaluations as well as on the work of the European Capitals of Culture Policy Group (2009-2010) funded under the former EU Culture Programme (2007-13) to share good practices and produce recommendations for research and evaluation by cities hosting the title<sup>1</sup>. The core indicators allow a degree of comparison and aggregation of effects across the 2016 ECoC as well as with previous years.

<sup>1</sup> European Capitals of Culture Policy Group (2010), An international framework of good practice in research and delivery of the European Capital of Culture programme: <https://ecocpolicygroup.wordpress.com/>

**Table 1.3 Core Result Indicators**

Specific objective	Result indicators
<b>SO1: Enhance the range, diversity and European dimension of the cultural offer in cities, including through transnational co-operation</b>	Total number of projects and events € value of ECoC cultural programmes No. of European cross-border co-operatives within ECoC cultural programme Number and/or proportion of artists from abroad and from the host country featuring in the cultural programme
<b>SO2: Widen access to and participation in culture</b>	Attendance or participation in ECoC events Attendance or participation by young, disadvantaged or "less culturally active" people Number of active volunteers
<b>SO3: Strengthen the capacity of the cultural and creative sector and its connectivity with other sectors</b>	€ value of investment in cultural infrastructure, sites and facilities Sustained multi-sector partnership for cultural governance Strategy for long-term cultural development of the city Investment in, or number of collaborations between cultural operators and other sectors
<b>SO4: Improve the international profile of cities through culture</b>	Increase in tourist visits and overnight stays Volume and tone of media coverage (local, national, international, digital) Awareness of the ECoC amongst residents and recognition amongst wider audiences

Recommendations are offered for the Commission regarding the implementation of the ECoC Action at EU level. More far-reaching recommendations regarding the design of the Action were offered in previous evaluations and were taken into account in the drafting of Decision 445/2014/EU). Recommendations are also offered for future title-holders based on the experience of 2016.

Further details of the evaluation framework and evaluation questions are found in the Terms of Reference for this study.

### **1.3.1 Methodology for the 2016 ECoC Evaluation**

The methodology for the evaluation of the ECoC closely followed the approach adopted in previous assessments of the Action. The focus of the evaluation methodology has been on research at the city level and in particular the gathering of data and stakeholders' views from San Sebastián and Wrocław. Key evaluation sources were as follows:

- EU-level literature: this included higher level EU policy and legislative briefings, papers, decisions and other documents relating to ECoC. This mainly focussed on reports of the selection panels and the original bidding guidance to understand how the two ECoC established themselves in the early days. Academic research was also consulted regarding the ECoC Action and the role of culture in the development of cities which is mainly set out earlier in this section.
- ECoC-level literature from San Sebastián and Wrocław: this included the original bids and applications, internal reports linked to the application processes and numerous pieces of literature collected on the cultural programme itself. Key monitoring and in particular local evaluation reports were also collected and analysed.
- Quantitative data: where available, evidence linked to each ECoC was collected in relation to budgets and spend details, project numbers and types, participation levels and audience figures as well as other pieces of quantitative data to show and describe the work and benefits of the ECoC in each city.
- Interviews with managing teams: those responsible for the day-to-day design and delivery of the ECoC were interviewed in each city during city visits in late 2016 (i.e. during the host year) and in Spring 2017. Almost all of the key individuals within the delivery agencies were interviewed including those linked to strategic development, marketing and communication, project implementation and financial management.
- Interviews with key stakeholders: mainly face-to-face interviews were undertaken with stakeholders both directly and indirectly involved in either the planning or delivery of the ECoC along with those more widely linked to the cultural, social, economic or political agenda of the host cities. Stakeholders included those working in cultural organisations, city/regional/national administrations, tourism and visitor agencies, media organisations as well as voluntary and community organisations. Managers of individual projects and activities supported through the ECoC Action that made up the cultural programme of each city were also interviewed.
- Survey of ECoC projects: a specific survey of projects was undertaken by the evaluators in Wrocław whilst the results of a survey undertaken by the San Sebastián Foundation (the body responsible for the ECoC) was used to gain further insight of project managers' views on a variety of different issues linked to the design, delivery, benefits and legacy of the ECoC.

### **1.3.2 Strengths and weaknesses of the method and evidence base**

This evaluation report provides a detailed understanding of the 2016 ECoC Action and within this a good assessment of the work and progress of San Sebastián and Wrocław. However, there are a number of issues to consider when assessing the strengths of the evidence base used for this study and there are some limitations that are linked to the timing and resources allocated to the evaluation that are important to recognise.

- There are restraints to the evaluation linked to resources - both in terms of the time and budget available to undertake the work. Ideally a study which provides a 'before' (baseline) and after picture would allow the evaluation to better understand the benefits and impact of the ECoC Action. However, the timescales of the evaluation only allow for an ex-post evaluation to take place and the budget allocated to the work means that only an after picture has been studied. Equally, because the evaluation was undertaken during and shortly after the end of the ECoC some of the effects of the programme have not manifested themselves properly. Many stakeholders involved in the evaluation commented that the real impact of the ECoC on the city and its residents will take time to filter through into, for instance.
- The resources allocated to the evaluation are also relatively modest. They allow for consultations with stakeholders and a survey of projects (where needed) but other primary research is not possible within the budget. Although resources allow us to gather a range of people's views, this means much of the primary evidence used in the evaluation is focussed on the views, opinions and ideas of stakeholders rather than 'hard' and quantitative data to prove, for instance, the clear impact of the ECoC on widening participation in culture. However, the views of these stakeholders are still very valid and should not be dismissed as a 'weaker' piece of evaluation evidence.
- Although both cities have undertaken some form of evaluation work themselves, not all of the results of those studies were made available at the time of writing the evaluation report. This evaluation of the ECoC Action has used as much of this secondary information as possible but more data and in particular quantitative information would have strengthened the evidence base.

Despite the above issues for consideration, this final report addresses all of the evaluation questions and the findings and conclusions are based on a firm evidence base that uses primary and secondary information as well as quantitative and qualitative data where available.

## 2.0 San Sebastián

### 2.1 Background

#### 2.1.1 City, region and history

San Sebastián or Donostia in Euskara (Basque language) is located in the Basque Autonomous Community in Spain. The city is situated in Northern Spain, 20 km from the French border. It is the capital of the Gipzkoa region which spans 60 km<sup>2</sup> and has a population of 186,000 (National Spanish Statistics 2015) making it the largest city in the region.

Since Queen Isabelle II's visit to San Sebastián in 1845 the town has benefitted from high levels of tourism and ever since the beginning of the 20th century has become a key holiday destination in Europe – particularly known for a destination for the 'upper classes'. During World War I the city became refuge for many wealthy Europeans, with their economic influence still being felt today. In more recent times San Sebastián is a modern and cosmopolitan city, focused around tourism and commercial activities. The GDP of Basque Country region constitutes 6.1% of the total GDP of Spain. In 2015, San Sebastián had an unemployment level of 10.6% which was significantly below the national average of 20.8%.

For over 50 years San Sebastián and the Basque region as a whole has been affected by the terrorist attacks of ETA (in Euskara: Euskadi Ta Askatasuna, Basque Homeland and Freedom). ETA was created in 1959 as a group for the promotion of the Basque Culture, and later developed as a paramilitary group with the objective of independence of the Basque Country. As explained below, this aspect of the city's history became a fundamental part of the ECoC bid and programme overall and is where many of the themes and projects are focussed.

#### 2.1.2 The Cultural Sector

The evaluation of the ECoC in San Sebastián needs to recognise that the existing cultural scene of the city is **extremely strong and that its cultural infrastructure and cultural offer is one of the most advanced in Spain as well as in Europe as a whole** – particularly for a city of less than 200,000 inhabitants. Although it is difficult to 'count' the number of cultural projects taking place in the city on a 'non ECoC' year, there is estimated to be between 1,000-1,500 cultural activities (i.e. performances, exhibitions etc.) annually with well over 1 million visitors per year coming to the city.

Besides being the 2016 European Capital of Culture, San Sebastián is well known for its Film and Jazz Festival but also for its gastronomic offer, its beaches and its broad tourism offer which caters for a mix of tourist types, although is generally better known for its higher end 'quality' offer. As a tourist destination, the city already enjoys a high number of foreign visitors from across the world. The Film Festival for instance is one of the most prominent cultural events of its type in Europe which has been hosting high level films since 1957. This

single existing cultural event alone brings in around 175,000 cultural visitors a year to the city.

The city is also well known for its cultural buildings, such as the San Telmo Museum (a Basque society museum focussed on old and contemporary Basque culture, arts and history) and the Koldo Mitxelena Kulturune (a library on Basque culture and literature). There are also numerous exhibitions, open air sculptures and art galleries, such the Arteko Galeria. Cultural events taking place in the city generally every year includes:

- San Sebastián Day, the Tamborrada drum parade: an annual event, where the city celebrates the patron Saint's day. The event involves dressing as soldiers and cooks, marching around the city whilst banging drums for 24 hours.
- The San Sebastián Carnival: started in 1814, this is an annual event with 27 separate parades across the city lasting two weeks.
- The great week: originated in the 19th century for entertainment of wealthy tourists in Donostia-San Sebastián with a large "corrida" performance alongside music and firework competitions. The great week attracts a multitude of tourists, taking place every year during August.
- Saint Thomas's Day: every 21st of December in the city of Donostia-San Sebastián there is a large rural market, with food and local craft wares from local farmhouses.

In addition to these activities, past and present cultural offers have included Street Zinema which is an international audio-visual festival exploring contemporary art and urban cultures, the popular Horror and Fantasy Festival and the Surfilm Festival which is another international cinema and wrap-around cultural festival featuring surfing footage and wider surf culture.

The fact that the city is already well developed in terms of its cultural offer, has cultural players that are used to delivering large cultural activities to large numbers of international visitors a year and who have strong levels of existing capacity all come into play when the results and impacts of the ECoC are considered later in this section.

## **2.2 Development of the ECoC**

The most significant milestones and dates linked to the development of the ECoC in San Sebastián which are covered in this section are as follows:

- July 2010: 15 Spanish cities submitted a bid for the ECoC title
- September 2010: pre-selection of six cities for the ECoC title
- 2010-2011: preparation of key aspects, themes and infrastructure for San Sebastián's bid
- 2011: first change of governing body - Town Hall and Regional Government of Gipuzkoa
- June 2011: final selection meeting; San Sebastián recommended by the panel to become Spain's ECoC for 2016
- May 2012: the EU Council confirms the ECoC for Spain

- September 2012: creation of the ECoC Foundation (DSS2016EU)
- October 2013: first meeting with the EU's Monitoring and Advisory Panel
- March 2015: second monitoring meeting with the EU's Monitoring and Advisory Panel
- September 2015: awarding of the Melina Mercouri Prize by the European Commission
- 2015: second change of government body- Town Hall and Regional Government of Gipuzkoa
- October 2015: official public unveiling of the ECoC
- Jan 20th 2016: inauguration of the ECoC
- Dec 2016: closure of the ECoC



### 2.2.1 Application

A key original driver for San Sebastián to bid for ECoC status came in it **wanting to use culture to 'heal' and overcome some of the problems that the city had faced through the terrorist activities of ETA**. San Sebastián is often seen as one of the places that suffered the most from the terrorism ETA instigated and the city where a high proportion of the murders took place. At the time of the ECoC application ETA had already called for a suspension of the violence and various terrorist activities had already started to subside. The ECoC application was built around the **cultural programme helping to**

**overcome the past violence and stimulate a culture of 'coexistence' which recognises that although the city and its communities has its differences, culture can be a way of helping breakdown and understanding them.** The San Sebastián delegation developing and presenting the original application included Barbara Durkhop, widow of Enrique Casas, killed by ETA in 1984, and former member of the European Parliament.

With the above in mind, San Sebastián's application was therefore entitled "Cultura para la convivencia" (**culture for coexistence**) which represents the challenges the European Union is facing, regarding "the coexistence of people who share places where multiple identities, values and objectives cohabit and constantly keep redefining one another"<sup>2</sup>. The bid and later programme also used the strap line 'culture to overcome violence' which again showed how the city's past (and future 'healing') was at the heart of its ECoC.

The cultural programme found in its application and other bid development documentation included three concepts; the "Lighthouse of Peace", the "Lighthouse of Voices" and the "Lighthouse of Life" which are all explained further below.

Thus, the focus of the San Sebastián ECoC application majored on the 'strong' themes of terrorism, violence and conflict which are themes not necessarily found let alone focussed on in other ECoC applications. Although, of course, the cultural programme did not always just focus on these themes (and had other more 'traditional' cultural activities) these are often the themes that stakeholders taking part in the European evaluation focussed on and wanted to speak about in their interviews. These underlying themes therefore genuinely made the San Sebastián application (and eventual programme) unique and in many stakeholders' eyes 'brave' and 'honest'. Interestingly, according to most stakeholders interviewed, the primary reason behind the application was not to strengthen the cultural offer (which were, as already mentioned, already quite rich in the city) but rather to use culture as a way of overcoming deep and complex social issues that the city and its residents had faced in the past.

## 2.2.2 Selection and development

Alongside Poland, Spain was entitled to propose a European Capital of Culture for 2016. The managing authority of the ECoC competition in Spain was the Ministry of Culture. A record number of 15 cities submitted applications within the fixed deadline (12 July 2010): Alcalá de Henares, Burgos, Cáceres, Córdoba, Cuenca, Donostia-San Sebastián, Las Palmas de Gran Canaria, Málaga, Murcia, Oviedo, Pamplona, Santander, Segovia, Tarragona and Zaragoza.

The pre-selection meeting was held in Madrid in September 2010, and the selection panel short-listed six cities: Burgos, Córdoba, Donostia-San Sebastián, Las Palmas de Gran Canaria, Segovia and Zaragoza. The final selection meeting was in June 2011, where San Sebastián was the eventual winner. Although all cities presented robust proposals and were able to meet all criteria for being a European Capital of Culture, the selection panel finally

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<sup>2</sup> Selection of the European Capital of Culture for 2016 in Spain, Final selection 17/28 June 2011  
[https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/files/ecoc-2016-panel-spain\\_en.pdf](https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/files/ecoc-2016-panel-spain_en.pdf)

gave preference for San Sebastián because its bid “best reflected the objectives and criteria of the European Capital of Culture, and that it provided the best possibility for the successful implementation of the event”. Furthermore, alongside the decision of appointing San Sebastián, the selection panel stressed the other five finalist cities to work on their cultural programme with investment from the Spanish authorities.

Following the recommendation by the panel, Spain nominated Donostia-San Sebastián and notified the European Parliament, the Council, the Commission and the Committee of the Regions in October 2011. On the basis of a Commission Recommendation, the EU Council of Ministers officially designated Donostia-San Sebastián as the European Capital of Culture 2016 in Spain in May 2012.

The main aspects leading to San Sebastián’s success as underlined by the selection panel were:

- The title of the proposal “Cultura para la convivencia” (Culture for coexistence) which was in many ways ‘different’ from other ECoC bids as it focussed on ‘bold’ themes such as violence, terrorism, political differences;
- The content of the programme, in particular the panel valued the essence of “Waves of Energy” and the fact that some of those initiatives were already being implemented;
- The methodology involved both citizens and cultural actors;
- The strong support from all parties within the Municipal Council and the endorsement received from the Diputacion Foral de Gipuzkoa and the Government of the autonomous community of the Basque Countries.

The selection panel also underlined several aspects that needed further development or monitoring:

- The monitoring and advisory panel would monitor all commitments made during the application stage to ensure they were met. The city was recommended to revisit the organization and management structure in order to fulfil all commitments taken at bid stage;
- As the artistic team developed the programme, the selection panel strongly recommended that they keep them on board during delivery;
- As in the preparatory stage, the support from all political parties needed to be continued throughout the delivery of the programme. The selection panel also suggested to invite the Ministry of Culture to become a member of the governing body
- San Sebastián needed to strengthen links with Wrocław, through joint projects, whilst liaising with the other five finalists in shared initiatives.

At the first monitoring meeting in October 2013, San Sebastián received positive feedback regarding the shared governance between the city of San Sebastián, the province of Gipuzkoa and the Basque region. The nomination of a senior official of the Spanish Ministry of Education, Culture and Sport within the Governing Board was appreciated. The panel also stressed the need to address the requirement to encompass the "European Dimension" and the "City of Citizens" criteria, to avoid the risk of an event being limited to the Basque country. Furthermore, another suggestion was to focus on the artistic programme as well as on the richness and diversity of minorities, not just international renowned artists.

During the second monitoring meeting in March 2015, positive feedback was provided on the progress the city made towards the European Capital of Culture year. The main highlights were:

- Governance and structure: The structure of the team was considered strong, but the panel stressed the need to have personnel who can oversee production;
- Programme: the panel was delighted about the progress made by the team, however there were still some delays in a high number of projects;
- Finance: the panel had some concerns regarding the national Government's choice to fund ad hoc selected projects as opposed to giving an overall financial contribution to the ECoC as it was a potential risk to the development of the programme.

A key issue affecting the development phase of the ECoC in San Sebastián was local political changes that happened between 2011, 2015 and 2016 (the former for local and province elections and the latter for the Basque Government and Spanish Government) i.e. when the city was preparing its bid and plans for ECoC. In 2011 and then again in 2015 there were changes to the governing body at a local level in San Sebastián. Changes at the Town Hall and Regional Government of Gipuzkoa meant that the city had changes to its Mayor and political backing which, although they did not have a fundamental effect on the direction of the ECoC, did see politicians getting more involved in the work and direction of the programme. This issue is dealt with in more detail later in this chapter.

## 2.3 Cultural programme

### 2.3.1 Overview

In summary, the local evaluation of the ECoC<sup>3</sup> showed that there were **3,475 activities that took place** in the ECoC 2016 year in the city which was around 2,000 more than a 'non ECoC year'. The cultural programme was varied in its activities with theatrical activities making up 33% of the programme, musical activities 25%, audio visual 20%, literacy 7% of activities and the remainder being a mix of other forms of art (i.e. visual).

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<sup>3</sup> <http://dss2016.eu/en/so-long-san-sebastian-2016/evaluation.html>

As touched upon earlier, the cultural programme for San Sebastián's ECoC was **bolder in its themes and subject areas compared to other ECoC**. Many of the main themes found in the cultural programme relate to difficult and challenging issues including violence, terrorism and political difficulties with its main strap line in the bid book being '**Culture to overcome violence**'. Some of the tone and subjects found throughout the ECoC literature provides a clear emphasis on using the year as a vehicle to overcome some of the historic difficulties found in the city and its surrounding region. Although there were of course many aspects of the cultural programme that are found in other ECoC (including festivals, music concerts and performance art) some of the underlying themes of the programme can be seen as being genuinely unique.

The cultural programme was based on two concepts: "Co-existence" and "The City" which linked to new ways of dealing with issues that were important to the Basque society. Co-existence relates to the three ECoC "Lighthouses of Change" with the objective of sustainable cooperation. The city looked to reach this objective with the use of five quays which work transversally with the lighthouses. The programme included 93 projects linked to the three lighthouses explained below.

The three lighthouses that focussed on culture for living together and overcoming conflict were as follows:

- **Lighthouse of Peace** is a relevant topic for the Basque country, which faced decades of terrorism. In addition, this topic is particularly relevant in the **European context where the question of integration and coexistence** is becoming more and more relevant. Thus, the concept of the lighthouse of peace is to support new forms of governance, promoting and improving dignity and human rights.
- **Lighthouse of Life** presented the concept of human existence, being a member of society and a part of the environment, thus this path included topics like **health, work and the environment**. One focus was to allow citizens to reflect on how they are in relation with each other and the environment.
- **Light Voices** was seen as a way to reach coexistence between people; thus, effective **communication was a virtual mechanism** which enabled people from different societies to interact among themselves. This lighthouse was primarily for activities related to **communication with each other (i.e. 'voices')** and therefore the main difference in emphasis from the Peace lighthouse was around the importance of talking and working with one another. Communication was through culture and included art expression, such as music, literature and visual art as they are one of the ingredients for a more pluralistic society. It represented the concept of cultural and linguistic minorities, a topic particularly relevant for the Basque Country.

The "quays" worked as transversal lines allowing a more in-depth view on the cultural activities that were proposed by the three lighthouses. The quays were five methodologies which were meant to help each project to achieve their own objectives. They were:

- 284+: the sustainability of linguistic diversity. In Europe, there are more than 284 languages and some of these languages are at risk of being lost because of their lack of use.
- Pagadi: critical thought through contemporary art. The aim was to connect citizens with art in the environment.
- Bestelab: because everything is different when you're involved. When citizens engage in the community they feel committed to its development; the objective was therefore to promote initiatives to increase the active cooperation of citizens, with the aim of bringing people together. It aimed to address societal challenges, such as integration of migrants, cohesion and respecting the environment.
- Hirikia: culture and technology hand in hand. This is the use of technology to provide information and encourage communication, relating to culture through technology.
- Hazitegiak: artists and cultural spaces become closer still. This quay connected citizens, cultural spaces and artists, creating interactive situations, such as workshops or participative talks prior an exhibition, where public and artists can interact.

The example below provides a good indication of how the themes of peace and violence were translated into the actual cultural programme of the ECoC.

### **Peace Treaty**

This key project and one which shows the 'co-existence' theme of the overall ECoC well was focussed on the overall idea of peace. With an international aspect, Peace Treaty involved a series of exhibitions, contemporary artistic productions, publications, seminars and conferences on the representation of peace in the history of art, culture and law. It therefore used peace as the main theme and used culture to communicate moments of Western Society that included peace treaties that had a link with conflicts and other key moments in Basque Society. Part of this looked at reasons why peace is important, the reasons why peace doesn't exist and the challenges of not having peace.

The various activities under this programme were partly arranged into nine themes that link to peace treaties, these being territory, history, emblems, military, the dead, populations, economy, weapons and treaties.

The conflicts that became the subject and focus of the projects falling under the Peace Treaty were not only linked to local terrorism issues, but also other conflicts around the world and where possible Europe.

A key exhibition of the Peace Treaty was divided between the San Telmo Museum and Koldo Mitxelena Kulturenea between June and October 2016. It brought together works by renowned artists which are held in the collections of 21 international museums, including the Louvre, Reina Sofía and the Prado, or the Bilbao Fine Arts Museum. The exhibition had around 400 pieces by artists including Goya, Rubens, Murillo, and Ribera, as well as Picasso, Le Corbusier or Maruja Mayo. It also included Elena Asins, Alice Creischer and Nancy Spero, and photographs by Sophie Ristelhueber.

One feature of the cultural programme worth highlighting was the relatively large number of smaller cultural activities found throughout the year rather than having a range of high profile and 'big hitting' events such as large concerts, exhibitions and festivals. Although the cultural programme had a few of these types of 'firework' events (as one stakeholder put it), many of the ECoC activities were described as being small, sometimes 'hidden', 'under the radar' and often intimate. In fact, the only real large cultural ECoC activity that did have a mass audience and contained fireworks was the opening ceremony that almost all stakeholders highlighted as the least successful aspect of the cultural programme- a view partly drawn from it not working technically nor practically and it being designed for TV rather than the audiences actually attending the event. Thus, the nature of the actual cultural projects that formed part of the wider cultural programme very much related to the overall themes the ECoC was trying to address. As one stakeholder highlighted 'you cannot communicate or help local people who may have lost family or friends through terrorism through large scale mass participation projects- but rather through more intimate setting, with small [audiences] in personal settings'.

### **2.3.2 European dimension**

One of the overarching objectives of the ECoC Action is around 'enhancing the range, diversity and European dimension of the cultural offer in cities'. This objective was well recognised in San Sebastián's original bid and there were numerous references to the programme ensuring a European dimension in its design and implementation.

During the delivery phase, there were a **range of themes and projects that encapsulated a European dimension** and which showed the effort the ECoC programme made to involve and promote other European cultures, artists and subjects. At programme level, the European dimension came in the form of three key themes that were chosen in the programme for their European emphasis, as explained in the box below:

#### **European dimension – programme level**

**Multilingualism:** several projects, under the lighthouse of voices, tackled the protection of linguistic minorities as expression of cultural richness across Europe. The programme expressed this element both in local dimension, with attention towards the Euskera, and with projects on other European minority languages, such as Welsh, Cornish and Gaelic. Although the project focussed on the local Basque language of Euskara, it was used to enhance and promote regions across Europe that were trying hard to retain their historical languages and also to highlight the need for Europeans to celebrate and protect their minority language cultures. A project example of this is Tosta which is found below.

**Cohabitation:** although it was a key element of the cultural programme because of the historical background of San Sebastián, recent developments related to violence and terrorism made cohabitation an important concept also from a European perspective. Projects focussed not only in analysing aspects of European conflicts, but especially in offering instruments to avoid and overcome violence in other areas of Europe that suffer in similar ways. Art, performances and media productions were all used to promote the difficulties and solutions that European regions had with terrorism and violence and how

### European dimension – programme level

other places in European (such as Northern Ireland) had helped different communities to live with one another more peacefully. A project example of this theme is presented below under the With Corners of Europe project.

**Multiculturalism and migration:** these themes recognised that all of Europe, not just the Basque region and Spain, are facing the challenges of migration and multiculturalism. Several projects were focused on the aspects related to migration, such as human rights, roles of women, and coexistence with several religious identities often being found in one place. Activities here included those that again promoted the benefits of new communities living in Europe and how places with high numbers of migrants can learn to from cities such as San Sebastián where communities with sometimes very different beliefs live together in the same neighbourhood. An example of this theme is presented below in the Europa Transit project.

In connection with to the above programme level themes, there were a number of projects that also had some aspects of European dimension as set out in the box below:

### European dimension – project level

**Europa Transit** was a travelling “embassy” of the ECoC which visited ten cities that had lived through wars and conflicts: Ceuta (Spain), Belfast (UK), Dresden (Germany), Wrocław (Poland), Sarajevo (Bosnia-Herzegovina), Moscow (Russia), Paphos (Cyprus), Plovdiv (Bulgaria), Pristina (Kosovo) and Thessaloniki (Greece). The work acted as a spotlight to share how people overcome conflicts and find mutual understanding with people who have lived through a similar history. The project also included a “pan-European Mashup” which presented stories, pictures and videos from the locals of the places visited on topics such as discrimination, injustice, solidarity, dignity and fear.

**Tosta** (translated “though”) - drawing on the programme level theme of multilingualism highlighted above - was focused on the celebration of the richness of linguistic minorities across Europe and brought together European regions that had a link with languages that are under threat. It therefore used art to promote European languages and help highlight that some of these European regional languages are declining and need protecting where possible. Between May and September 2016, a “cultural cargo” visited seven linguistic communities in Ireland, Cornwall, Scotland, Wales, Friesland, Galicia and the Basque Countries. In every stage of the trip, the convoy organised a pop up festival in collaboration with local artists and a range of ad-hoc activities to promote European languages and share stories of how Europeans as a whole should look to protect and celebrate their languages at risk.

## European dimension – project level



**With Corners of Europe** (co-funded by the EU's Creative Europe programme) six Basque artists (Juan Aizpitarte, Beatriz Churruca, Ixone Ormaetxe, Borja Ruiz, Asier Zabaleta and Joseba Irazoki) connected with another 60 European artists to foster collaboration between disciplines and nationalities. Corners' activities have been in Umea and Stockholm (Sweden), Ljubljana (Slovenia), Prizren (Kosovo), Gdansk (Poland), Zagreb and Rijeka (Croatia), Donostia / San Sebastián (Basque Country, Spain), Belfast, Northumberland and Middlesbrough (UK). The project continued into 2017. Those involved in this project from the Basque region had not generally showed their work in other European setting and it therefore provided an opportunity for local artists to promote, learn and secure contacts in other European countries.

There were also some **artistic collaborations featuring works and/or artists from Wrocław** or elsewhere in Poland. These included screenings in San Sebastián of films by young Polish film directors and a performance in San Sebastián by the innovative Wrocław musician and composer Paweł Gołębski, featuring a moving tower of toy pianos in a procession through the streets.

**Evidence of a European dimension was also found in the artists that took part in the cultural programme attached to the ECoC and the actual themes and content of the projects** that made up the programme. First, evidence from the local evaluation mapped the content of a sample of ECoC projects in terms of their subjects and themes and found that 30% of them specifically promoted a sense of 'European belonging' by having a **European content or message** (i.e. terrorism, minority languages or migration) with a further 24% stating they collaborated with European partners whilst developing and

delivering ECoC projects. This meant that over half of projects had some form of European dimension. Second, the local evaluation also found a range of examples of **ECoC projects that have been delivered in other European countries after the ECoC year had ended.** This included exchange visits (generally organised by the artists themselves- see 'With Corners of Europe' project above), travelling exhibitions that left San Sebastián after 2016 and moved across other European cities as well as simple exchanges of art or sculpture pieces between San Sebastián and their European partners post 2016. It is interesting to note that these more 'informal' exchanges were done outside of the work of the ECoC 'off the back' of the artists own work and were often as a consequence of the **close working relationships that were formed during the ECoC year.**

Evidence also shows that the audiences of ECoC projects came from across Europe. Surveys undertaken before or after key ECoC projects show that **7.6% of the ECoC audiences were from another European country.** These figures are similar to other ECoC that generally have between 5-10% of their audiences coming from elsewhere in Europe.

However, although the ECoC in San Sebastián included themes and projects which had a European dimension some of the strategic stakeholders taking part in the European ECoC evaluation felt that the overall programme generally had a **firm local rather than European focus.** Despite some of the topics being relevant at the European level, like terrorism, cohabitation and multilingualism which are strongly present in the programme, some stakeholders felt that the **ECoC targeted and supported local citizens and culture rather than European ones.** In addition to this was the fact that much of the cultural programme and its associated communication was **delivered in Spanish with less English** (or any other language including French content despite the city only being located about 20km from the French border). For example, the website of the DSS2016 has only part of its text translated into English or French. The "Mid-Summer Night's Dream" project, which was often identified as a key highlight of the ECoC year and was of course connected to the worldwide celebration of the Shakespeare's 400th anniversary, was again only available in Spanish and Euskera with little chance therefore to attract a foreign audience. Although some of the literature associated with the ECoC was found in different languages (e.g. the monthly 'What's on' publication was 40% in Basque, 40% in Spanish, 10% in English and 10% in French), the proportion of literature translated into English was relatively low compared to other ECoC.

Key to the ECoC in San Sebastián was that some of the key cultural content tended to be aimed at local people and had a key overarching theme that, although it might be of interest to European visitors, was deemed to be **very 'local'** (i.e. helping local communities in the city and the wider Basque region overcome past differences and deal with the fear and anger related to terrorism). This meant that some of the most important content of the ECoC, many of its performers, and its target audience were all focussed on or were from the city. An example of this is the project "Without saying goodbye", a theatre performance on 11 victims of terrorism and violence which was aimed directly on those affected by the attacks and delivered by native Basque actors. This project had a focus on "how to address the feelings related to violence" and was directly aimed at encouraging local people to talk about how they felt about the violence and how it affected their lives.

It is worth noting that **the content of the cultural offer of the city before and outside of the ECoC was already very European and to a large extent already had aspects with a strong European dimension included in it.** This included the San Sebastián International Film Festival and the San Sebastián Jazz Festival which together brought in many hundreds of thousands of European visitors and hundreds of European and worldwide performers each year. This meant that some stakeholders felt it was less important for the ECoC to 'Europeanise its cultural offer' because **the offer was already very external looking and will remain very international after the ECoC year.** As one stakeholder put it 'we have European performers [in the city] every year- we wanted the ECoC to be the opportunity to help local performers and local people and focus on local issues and culture'.

These last points show that although the actual themes and content of the ECoC did have a European dimension and although there is plenty of evidence that points to a 'European' programme some of the stakeholders taking part in the European ECoC evaluation were generally clear that local issues which are relatively personal to San Sebastián were very much at the forefront of the programme and its overall aims.

### **2.3.3 City and citizens dimension**

One of the operational objectives of the ECoC Action is to involve local citizens and local organisations in the conception, development and implementation of the ECoC programme. In doing so the ECoC Action hopes to engage with and widen access to culture in the city.

The overall aim of the ECoC in San Sebastián was very much focussed on the city and its residents and had as an objective to **help its citizens deal with the past.** The ECoC was perhaps **more about the citizens than any other ECoC** in the past as it was directly used to help them address personal issues and was not simply about putting on 'general culture that could be found anywhere for everyone' as one stakeholder put it. Instead, those involved in the ECoC Foundation saw the citizens as being at the centre of the themes found in the programme and local people were specifically targeted in this way, sometimes even at the expense of other audiences coming from outside of the region (see European Dimension). 'Helping' the citizens 'overcome past violence' as opposed to simply generating large levels of tourists, economic impact and promoting the city came across strongly in most of the stakeholder consultations. One stakeholder described the ECoC as being a 'large scale therapy programme for the city's citizens rather than a cultural programme to entertain anyone who is interested in culture'. All these types of comments showed **how local citizens and the needs of the city were very much at the forefront of the programme.**

With the above in mind, there was strong evidence of projects actually involving citizens in the design and implementation of their activities. The local evaluation found that **60% of projects involved local people in some way** mainly through three different types of involvement.

Firstly, involvement of local citizens was found through **undertaking research with local residents and organisations** to help understand what they would like to see from a particular project. For example, even at programme level and at bid stage, there were a series of open public forums that were aimed at gathering people's views on the themes of the programme and the types of issues that local people would like to see. For the eight years leading up to 2016, there were a series of 'laboratories' that gave opportunities to discuss the ECoC with local residents and for them to help shape its content. Although 'co-existence' was an emerging theme for the programme before these laboratories took place many of the key objectives (including 'culture to overcome violence' and 'waves of energy') emerged from this early consultation process. The very first open meeting with citizens took place in 2008 at the local Victoria Eugenia Theatre with those attending also representing various social, economic and political themes. Verbal and written ideas were received on the overall themes of the ECoC from children, judges, communication experts, social scientists, historians, hackers, philosophers and local business leaders. In 2009, open meetings were then focussed on ten consultation groups which later cumulated in a two-month laboratory involving local organisations who contributed their knowledge and views to the development process.

Secondly, the ECoC in San Sebastián involved citizens by **undertaking in-depth work during the project design stage and often 'co-designing' cultural activities with local people**. For example, the above-mentioned project 'Without saying goodbye' worked tirelessly with the victims of terrorism over a year to co-design the performance about their family members' lives. These families- who were all local or regional citizens- helped create the story lines, partly choose the actors and helped create the main themes of the play. Those responsible for this project again saw one of its objectives as being to counsel these local people to overcome the violence and loss of life they had experienced and to help local citizens to address their past rather than just to 'put on a cultural performance' for the audience.

Thirdly, local citizens were also involved in the **actual delivery of cultural activities or being involved in the performance**. Following through on the overall work the ECoC did on involving citizens, was a range of projects that engaged local people during the exhibitions, plays and other performances. Local people produced art that was found in the city's galleries, local people wrote personal stories about what it was like to live in San Sebastián in the past and local people also submitted their own photographs documenting historic and key times of the city. A good example of projects involving local people in the actual delivery of the ECoC was the project called 'Forum Theatre: what about you?'

#### **Forum Theatre: what about you?**

Using the model from the Theatre of the Oppressed school of thought, the project 'advocates theatre as a tool to address the feelings, contradictions and archetypes provoked by violence and social unrest'<sup>4</sup>.

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<sup>4</sup> <http://dss2016.eu/en/dss2016eu/peace/antzerki-foruma/forum-theatre-what-about-you.html>

### Forum Theatre: what about you?

The performance used personal experience lasting for two hours during which the audience participates to relive the terrorist troubles in and around San Sebastián in order to discuss what this means from an individual, city and regional point of view. The audience are asked to actively participate by the actors asking them to reflect on a number of questions including 'What happened and why? What can we do now? What must we do to prevent the same thing from happening again in the future?'. On stage, a series of everyday situations were used to invite the audience to decide how the story should unfold and encourage their participation through improvisation.

The actors started the story off delivering only part of the plot and would then stop and start to ask the audience what they currently felt and how they would want the story to unfold. Once a discussion with the audience had taken place the performance would continue and audience members could become part of the story if they wished to. The performance would then continue either to the end or to another point where the audience would again be asked how things should progress from then on. Because some of the subjects of the performances were linked to terrorism, and because local people were directly involved in the stories and the performance then many reported the project to be very powerful and also supportive in helping local people 'open up' about past situations. Around 40 sessions took place over 2016 with good attendance across the year.

Similarly, there were a number of projects that used local citizens as the actual subject of the culture. These included performances of local citizens' lives, as explained above, but also using local people (portraits) in local photographic exhibitions, local school children putting on art exhibitions of 'things they like about living in San Sebastián' and older residents doing short talks or documentary films about the history of the city and what their life was like before, during and after the violence and troubles.



A good example of an ECoC project that involved local citizens and which empowered them to take ownership of the cultural content is found below.

### **Waves of Energy**

Alongside the main concept of coexistence and the city and its citizens, the ECoC in San Sebastián ran the project, "Waves of Energies" which gave local individuals and non-profit organisations the opportunity to present their cultural project for development grants. In 2015/16, the waves of energy financed 66 projects (60 grants of €2,000 and six of €20,000).

Waves of Energies focussed on giving some influence on the programme to the city's population and helping ensure that local people were able to enjoy and benefit from the culture that they wanted to see. This was seen as being particularly important because some of the main themes of the programme were very intimate and personal and were about helping people overcome the violence that they had experienced in their lives. This meant that the waves of energy project helped local people to tell the ECoC Foundation that they, for instance, would like a talk about their experiences, or would like to celebrate people's lives (not deaths) or have a play aimed at young people to help them understand some of the (troubled) history of the city.

Under this project, proposals for cultural projects and programmes presented by individuals (including children) and not-for-profit associations were presented to a community panel, meaning that local people were again in charge of the key decisions on who received a grant. Members of the panel were citizens selected by means of a draw. Throughout the two-year project, a monthly call for five grants of 2,000 euros and a bimonthly one of 20,000 euros were made. Although staff in the foundation were involved in facilitating the project, local people made all of the key decisions in terms of who and what themes benefitted from the funding.



**Regatas de la Concha – one of the ECoC projects linked to the sea  
(photo from [www.flickr.com](http://www.flickr.com))**

There was **less evidence of the ECoC in San Sebastián targeting groups in the city with specific activities of the cultural programme** - for instance, designing projects specifically for older residents or the disabled. Although there were certain projects that were clearly for children and young people there was less evidence of projects specifically targeting groups in society. This is not to say that interest groups did not attend and benefit from ECoC projects but rather that there seemed to be little that was directly targeted at them. Having said this, audience figures show that **58% of the audience of ECoC projects were female and that 15% were under 25 and nearly half of the audience were under 39 years old.**

Finally, the ECoC in San Sebastián was also **strong in making best use of its local citizens as volunteers** to again help deliver the cultural programme and partly ensure they felt part of the ECoC year. The volunteer programme, which was run centrally by the Foundation had **2,373 volunteers** over 2016 and within this 513 regularly took part in various tasks. Together, these individuals undertook various tasks including crowd control, on-street marketing (e.g. handing out leaflets), putting up posters and writing articles in local magazines and helping answer various questions that people had on the cultural programme. Together, the local evaluation found that 4,142 volunteer 'actions' took place across 2016 which together amounted to **10,493 hours of volunteer time**. The Foundation and some of the key ECoC projects reported that many of these volunteers were both new to volunteering (41% had no experience of volunteering prior to the ECoC year) and that they continued to volunteer post 2016 because of the positive benefits they experienced.

## 2.4 Governance and funding

### 2.4.1 Governance

The city of San Sebastián was the main driver behind the initial ECoC bid, although the regional government were also very much involved in the initial discussions and the eventual bid. The three public administrations of the Basque Country (Municipality Council, Territorial Administration and the Basque Government) came together to form a 'consortium' that ensured a joint ownership of key decisions (linked to priorities, themes and major projects). Within this structure were a series of committees (including Infrastructure and Environmental committee, an Evaluation committee and Economic and Financial control committee) who made more detailed decisions and who were again made up of local and regional stakeholders as well as relevant public and private sector individuals.

The main focus of the Governance arrangements was the Foundation that was specifically set up to design, deliver and manage the entire ECoC programme. This was an arm's length organisation that was partly set up to ensure a quick and 'flexible' response to various issues and be largely free of political influence. This foundation was effectively at the heart

of the ECoC and was responsible for all its financial, marketing, communication and cultural work on a day to day basis.

A relatively unique aspect of the governance structure of the San Sebastián ECoC was the **strong influence and involvement of politicians**. Although all ECoC have some involvement from local or regional politicians, the ECoC in San Sebastián had more involvement than most because local politicians partly developed the bid, designed the cultural programme and also influenced some of the project ideas. Although they did not 'run' nor coordinate the programme, they were more instrumental than in other ECoC in the detail of the programme.

This higher than normal political involvement brought about a range of issues that were often seen as adding an extra level of complexity to the Governance structures of the ECoC. Firstly, the Basque region within which the ECoC was found has a **comparatively complex and layered political structure** involving national, regional, province, municipality/city levels. These four political levels also involved different political parties (with different ideologies, beliefs and goals) which meant that they did not always agree with each other on some of the fundamentals of the programme, including priorities, funding and legacy. Of course, all political parties have their differences but because of the nature of the political history of the Basque region, these political differences were relatively significant. These differences meant that some of the key decisions (for example, on what the legacy plans of the programme should be) were delayed or sometimes not taken at all. Political differences and influence was also present in deciding on the entry and exit of the different ECoC Coordinators who came and went in the early part of the programmes development.

Secondly, political involvement within the programme was also apparent because of the relatively **'political' nature and theme of the overall ECoC** which was focussed on overcoming the past terrorist troubles. This meant that the ECoC had different political ideologies at its heart. The political themes found in the programme again meant that the ECoC programme overall was in the spotlight on a political and not just cultural level. For example, the programme often suffered from difficult and negative press coverage from politically motivated media which included a certain amount of political 'scandals' throughout the design and delivery phase.

Thirdly, the political involvement within the ECoC was further complicated by a **variety of changes in political power during its development and implementation phase**. For instance, while participating in the selection, the city of San Sebastián was governed by Odon Olorza of the Socialist party (PSOE), then from 2011 to 2015 by Juan Carlos Izagirre of the leftist, nationalist and pro-independence party Bildu and finally, from 2015, by Eneko Goia of the Christian democratic Basque Nationalist Party (PNV). In particular, the political views of Bildu on the strategy of the ECoC disagreed with the views of the National and Regional Governments creating instabilities in the management of the ECoC programme (and changes to key staff including the coordinator). These political changes were magnified because of political changes at mayoral level taking place just (respectively a few days and three months) before the selection of the city as ECoC and the start of the ECoC year. This meant that effectively one political party developed the ECoC concept, another was in

charge of an ECoC programme and a third one had been responsible for delivering the ECoC.

Despite the above issues, a key result of the programme overall was often recognised by stakeholders taking part in the European evaluation as being one which brought the **political parties closer together** to actively work on a 'city level' project and on an activity that was genuinely 'positive' rather than negative. The political parties had previously worked together on a large number of occasions but the ECoC was a positive vehicle to ensure better working between the different layers of regional and local politicians. It also helped prove to a number of 'doubters' (often at national level) that politicians at these different levels could work effectively together.

Outside of the political aspects of the governance arrangements, which has however a negative impact on the overall smooth functioning of the ECoC, was the ECoC Foundation (DSS2016EU) that was set up to design and coordinate the ECoC programme on a day to day basis. This Foundation was largely independent from the city, provincial and regional authorities, meaning that some (but not all) of the decisions could be made relatively quickly and free from wider 'interference'. The Foundation was relatively poorly resourced in terms of staff before 2016. Just three years before the ECoC year the Foundation had less than 5 staff and by 2014 staff numbers were still relatively modest (13). However, by 2015 staff numbers had risen to 39 and during the ECoC year itself numbers were at 61 with a high number of volunteers also helping to organise the programme (see above).

The role of the Foundation was to help organise and coordinate the delivery of the programme, its communication, its financial management as well as run certain projects found in the cultural programme itself. Despite the Foundation suffering from four changes of coordinator in the early part of its life, DSS2016EU was often seen as a key strength of the overall programme and its staff were often praised for delivering an ECoC programme in a context that many saw as challenging. Firstly, the Foundation staff were able to generally overcome and appease some of the political differences they continually faced and secondly coordinate a programme that often had relatively complex messages linked to terrorism that was 'a hard sell and upsetting to some'. Delivering an ECoC programme in general is a challenge, but the Foundation staff delivering one within the context found in San Sebastián was generally seen as being even more difficult. As one stakeholder put it 'if they [the Foundation staff] were delivering a cultural programme linked to 'fun and celebration' in a country that had little political involvement- then it would have still been hard. For them [the staff] to navigate their way safely through this programme needs to be recognised and praised'.

It is worth noting that the future of the Foundation at the time of writing this report is uncertain and that many of the key staff have already left their post. This issue is dealt with in more detail in Section 2.6 which deals with legacy.

## 2.4.2 Funding

The total planned budget for the ECoC as set out in San Sebastián's original bid was €89 million. The actual budget during 2016 was €49.6 million, **which was 44% less than planned.**

The table below provides a breakdown of the proposed sources of finance planned at bid stage. The majority of the funding was planned to come from the public sector (20% each for the local, provincial and regional level and then 12% from the national Ministry of Education, Culture and Sport, 20% would come from sponsorship and 5% of income was planned to come from ticketing and merchandising. 1.7% would come from the European Union in the form of the Melina Mercouri Prize.

**Table 2.1 Proposed sources of finance (final application)**

Source	Total proposed income (€)	% of total proposed income
Donostia/San Sebastián City Council	18.083.334	20.3
Provincial Council of Guipuzcoa	18.083.333	20.3
Basque Government	18.083.333	20.3
Ministry of Education, Culture and Sport	11.000.000	12.4
European Union	1.500.000	1.7
Sponsorship	17.800.000	20.0
Ticketing and merchandising	4.450.000	5.0
<b>Total</b>	<b>89.000.000</b>	<b>100%</b>

Source: DSS2016 final application

The table below (provided by the Foundation) sets out the actual income of the ECoC for 2016. As can be seen, the real income was only €49.6 million which is around €40 million short of what was originally planned. Such a significant drop was caused by less funding coming in from a variety of sources including public and private funders as well as income from ticket sales. All levels of the public sector provided less funding than was expected but both sponsorship and ticketing and merchandising also provided significantly less income than was planned at bid stage- particularly the former that contributed €15 million less than was originally planned.

**Table 2.2 Actual income of DSS2016**

Financing sources	Total income 2012-17 (€)	% of total income	Difference from planned (+/- €)
Donostia/San Sebastián City Council	12.249.996	27	- 6 m
Provincial Council of Guipuzcoa	12.129.333	26	- 6 m

Financing sources	Total income 2012-17 (€)	% of total income	Difference from planned (+/- €)
Basque Government	11.615.665	25	- 7 m
Ministry of Education, Culture and Sport	4.550.000	10	- 6.5
Individual contributions from Foundation DSS2016	52.340	0	-
European Union	1.500.000	3	0
Sponsorship	2.764.286	6	- 15 m
Ticketing and merchandising	336.836	1	- 4 m
Grants	396.221	1	-
Other	475.943	1	-
<b>Total (cash)</b>	<b>46.070.620</b>	<b>100</b>	
Legacy (income coming after 2017)	1.200.000		
Indirect financing (3 <sup>rd</sup> parties including one-off grants, loans)	2.391.140	-	
<b>Total (cash + in-kind)</b>	<b>49.661.760</b>	<b>-</b>	

Source: DSS2016

The main reasons for the difference between the planned and actual income were highlighted as follows:

- **Much tighter pressure on public sector budgets** than was previously predicted. Although it was clear back in 2008 that public finance in Spain was in a difficult situation, the real and serious constraints that all levels of Government faced had meant that even the most pessimistic financial planners had not predicted the scale of cuts that were needed.
- **Political pressure** from some local and regional politicians to not spend as much on culture and focus more on higher priorities such as youth unemployment and economic growth. Changes in political Governments and local elections highlighted above did not help the differing political priorities that influenced the amount of funding allocated to the ECoC at bid stage and then actually disbursed in 2016.
- **Poorer economic conditions** than predicted also effected the level of sponsorship that the ECoC managed to attract. However, **negative press** early on during the development of the programme and the programme being allegedly 'associated' with certain political parties was also seen by strategic stakeholders taking part in the European evaluation to have affected the extent to which local businesses in particular

could or wished to increase their communication and advertising budgets to take account of the local ECoC.

- A **perceived or actual lack of capacity and skills** in the Foundation team to reach out to local businesses and 'sell' advertising and sponsorship opportunities- with some stakeholders feeling the staff at the Foundation were more cultural rather than 'advertising sales people'.

In overall terms, many stakeholders simply cited an **overly ambitious budget at the bid stage** that generally assumed too much funding would be available in 2016. All of the original estimations found in the bid were based on a series of agreements from various public-sector bodies and all were agreed in writing. However, as time progressed towards 2016 the number of public sector bodies in particular that had to revise their offer simply because of their changing financial situation coupled with some of the issues highlighted above.

The table below compares the actual expenditure of the ECoC in San Sebastián to the figures proposed in the final application. It therefore sets out what the programme planned and actually spent and highlights where the main expenditure went.

**Table 2.3 Expenditure by DSS2016**

Expenditure	Proposed expenditure 2012-17 (€)*	Expenditure in 2016 (€)**	Total expenditure 2012-17 (€)**	% of total expenditure (2012-17) (€)
Cultural Programme	53.613.000	17.159.203	28.777.219	62
Communication		1.516.504	3.590.948	10
General Services*	14.183.000	1.526.368	6.396.769	12
Participation & Evaluation		599.809	1.154.218	3
Production		797.517	1.151.154	2
Marketing & Public Relations	17.699.000	1.717.790	2.698.217	6
Reserves	3.505.000		2.302.095	5
<b>Total</b>	<b>89.000.000</b>	<b>23.317.192</b>	<b>46.070.620</b>	<b>100</b>
Legacy			1.200.000	
Indirect expenditure (3 <sup>rd</sup> parties)		2.391.140	2.391.140	-
<b>Total</b>	<b>89.000.000</b>	<b>25.708.332</b>	<b>49.661.760</b>	<b>-</b>

\* Total staff costs included

As would be expected, the majority (62%) went on delivering the cultural programme itself- a budget line which cost over €28 million in total (between 2012-17) and €17 million during the ECoC year itself. Figures attached to this budget line represents the **single biggest difference in actual expenditure** from what was originally planned at bid stage and

shows that the ECoC spent almost exactly half that what was originally envisaged. Interestingly, the amount of money the programme actually took to coordinate and deliver was much less than originally planned. The 'General Services' which included staff costs was planned to spend €14 million but actually only spent about €6 million. This was not because costs were a lot lower than expected but rather that this line in the budget was where the cost savings (because of a large fall in income) were to be made. The same issue also relates to marketing and public relations which originally had a much higher budget (around 6 times higher) at bid stage than what it actually spent. Again, this was an area where the financial 'cut backs' within the programme's budget were made.

Although the budget was significantly less than was planned at the bid stage it is still worth noting that the **ECoC programme budget in San Sebastián was still relatively large** especially when compared to other ECoC who would often be between €40-60m (San Sebastián was €49m). Many stakeholders taking part in the European evaluation actually praised the extent the Foundation and its funders still committed to the cultural programme despite a huge pressure on the public finances at national, regional, provincial and city level.

#### **2.4.3 Marketing and communication**

The ECoC in San Sebastián spent a total of €3.5 million on communications through the bid and delivery period including €1.5 million during 2016 itself. Key to the marketing and communication work of the ECoC was existing media and communication channels—particularly at the local and regional level. The Foundation employed two staff to channel resources before and during 2016 to develop **strong links with the media outlets** to ensure a good flow of communications content over 2016. In total, 554 press releases were produced over 2016 by the Foundation which averaged 10 a week and often more at peak times. Another important aspect of the communication was the press briefings that the Foundation organised with a total of 271 separate briefings on projects, activities, general news and progress taking place over 2016. The ECoC communication team worked with a variety of media outlets including Diario Vasco and Berria (press), Cadena SER and Onda (radio) and ETB (TV). This work cumulated in the ECoC programme or its projects appearing throughout a range of publications mainly at local and regional level and a total of 18,604 appearances or mentions in the media took place in 2016 where the ECoC or its projects were referenced.

Figures from the Foundation show that 26% of the communication was done through the written press (mainly newspapers), 9% was done through the radio, about 4% through TV but that **majority (60%) was done via the internet**. Perhaps more than most ECoC, San Sebastián used the internet as a key communication tool with both the media but also the general public and city visitors. The Foundation staff included a series of web-based tools and on-line communication specialists to ensure communication was strong via the internet. The San Sebastián twitter account had 23,300 followers whilst the Facebook account had 35,198 followers which showed the scale of coverage and the level of audiences that it reached. Instagram was also used extensively by the ECoC Communications team which

had 7,822 followers. In addition, the ECoC used a variety of video formats to both promote the ECoC programme and its projects and share with the wider public the actual cultural content. The ECoC's YouTube account had 759 followers and the actual videos on that account were watched over half a million times. This shows that although written and radio press releases and briefings were important, the 'mass' audiences reached through the ECoC's communication work in San Sebastián was online.

An aspect of communication of the ECoC programme highlighted by stakeholders taking part in the European evaluation was the relatively **long list of negative press stories** about the ECoC published early on in the programme. Particularly during the period from 2014 to the first quarter of 2016 there were a number of negative stories linked to the development, running and early delivery of the ECoC. Although this poor press coverage was partly about content (the opening ceremony received a particularly high number of negative press which did not help the early work of the ECoC overall and put the programme on 'the back foot') many of the stakeholders felt that certain parts of the media were generally against the ECoC for political reasons (i.e. the ruling political parties at the time of the ECoC were criticised by the press that generally supported the opposing parties).

The amount of **international communication** activity taking place through the ECoC was less obvious when assessing marketing material and speaking to those responsible for communication. Although the website and social media work mentioned above reached out to audiences across Europe, there was little in the way of an active push on international promotion via channels such as the tourist offices or foreign embassies. There were certain projects (most notably the above-mentioned travelling embassies project) that did promote the ECoC in other European countries but these were relatively rare and the amount of programme level communication internationally was more limited. This was partly explained by stakeholders stating that the city was already well known on an international scale and that the ECoC was not particularly needed to put San Sebastián 'on the tourist map'. As one stakeholder put it 'for some cities the ECoC is the only time they can actively promote themselves to the outside world- this wasn't the case for this city'.

The level of internal communication with local people was also relatively mixed. On the one hand, surveys undertaken by the local evaluators showed that 7 out of 10 residents had heard of the ECoC but, on the other hand, stakeholders felt that this was relatively low considering the city only had 186,000 residents, which is relatively small. Some felt that the communication activities should have ensured more than 70% of its residents were at least aware of the existence of the ECoC.

#### **2.4.4 Local research**

The level of local research commissioned by the ECoC has been relatively high and there seems to have been a genuine attempt to understand the progress of the programme along with its impact and results. In line with much of the earlier commentary on the nature of this particular ECoC it is interesting to note that much of the local research was focussed on the themes of co-existence and peace. Although the local evaluation does partly look at the impact of the ECoC on visitors, the local economy and cultural capacity, much of it is more

interested in understanding how local communities are more cohesive and how residents better understand each other as a result of the ECoC year. These are, of course, challenging issues to both consider let alone measure and some of the early results from the evaluation work admit that it has been difficult to prove an impact of the ECoC on these issues. Measuring the impact of an ECoC on tourism numbers or participation in culture is relatively straight forward, but measuring how the ECoC activity has changed the way an individual better understands other people's political beliefs is more difficult to articulate.

The actual research that has been commissioned by the ECoC revolve around:

- the impact of ECoC on values and co-existence; and
- results of the citizens' survey looking at people's views on the ECoC and the issue of coexistence more generally.

The methodologies used in the local evaluation strands included:

- online questionnaires;
- surveys of audiences of ECoC projects as they were leaving various venues;
- focus groups before, during and after the ECoC year with cultural stakeholders, politicians, press and media, ECoC projects, academics and local residents; and
- funding seven Masters/ PhD students on various themes linked to the ECoC.

Because the focus of the programme is on issues including coexistence the evaluation results of the above are rather qualitative in nature and the evaluation material is sometimes descriptive and in places philosophical. There was very little quantitative data available that measured, for instance, impact and changes in people's views around culture and this needs to be considered when assessing its usefulness in the European evaluation of the ECoC which is interested in issues such as the European dimension and city and its citizens.

## 2.5 Results

This section of the report presents the main results of the ECoC in San Sebastián covering the four main specific objectives of the ECoC Action. It draws on the data and findings from the local evaluation, information from the Foundation and also the views and opinions of stakeholders taking part in the European evaluation process.

The results generated by the ECoC in San Sebastián needs to be viewed in the context of the overall aims of the programme, particularly those related to coexistence, peace and harmony. Interestingly, when stakeholders were asked to articulate the main results and impact of the ECoC programme very few of them spoke about the 'usual' impacts associated with the ECoC title including increased tourism, strengthening cultural operators and the development of new cultural buildings. Instead most stakeholders talked about deeper and more complex set of impacts linked to coexistence and harmony which were generally seen as the key results of the programme.

This section also needs to be considered alongside the city itself which firstly already had a thriving and international cultural scene, secondly had very high tourism numbers and thirdly generally had and still has a strong local economy. These factors meant that the goals and subsequent results of the ECoC set out in this section are relatively different to how the results of other ECoC are both measured and assessed in the past.

Having said this, the European evaluation is still interested in assessing the ECoC in San Sebastián 'through the lens' of the four strategic objectives of the ECoC Action recognising that the programme falls within the ECoC Action and is not a stand-alone cultural programme.

### **2.5.1 Cultural impacts**

The first strategic objective of the ECoC Action is around creating a cultural programme specifically for the title year highlighting the European dimension. An ECoC programme should highlight the rich and diverse European cultures, the features they share and promote mutual understanding between European citizens.

The cultural programme San Sebastián put on during 2016 was, in general, quite different from the cultural activities usually available in the city outside of an ECoC year. The programme presented a more **extensive and innovative programme** compared to a non-ECoC year, particularly in relation to the subjects that the cultural programme delivered. The local evaluation found that an **extra 2,000 cultural activities took place in 2016 compared to an average year**. Those designing the original cultural programme were keen to not simply put on 'more of the same' in relation to delivering or repeating more 'film festivals, jazz and high-quality art exhibitions' that the city already had and which local people were used to. 'There was no point putting another layer [of culture] on what already existed' as one stakeholder taking part in the European evaluation stated. Instead, the programme was extremely innovative, as at its heart was the theme of violence and co-existence which were generally not part of the cultural offer prior to 2016. One stakeholder stated that 'although these issues and themes were part [of the city's] make-up and fabric, they were not found in the city's cultural offer'. Perhaps most importantly, the cultural programme in San Sebastián was more **innovative and 'brave' and added real value to what already existed**. This is to be commended, as San Sebastián's existing cultural scene was extremely developed and consisted of over 1,000 key cultural activities per year which were enjoyed by the residents of the city and by the visitors that come to the city each year. For the ECoC to 'stand out' above the existing cultural activities was difficult and needs to be recognised as a success.

The above is backed up by evidence to suggest that the majority of cultural projects found in the programme were new and did not exist prior to 2016. The local evaluation found that **70% of the projects were specifically put on for 2016** and did not exist prior to the year. Furthermore, 65% of the projects said that they would not have gone ahead without the stimuli (the funding) of the ECoC. This evidence therefore shows that the programme provided a cultural programme 'that was specifically for the ECoC year' as stated by the ECoC Action strategic objectives.

An additional cultural impact of the ECoC was around **offering culture that represented the heritage and history of San Sebastián**. Although existing cultural activity found in the city prior to 2016 was partially linked to the past history of San Sebastián, many of the stakeholders felt that the ECoC introduced a much more **personal and local dimension to the city's cultural scene** that was unique and very specific to the local area. Stakeholders felt that the existing cultural offer like the Jazz and Film Festivals had 'very little to do' with the actual city and its citizens and could have been hosted in any European city. The ECoC presented a wide range and high number of activities that were genuinely unique to the city and which directly related to its historic and present situation. This included cultural activities that linked to the unique political, gastronomic, and of course violent past in a way that was previously not available and which many stakeholders felt would not have happened in the absence of the ECoC.

One key feature of the cultural programme in San Sebastián was the **focus on developing cultural content rather than developing new cultural buildings or facilities**. As one stakeholder stated 'our ECoC was about cultural software rather than hardware'. Although the original bid did reference a number of capital projects, there was no meaningful investment in new cultural facilities before or during the ECoC year. This came down to three reasons. Firstly, the funding for the ECoC was a lot less (around 40 million euros) than was originally foreseen (see funding section) meaning the priority was to focus on activity rather than 'expensive' new facilities. Secondly, the city already had a large number of existing cultural buildings that could easily accommodate the programme, its audiences and actual cultural content that the ECoC generated. Thirdly, because the programme generally contained smaller cultural activities with small audience numbers there was again less need for the city to invest in new facilities to accommodate these.

Stakeholders were very clear that the primary results of the programme were generally around **creating a space and vehicle that helped communities talk about, understand and come to terms with past differences and helping the city and its residents coexist with one another in the future**. Stakeholders made no excuses for not trying to focus the results on audiences, cultural capacity and cultural diversity but instead highlighted different types of results related to:

- **Communities that could live and coexist with one another despite differences:** through attending ECoC activities and developing, enjoying and experiencing culture together the ECoC provided 'common ground' for different viewpoints to meet. This included 'joint' art exhibitions, plays and concerts with performers or artists that are attached to different political viewpoints or ideologies. The most obvious example of this was an art exhibition that brought art from imprisoned terrorists and their victims' families together in the same gallery.
- **Communities that could open up and talk about past troubles and problems:** ECoC projects created a 'space for dialogue' that helped people share their experiences of the terrorist troubles in a way that they had never done before. This included various lectures, discussions, plays and performances that all encouraged the audiences to talk about the past in a 'safe' environment. There were many instances where ECoC cultural

activity created the first time ever for some people to talk about the loss of their loved ones.

### **Without saying goodbye**

The project "**Without saying goodbye**" was a theatrical representation to remember 12 victims of terrorism and violence to whom their family and friends did not have the opportunity to say 'goodbye'.

The objective was to remember the victims through the happy moments of their life and not just by the violence of their death. Through the theatre, the artists Teresa Calo, Mireia Gabilondo, Joxan Goikoetxea, and Iñaki Salvador re-enacted moments of the lives of the 12 victims, such as their favourite music, their love of arts or the things they would say to their children. The families of the victims were actively involved in the process and worked together with the actors in setting the various scenes and stories. Additionally, the artists and families were psychologically supported through all the process and saw it as a way on helping them overcome their losses but also to remember their lives rather than their deaths.



This meant that the results of the ECoC as highlighted by stakeholders were in many ways **less focussed on culture and more focussed on wider social and political issues**. The results articulated by stakeholders were often quite powerful, complex and very meaningful results linked to people's feelings and individuals' lives rather than simply

around ECoC encouraging people to enjoy or experience culture. One stakeholder described how she would rather 'touch the lives of 10 people through telling them a story of the life of a murdered San Sebastián resident rather than 'entertaining' ten thousand people through a 20-minute firework show'.

Following on from the above, the results of the programme were often very much associated with the actual content of the programme as well as its overall goals. When stakeholders were pressed to explain the results of the ECoC on economic development, tourism or cultural capacity most stated that it would be a **missed opportunity if the city simply used the ECoC status to add 'even more' of the same type of culture that it has been delivered in the city for many years.**

## 2.5.2 Access and widening participation

Another key aspect of the ECoC Action is around fostering the participation of the citizens living in the city and its surroundings and raise their interest as well as interest of citizens from abroad.

Figures generated from the Foundation show that a total of **1.08 million people attended the various ECoC events**. Nearly six out of ten participants were women and nearly half were educated to either degree or postgraduate level. 84% of them came from San Sebastián or its close surroundings.

It was interesting to note that stakeholders felt that city residents as a whole were already used to and were sometimes 'spoilt' by the existing high quality cultural content in the city which meant that the ECoC had not generally had a large impact on introducing new people to culture. This point does not mean that the programme was not accessed by local people but rather that local residents already had good access to and were generally well 'cultured' prior to 2016 meaning less 'new' residents became interested in culture because of the ECoC. The baseline survey undertaken by the local evaluators generally backed this up and showed that the number of local people that 'actively participated in culture on a regular basis (twice a month) grew slightly from 60% in 2015 (generally a high figure already) to 64% in 2016.

In terms of the satisfaction levels of local residents with the ECoC then the results are mixed. A survey of local residents in general undertaken by the local evaluators showed that local people scored their satisfaction as 5.9 (where 1 is 'very unsatisfied' and 10 is 'very satisfied'). Interestingly, those local people actually attending ECoC activities had a slightly lower satisfaction level of 5.7. Although a score of 5 is neither particularly high nor low, reactions from stakeholders taking part in the European evaluation suggests that satisfaction levels would ideally have been higher.

Stakeholders explained the above through a number of reasons. Local residents were less aware that the city had ECoC status because firstly the content was (purposely) low profile and small, but also because the 'background noise' of the existing cultural scene was particularly high. Linked to this point was that stakeholders felt that local residents were so used to having large and international cultural events in the city that they were expecting the ECoC to bring even bigger 'mega events'. As one stakeholder said 'trying to better an

international film festival that has 'A list' celebrities and which attracts hundreds of thousands of people and millions of TV audiences from all over the world is difficult if not impossible for the ECoC to do'. When these mega events did not materialise in the first few months of ECoC, then some local residents became less interested in the ECoC overall. Finally, lower than expected satisfaction levels were also explained because those surveyed may well have been 'tainted' by either the local press sometimes giving negative views of the ECoC (see communications section) or because local people only attended the opening ceremony which was generally poorly received.

The findings around the ECoC increasing the access and participation levels of local citizens are therefore mixed and stem partly because of the context of the city (i.e. a strong existing culture programme coupled with a generally cultured population) rather than a lack of effort on the programmes part. Where the expansion of participation was noted by stakeholders was around the **types of cultural content that people accessed** during the year which was different to what they had seen previously. Prior to 2016 local residents had often accessed more 'traditional' cultural content rather than content that dealt with some of the subjects of the programme- including co-existence and violence. As one stakeholder stated 'instead of local people [attending] a play on the theme of romance or love, they were attending ones that focussed on terrorism'. Similarly, another stakeholder stated that local people saw culture 'from a different perspective- seeing it as a form of therapy rather than a form of entertainment'. Thus, the widening of participation in culture came in what people experienced and saw rather than simply about consuming more culture in their lives.



### 2.5.3 Cultural capacity

As introduced earlier, the extent to which the ECoC impacted on strengthening the cultural sector in San Sebastián very much relates to the strength of the **existing cultural infrastructure and operators already present in the city prior to the ECoC year**. The city has a particularly strong set of cultural operators who are used to putting on an array of internationally recognised cultural projects and programmes including the international Jazz Festival and the International Film Festival. The former of these two events alone attracts an audience of nearly 200,000 people into the city per year whilst the latter has been running for over 60 years. Although it was difficult to estimate, one stakeholder leading the cultural strategy in the city estimated that there was between 1,000-1,500 cultural projects happening in any one year in the city before the ECoC year itself. This meant that some of the operators who delivered ECoC projects were already well advanced in terms of the skills, abilities and capacity needed to be a strong cultural player and some could even be seen as being world leaders in delivering high quality and innovative cultural content.

The above point meant that the delivery of the ECoC programme **did not generally have a significant impact overall on the cultural capacity of the city** - particularly when compared to other cities whose cultural infrastructure are relatively limited prior to the ECoC year. In addition, many of the ECoC projects and activities that took place were small and sometimes intimate with very few high profile or 'big hitting' projects. Although these smaller performances, exhibitions and other activities would have all capacity built and strengthened those who delivered them, their size meant that they did not always 'stretch' or advance capacity and skills in any meaningful way. For example, although various art exhibitions that took place at the Arteko and Kur Art galleries were new or different to a 'non ECoC' year the scale was generally the same meaning the capacity of those working in the galleries was not particularly strengthened. In other ECoC evaluations, the ECoC year had tended to 'scale up' the existing work of cultural operators in terms of, for instance, the size of productions, the level of international co-operation or the number of audiences they played to- which tended not to be the case in San Sebastián for those projects taking part in the evaluation. Interviews as part of the European evaluation with project leads tended to back this up. The project leads were all generally very positive about their 'ECoC experience' and all were generally happy how their organisation had benefitted financially and logically from running a project- but none of them felt there was a clear increase in their capacity and skills as a consequence.

Despite the above points, the evaluation did pick up on some examples where the cultural capacity of the city's operators was strengthened, particularly for the **smaller cultural players**. These strengths generally fell into two areas:

- **Encouraging cultural operators deliver sensitive content:** project managers of ECoC activities taking part in the evaluation generally stated that the ECoC year had helped them deliver cultural content that had difficult and sensitive messages which they often had little previous experience of. The Foundation helped projects through their Creative Director (and project managers) to explore how best to communicate difficult messages and through practical advice on how best to get the message across (i.e. providing expert advice as the inception stages of an art exhibition). For example, the

San Telmo Museum and the Arteko art gallery put on a range of activities over 2016 dealing with terrorism and violence, aspects of which were extremely sensitive (for example, the art of imprisoned ETA supporters being shown next to the art from victims' families). Putting on exhibitions and performances dealing with these delicate and complex issues did test and enhance cultural operator's skills and broadened the range of subjects they were usually used to dealing with. One of the operators stated that they had been used to 'performing in front of families and children and during 2016 [then] suddenly [they] had to perform for political leaders and victims' families' which helped stretch their cultural skills to a more 'serious' set of performances with deeper messages to convey.

- **Helping them connect with local rather than international audiences:** interestingly, some of the project managers involved in the ECoC programme also stated that they benefitted from reaching out to local rather than international audiences. Because the content of the ECoC cultural programme was generally focussed on local people it was interesting to note that some operators had previously tended to perform for large international audiences instead of local communities. This is interesting because previous ECoC evaluations tend to show the opposite results (i.e. that the ECoC had ensured that operators had exposure to international rather than local audiences). Around half of the projects noted that they felt much more aware of what local communities wanted and that these local communities had often never 'stepped inside' their premises prior to ECoC.

Project leads interviewed during the European evaluation also stated that the **financial help they received in the run up and during 2016 was very helpful for their organisations survival** - although it did not increase their capacity, it helped them maintain it at their current level. Unsurprisingly, this was particularly true at a time when public sector finances within the cultural sector were under pressure, meaning that the boost in financial commitment due to the ECoC helped '**stabilise'** (rather than grow) their organisations. Two of the galleries involved in the city's cultural offer both highlighted that their core funding was being reduced and that the ECoC gave them additional funds to pay for some of their core services (i.e. staff) but also helped drive up the number of visitors to the galleries which again **increased the amount of income they generated**. This extra income was identified as being key to helping them sustain their current 'offer' in the city.

The local evaluation also highlighted the fact that the ECoC year had **stimulated much stronger linkages between the cultural sector at the city level and also between city and the regional players**. Although San Sebastián has a range of established cultural operators, stakeholders felt that they did not always work together to put on joint activities nor share skills and capacity. Almost 80% of organisations delivering ECoC projects worked in collaboration with other organisations whether in relation to co-producing projects, sharing space or equipment or simply gaining advice from other similar projects. As well as local providers working with others in the city they also worked with organisations elsewhere in the region. The same survey found that 67% of them were new relationships that had previously not existed prior to 2016.

Although the funding section above highlighted a lack of overall progress in projects attracting sponsorship into the programme, cultural operators highlighted that the **ECoC had helped them consider and, in some cases, secure some form of sponsorship or advertising.** Projects who had previously relied on grants reported that the ECoC had helped them understand, plan for and implement a series of activities to source financial support from sponsorship or advertising. In addition, after the ECoC year many of the projects reported that they had approached the 37 local companies that had sponsored the ECoC at the programme level in order to see if they were interested in commercial opportunities with them. There was often little hard evidence to show the actual levels of finance that had been secured by projects but nevertheless project managers were still positive about how their capacity had been built to consider this as a viable option for future funding.

#### **2.5.4 International profile**

In many ways, the goal of increasing the international profile of San Sebastián through the ECoC was neither needed nor part of the overall plan for the programme in the first place. **There was very little evidence in the original bid, the programme's content or in the views of stakeholders to suggest that the ECoC was used as a vehicle for increasing international visitor numbers.** This fact was backed up by visitor statistics that showed that around 7% of the ECoC audience were from outside of Spain. Although figures from the tourist agency showed that the city had seen a slight uplift in foreign visitors by 1.5% in 2016 compared to 2015 figures most stakeholders (in particular those associated with tourism) felt that this followed a general increase in visitor numbers experienced elsewhere in Spain. It is interesting to note however that only around 5-10% of visitors to ECoC activities are international meaning San Sebastián is generally no different from previous ECoC in this respect.

The reasons explaining why the ECoC had not focussed on increasing either foreign visitor numbers or the international profile of the city was fourfold.

Firstly, much of the ECoC content was in Spanish and Basque and compared to all other ECoC evaluated in recent years, **San Sebastián's culture programme had less English content.** Unless foreign visitors spoke Spanish or Basque then they had less of a chance of understanding cultural content that relied on written or spoken communication. Although key communication (including the 'What's on' guide) were done in four languages (Basque, Spanish, French and English) even some of the larger and more elaborate projects such as 'A Mid-Summer Night's Dream' was only delivered in Spanish. Many (although not all) of the literature associated with the marketing and promotion of the programme and its projects were also in Spanish and Basque. This therefore shows that the target audience of the ECoC programme was not international audiences.

Secondly, much of the ECoC calendar of events was purposely **delivered outside of the key tourist times and holidays when international tourists were more able to attend.** This was partly to ensure that the city did not become overcrowded in summer

months (a current issue where hotels and other infrastructure become full), partly so that the ECoC activity did not overlap or draw audiences away from some of the more established culture activity already happening and partly because the target audiences were simply not those that only visited the city during the holiday season.

Thirdly and perhaps most significantly was that the **city already had an enviable number of international tourists (around 1 million per year) and a very high international profile outside of Spain**. Simply putting on 'more' cultural activity for international tourists was not seen as the priority nor was it seen to be the best way to add value to the existing cultural content of the city.

Finally, as has been explained throughout this chapter, the underlying aims of the ECoC programme linked to coexistence, peace and overcoming violence was **more relevant for local residents rather than international visitors**. Although these themes were undoubtedly interesting to foreign visitors, they were not the primary target for them.

However, despite the above, interviews with managers of **smaller ECoC projects** undertaken as part of the European evaluation showed that there were good examples of how the ECoC programme had introduced a more international dimension to their work. Despite the ECoC not necessarily helping to attract more foreign visitors it did have an impact on helping smaller cultural operators in the city to '**internationalise**' their work in a number of ways. Firstly, it helped smaller cultural operators to link up with international partners. This led to joint collaborations with artists, performers and technicians across the whole of 2016 with many of those international relationships continuing post the ECoC year. Secondly, the ECoC helped smaller cultural operators to introduce an international 'dimension' to their existing offer. This was either by having international artists perform or show their work as part of the small projects offer or by helping smaller cultural operators to market and promote themselves (again for the very first time) to new international audiences when previously they had only seen local residents attending their project. Finally, the ECoC helped smaller cultural operators to expand their activities abroad and take their exhibitions, performances and shows outside of Spain. For example, the 'With Corners of Europe' project helped six Basque artists (Juan Aizpitarte, Beatriz Churruca, Ixone Ormaetxe, Borja Ruiz, Asier Zabaleta and Joseba Irazoki) connected with another 60 European artists and share, swap and influence their work internationally.

The extent the ECoC has raised the international profile of San Sebastián is therefore mixed although there is little evidence to show that it helped stimulate a large change in either the numbers of foreign visitors and the level of awareness international tourists had about the city. This was again not necessarily a failing on the part of the ECoC itself but more to do with the context within which the ECoC sat.

## **2.6 Legacy**

This section of the final report looks at the longer-term legacy of the San Sebastián ECoC post 2016 and explores how the results and impacts of the programme go beyond the year

itself. It also comments on the activities of the programme, projects and Foundation after the ECoC year to understand the extent to which they have continued or developed. Please note that the text below was true up until March 2017 when the interviews were undertaken.

### **2.6.1 Continuing activities**

The main finding of the evaluation in terms of legacy and sustainability is that the legacy planning of the ECoC in San Sebastián has been generally limited. Although legacy was part of the mind-set of those who originally designed the programme and also (briefly) mentioned in the bid-book, there is a lack of a clear and formal strategy to help plan or maximise the longer-term impacts and benefits of the ECoC programme beyond 2016. When the interviews from the European evaluation took place in March 2017 there was still no legacy or succession plan in place to help steer activities post 2016. This means any work to carry on ECoC activities is generally happening in a more ad-hoc and organic way at project level rather than because of the existence of a formal programme level strategy.

Although legacy and sustainability are mentioned in the bid-book, it is interesting to note that it does not feature heavily in the content of the document. Compared to other ECoC bid books, there is very little detail on the planned activity to sustain the themes and projects beyond 2016 perhaps suggesting that legacy was never really at the forefront of the overall plan for the ECoC from the very beginning. In addition, the ECoC coordinator responsible for the programme came into post 3 months before the start of 2016 meaning the team were very much focussed on the immediate delivery of the programme rather than having time prior to 2016 to plan and develop a coherent approach to legacy.

One driver behind the lack of a legacy strategy that was identified through consultations with stakeholders was the lack of joint understanding by the political parties on what an ECoC legacy should look like. The main responsibility for developing a legacy strategy has been with the ECoC Board (rather than the Foundation) who primarily consists of the three political parties. Because these parties all have slightly different views on what ECoC aspects should continue and how activities should be sustained then stakeholders felt that this had been a barrier to a legacy strategy actually being developed.

Although the cultural operators are all generally still in place and still delivering strong cultural content beyond 2016, this is more due to the strength of the existing cultural infrastructure found in the city rather than any specific legacy work from the ECoC programme. Thus, the city's cultural offer still remains extremely strong post 2016 but this has very little to do with a definitive effort by the ECoC to sustain its activities. Interestingly, a small number of stakeholders felt that there was perhaps less need for the ECoC to 'worry' about sustainability because the programme was delivered in an already thriving city in cultural terms and that its cultural 'footprint' was already significantly bigger than the ECoC. This meant that very few cultural operators were reliant or dependant on ECoC or its funding to survive and in turn there was an overall feeling that there was simply less 'need' for a legacy plan.

Another aspect of the legacy issue in San Sebastián is linked to a lack of new cultural buildings being part of the overall ECoC year. As has been stated earlier, the ECoC was generally focussed on cultural content rather than buildings meaning the lasting legacy of the programme is harder and less obvious to see. For example, stakeholders taking part on the evaluation found it hard articulating the legacy of a cultural theme aimed at 'peace' or community cohesion compared to describing the lasting legacy and impact of a new theatre or opera house.

### **2.6.2 Cultural governance and legacy arrangements**

Another more negative aspect of the legacy of the ECoC was around the continuation of the Foundation set up to oversee the ECoC beyond. There was a general feeling that the Foundation would be wound down in the second half of 2017 – although exact plans were still being thought through and were partly unclear because of a lack of a proper legacy strategy. The loss of the Foundation and its staff obviously had strong implications for the continued legacy of the themes, activities and overall goals of the ECoC beyond 2016 and again shows that the city perhaps saw the ECoC as a single year rather than the start of an on-going process of cultural development.

Despite the fact that the cultural operators and overall cultural offer in the city remains very strong, the lack of succession planning does bring into question the extent to which the underlying messages of the ECoC will continue post 2016. As described earlier in this chapter, a key aspect of the programme was one of harmony among different groups and helping the region and city overcome ingrained and often generational issues linked to violence. These deep-rooted issues cannot be dealt with in one single year and although the ECoC has helped communities to start to address these issues they will remain for many years to come. Ideally any legacy plans would be focussed less on ensuring that cultural operators remain but will at least ensure that the messages and goals around peace and harmony continue to be seen and promoted in the city's cultural offer.

## **2.7 Conclusions**

The ECoC in San Sebastián was in many ways different from other ECoC. Although each programme has its own unique identity and approach, San Sebastián used its ECoC status to help the city overcome many of its past difficulties as opposed to simply being about putting on a cultural programme to entertain local and international audiences or promote the city. Its themes were deep and meaningful and it was brave for the city to 'pitch' itself to both the selection panel and the European Commission on the back of themes connected with violence and terrorism. Of course, other past ECoC have also used culture to tackle various issues facing the city including unemployment, inequality, poverty or even dark sides of their histories, but San Sebastián's bold approach to use culture as a vehicle for healing does need to be applauded. If the city had simply put on a cultural programme that did not focus or avoided its unique and troubled past then nearly all stakeholders felt that

this would have been a wasted opportunity. This is particularly true because the city, both prior to and after the ECoC year already has a very large and impressive cultural scene that the ECoC neither wanted to compete with nor simply add to. The cultural 'footprint' of the city is vast and even something as big as an ECoC would be lost if it had simply added more of the same type of culture aimed at the same type of audience.

In many ways, although the ECoC was a cultural programme, its goals, results and focus were more social and political than just cultural. This means its activities and results need to be viewed with this context in mind. Linked to this, some of the results and impacts of the programme are relatively difficult to measure and articulate. Presenting results linked to audience figures, cultural capacity and tourism figures is relatively straightforward whereas describing how a cultural activity has helped communities coexist is more of a challenge.

### **2.7.1 Successes**

The main successes of the San Sebastián ECoC are as follows:

**Being brave and ambitious:** San Sebastián should be commended for being relatively brave and challenging in its purpose, goals and activities. Similar to some of the individual cultural projects that are found in ECoC activities, overall ECoC programmes can be provocative and do not always have to be about 'entertainment' and overly safe themes. Other ECoC can learn from San Sebastián by focussing not avoiding key issues and challenges found in their city. Cities are sometimes places of poverty, inequality and conflict and ECoC programmes can partly deal with these issues rather than ignoring them. It can also ensure that the ECoC is directly related to the problems and issues which the city and its residents face rather than putting on an ECoC that could be found in any city and that could be targeted at anyone.

**Delivering in a complex political environment:** it is recognised that some Member States and also some ECoC are by their very nature more 'political' than others. Delivering an ECoC in a country where political influence is less prevalent within public administration and where the ECoC has a 'simple' message around culture and entertainment is still a challenge. However, those coordinating the ECoC in San Sebastián should again be commended for navigating through a complex political environment to ensure that the programme was delivered soundly and professionally with as little political influence as possible.

### **2.7.2 Lessons in delivery**

The main lessons for other cities to learn from based on the experiences of San Sebastián are as follows:

**Don't always try and deliver 'big' activities:** San Sebastián did not simply put on 'big' events for as many people as possible nor did it try to generate the biggest audiences to promote the city as far as possible. In addition, the ECoC did not generally have high profile performers and media coverage that stretched beyond country boundaries. There is

sometimes a feeling that bidding cities need to put on ‘mega’ events when they design and deliver their ECoC programmes but positive results can also be achieved in smaller (and sometimes) more cost-effective ways. Those who enjoy cultural activity know that small and intimate is sometimes more appealing than large culture activities and those developing ECoC should take this into consideration. The San Sebastián ECoC has shown that designing an ECoC simply to appeal to the ‘masses’ doesn’t always need to happen.

**Complement, don’t duplicate existing culture:** San Sebastián should be complimented for not trying to compete with existing cultural activity found in the city. Instead it designed a programme that complemented and added real value to what already existed. An ECoC that adds ‘more of the same’ type of culture and is focussed on simply increasing the amount of culture in a city is less powerful than one that fills gaps or tries to approach culture in a different way to what has gone before. San Sebastián should be complimented in doing this and adding an extra layer and dimension that was not there previously. This is particularly true when the ECoC is found in a city that already has a large existing cultural infrastructure like San Sebastián.

**Use ECoC for non-cultural goals:** Although the ECoC in San Sebastián has obviously been focussed on a cultural programme, its underlying goals, objectives and messages were often social and political. Of course, an ECoC will need to have culture at its heart, but the programme can also be used to tackle a variety of other issues- and not just economic decline and jobs which has often been the case in other past ECoC. San Sebastián has shown that culture cannot necessarily solve issues connected with, for example, violence and terrorism, but it can help heal them and help communities overcome and come to terms with the problems that these issues cause. The lesson here is that future ECoC should again be ambitious- not necessarily in terms of putting on a large ambitious cultural programme but more in relation to the deep-rooted issues that it can help to address.

## 3.0 Wroclaw

### 3.1 Background

#### 3.1.1 The City

Wrocław is Poland's fourth-largest city and is situated on the river Oder in the historic region of Silesia, in the South-West of Poland, not far from the Czech Republic. It is the capital of the Lower Silesian Voivodeship, and spans an area of 300 km<sup>2</sup> with a population of 636,000 inhabitants<sup>5</sup>. While the city's population nowadays is predominantly Catholic, its religious heritage is diverse and the city houses a synagogue, as well as Roman Catholic, Lutheran and Eastern Orthodox churches. In 2015, the city was awarded the title of City of Reformation by the Community of Protestant Churches in Europe.

The city has had an eventful history, changing hands between Bohemia, Poland, Hungary, Austria, Prussia, Germany and modern-day Poland. It was founded at the intersection of the two historical trade routes: Via Regia, crossing Europe from West to East; and the Amber Road, connecting the Baltic and North Sea with the Mediterranean. While settlements in the area date back to Roman times, the city was first mentioned around the year 1000 AD in connection with the founding of a bishopric. In the Middle Ages, it was one of the capitals of Poland. At the same time, it became increasingly settled by Germans and joined the Hanseatic League in 1387. Around that time, the city began to be known as "Breslau". While the city quickly became Protestant after the Reformation, later, under Austrian rule, it became the seat of several Catholic orders. At the same time, the city became the centre of German Baroque literature. In the early 1800s, the city's University was founded under Prussian rule. The Jewish community flourished in the 19th century.

In the 1920s, the city held an exhibition of modern architecture and design. During the Second World War, Jewish and Polish citizens were persecuted by the Third Reich, although the city largely escaped damage until the final few months of the war. The advancing Soviet armies surrounded the city during the three-month-long "Battle of Breslau" which culminated in considerable destruction, loss of life and the eventual surrender by German forces on 6 May 1945. After the war, the city became part of Poland under the terms of the Potsdam Agreement. Most of the remaining German population of 190,000 fled or were forcibly removed, to be replaced by ethnic Poles, most of whom were resettled from parts of eastern Poland that were incorporated into the Soviet Union. At that point, the city was (re-)named "Wrocław". During the communist period (1945-89), Wrocław became one of the centres of opposition to the communist regime and was the birthplace of "Orange Alternative", the anti-communist underground movement. Orange Alternative was noted for its peaceful protests, including painting graffiti of dwarves on paint spots covering up anti-government slogans on city walls. Since the end of the communist period, Wrocław has

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<sup>5</sup> <https://bdl.stat.gov.pl/BDL/>

developed a reputation as one of the most liberal cities in Poland, embracing public and street art.

Today, important industries in Wrocław include transport, home appliances, chemicals, electronics, and pharmaceuticals. It has attracted many high-tech companies and has several research facilities. Moreover, the city is an important logistics hub with transport links to nearby Czech Republic and Germany. Wrocław receives more foreign investments than any other city in Poland, and both GDP per capita and wages are above the national average. The unemployment rate is relatively low at 4.5%<sup>6</sup>.

### **3.1.2 Cultural Sector**

Wrocław's varied history has given it a rich architectural heritage, including Silesian Gothic and Baroque but also Modernism, as expressed by the Centennial Hall which is a UNESCO World Heritage Site. The city also has a rich cultural life and hosts an Academy of the Fine Arts, a University of Music, and an Academy for the Dramatic Arts. Moreover, Wrocław has several theatres, including a puppet theatre and Poland's first pantomime theatre, an opera and operetta, a philharmonic orchestra and a concert hall. The most famous museum is the National Museum, holding the largest collection of contemporary art in Poland. The City Museum and the Museum of Architecture are also noteworthy. Furthermore, Wrocław is home to the Racławice Panorama, one of the largest paintings in the world, depicting a battle taking place between Poland and Russia in 1794.

Of particular importance is the Witold Lutosławski National Forum of Music (NFM). The NFM is a cultural institution that was created in 2014 by the merger of Wratislavia Cantans International Festival of Music (which has taken place in Wrocław each September since 1966) and the Wrocław Philharmonic (which includes an orchestra established in 1954 and a choir established in 2006). The NFM is co-governed by the Polish Ministry of Culture and National Heritage, the Community of Wrocław and the Lower Silesian Province. It operates the National Forum of Music concert venue located in the centre of Wrocław and featuring a concert hall with 1800 seats and three chamber halls (from 250 to 450 seats). The venue was due to open in 2013. However, a "convenient" delay meant that it did not open until September 2015, i.e. just a few months before the start of the title-year.

The various cultural events held in 2016 alone bear testimony to the city's rich cultural life: Wrocław was the UNESCO World Book Capital in 2016 and hosted the globally renowned Theatre Olympics, the European Film Awards and an Annual Conference of the International Federation of Library Associations and Institutions.

## **3.2 Development of the ECoC**

The most significant milestones in the development of the Wrocław ECoC were as follows:

- August 2010: 11 Polish cities submitted a bid for the ECoC title

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<sup>6</sup> <http://www.invest-in-wroclaw.pl/en/key-data/key-economic-data/>

- October 2010: pre-selection of 5 cities for the ECoC title
- June 2011: panel recommends the award of the ECoC title to Wrocław
- May 2012: EU Council confirms the award of the ECoC title to Wrocław
- October 2013: first meeting with the EU's Monitoring and Advisory Panel
- March 2015: second meeting with the EU's Monitoring and Advisory Panel
- September 2015: award of the Melina Mercouri Prize by the European Commission
- January 2016: opening ceremony of the ECoC
- December 2016: closing ceremony of the ECoC



### **3.2.1 Application**

Wrocław's ECoC application emerged from the wider strategy of the City of Wrocław, "Strategy: Wrocław Through 2020 Plus", which emphasised the potential for urban development be supported by investments in cultural and sporting events and infrastructure. This approach was driven by Rafał Dutkiewicz, Mayor of Wrocław since 2002. Amongst the ambitions of the strategy were to increase the rate of participation in culture in the city and the number of tourist visits to Wrocław. Reflecting this, the City had prioritised investments in culture and sport for many years. Amongst other things, this included building a stadium, which hosted matches at the UEFA Euro 2012 Football Championship

and was later used as an event for cultural events during the ECoC title-year. Another focus of the strategy was to stimulate the growth of the cultural and creative industries in the Nadodrze district of the city. Situated just across the river from the Old Town, Nadodrze had suffered considerable decline, but is being gradually revitalised, including through the refurbishment of many buildings by the City, the emergence of a lively arts and cultural scene and the activities of several NGOs.

The overall city strategy was complemented by a specific "Strategy for Wrocław's Culture", adopted by the Mayor in 2006. After being updated, this cultural strategy featured six programmes:

- Important Centre of Culture in Central Europe,
- Musical Wrocław,
- Reading Wrocław,
- Culture for the Young,
- No One is Bored Here,
- Building the Social Capital.

The ECoC application stated "Metamorphoses of Culture" as its overall concept. This concept served as a metaphor for the historical transformation of the city, i.e. the upheaval at the end of the Second World War when the German population was replaced by the ancestors of today's inhabitants (many of whom forcibly were moved from their homes and transferred to Wrocław). It also served as a metaphor for contemporary processes of cultural and social change, including globalisation, immigration, EU enlargement and the growing role of digital communications.

In terms of Wrocław's objectives for its ECoC, the application was not explicit but did state several aspirations, including "build a stock of public trust necessary to strengthen our social development", "create new spaces for people's selfless activities, pre-empt the emergence of intolerance by developing an inclusive culture", "raise awareness of the Polish and the European public to the importance of culture", "oppose the instrumentalism of culture and art and their exploitation in the service of other, especially economic, interests", "foster the freedom of beauty", "transform our city in the area of cultural infrastructure".

The long-term goals of Wrocław2016 were later articulated more explicitly, as shown in the box below.

## Long-term Goals of the European Capital of Culture Wrocław2016:

### Access to culture and participation

What we aspire to:

- Citizens will co-create culture, and will benefit from its variety without limits.
- They will have easier access to both cultural and educational programmes.
- Public space, friendly for social activities and shaping pro-social and civic attitudes, will be created, noticed, described or found.

### Culture and development

What we aspire to:

- The city will develop with culture and through culture. European cultural variety will be more readily presented in actions by the culture sector.
- Wrocław organizations and partners from around Poland will work closer and develop cooperation in the area of culture.
- Creators of culture in Wrocław will cooperate more readily with one another and exchange experiences.
- The culture sector will gain highly qualified professionals, trained to coordinate cultural projects locally and internationally, both traditional and innovative, and as a result actively supporting the development of creative industries.

### Image

What we aspire to:

- Wrocław and the region will be more recognizable within Poland and across Europe.
- Citizens will be more aware of the cultural heritage of Lower Silesia, and prouder of it.

### Economy

What we aspire to:

- The number of tourists visiting Wrocław will double.<sup>7</sup>
- The private sector will be more involved in supporting cultural initiatives.

Financial means allotted for implementation of Wrocław2016 will be spent efficiently and will turn into an actual, effective and long-term investment.

Source: <http://www.Wrocław2016.pl/about-ecoc>

“Spaces for Beauty” was proposed as the slogan for the ECoC programme as the intention was “to create spaces within which to restore the presence of beauty in public life and in daily habits”. A motto was also proposed: “[vrots-love]: love is a part of our proper name”.

<sup>7</sup> The time period for realising this ambition was not specified by Wrocław2016.

The territorial focus of the ECoC was the region of Lower Silesia, plus the Czech city of Hradec Králové and the German city of Görlitz, both of which were historically associated with Lower Silesia. Ultimately, some activities did involve these two other cities, although the main focus of the eventual cultural programme was overwhelmingly on Wrocław and the rest of Lower Silesia.

### 3.2.2 Selection

In line with the chronological order of entitlement set out in Decision 1622/2006/CE, Poland was in line to propose a European Capital of Culture for 2016. Poland's **application process** was managed by the Polish Ministry of Culture and National Heritage. Eleven cities submitted applications in 2010: Białystok, Bydgoszcz, Gdańsk, Katowice, Lublin, Łódź, Poznań, Szczecin, Toruń, Warszawa, and Wrocław. The applications were evaluated by the selection panel against the criteria of 'European dimension' and 'City and Citizens'. In addition, the national and European impact of the applications and their practicality were also taken into consideration.

At the **pre-selection meeting** of the panel in October 2010, 5 cities were selected: Gdańsk, Katowice, Lublin, Warszawa, and Wrocław. In its feedback on the Wrocław application, the panel highlighted the well-thought-out set of implementation indicators for the 'European dimension' and 'City and Citizens' criteria, the comprehensiveness of themes and projects, involving excluded social groups, intellectual aspects relating to quality of life and both ethics and aesthetics, and the innovative approach to ecology. At the same time, the panel recommended to strengthen Wrocław's proposal by:

- Describing the involvement of citizens and NGOs in specifying Wrocław's Shareholding of Culture; and
- Further specifying the procedure of selection of projects making up the ECoC's programme.

The final selection meeting took place in Warsaw in June 2011 and **the panel unanimously recommended that the title of European Capital of Culture 2016 be awarded to Wrocław due to its emphasis on intercultural and interreligious dialogue, as well as social inclusion.** The panel also praised the city's goals of improving education in culture and art, enhancing participation of people in culture, and raising the visibility of the city internationally. It also noted the considerable investments already made in culture and the long-term orientation of the city's strategy. These positive comments notwithstanding, the panel provided a refined set of recommendations for Wrocław:

- Respect artistic excellence as core objective throughout the programme development;
- Strengthen European dimension through cooperation with European artists and cultural operators;
- Clarify and improve efficiency of the management structure;
- Establish links with the Spanish city selected for 2016.

Following the recommendation by the panel, Poland nominated Wrocław and notified the European Parliament, the Council, the Commission and the Committee of the Regions in October 2011. On the basis of a Commission Recommendation, the EU Council of Ministers officially designated Wrocław as the European Capital of Culture 2016 in Poland in May 2012.

### **3.2.3 Development of Wrocław 2016**

After the award of the ECoC title, responsibility for the organisation of the ECoC was entrusted to an existing cultural institution established on 26 December 2009 and operational since 1 February 2010. In July 2012, the City Council decided to unite "Wrocław 2016" – the institution responsible for preparing the application for the title – with "IMPART Art Centre" – a cultural management institution with production resources, in order to create a new cultural institution of Wrocław Municipality, called "IMPART 2016 Festival Office" ("Impart"). Although established as a separate institution, Impart was directly supervised by the Mayor of Wrocław. During the development phase, Impart worked closely with the City of Wrocław and other local bodies, including the Department for City Promotion and Tourism, to develop the cultural programme and the associated communications and marketing activities. Impart also organised various consultation meetings to inform cultural operators and members of the public and encourage debate. As with most ECoC, some negative media coverage was experienced in the development phase, in part because much of the cultural programme could not be announced until the national funding was confirmed by the Ministry of Culture in July 2015.

The **first monitoring report** was issued in October 2013. The panel noted that the management structure had been set up. The panel suggested the artistic curators advising the project coordinators be led by one artistic director and management structure further strengthened. Moreover, plans to involve Wrocław's region Silesia, the other Polish bidding cities, the neighbouring countries Czech Republic and Germany, as well as Ukraine and Russia, and, finally, the other ECoC for 2016, Donostia-San Sebastián, were discussed. The panel was also informed that all cultural infrastructure, except for the new Museum for Modern Arts, would be ready by 2016 and that 80% of projects in the bid-book were completed, under implementation, or planned. Last, the budget was increased from €78.6m to €96.6m thanks to additional support from the City and National Government. However, the panel was concerned that only 37% of the funds had already been secured, and the lack of further commitments threatened to jeopardise the timely organisation of the title year. The panel also reminded the organisers to adequately involve minority audiences and to revise the evaluation criteria in line with the European Dimension and City and Citizens criteria.

During 2014, Impart presented a reasonably-detailed programme proposal to the national Ministry of Culture together with a request for funding. Inevitably, there had been some changes since the application, although the overall ethos and the majority of the projects had been retained. Approval in principle was given by the Ministry of Culture in the middle of 2015. Despite a change of Government, with the Law and Justice Party (Prawo i

Sprawiedliwość) taking over from the governing Civic Platform (Platforma Obywatelska), the Ministry ultimately did approve most of the funding for the ECoC.

A **second monitoring meeting** was held in Spring 2015. By the time of this meeting, 95% of the budget was confirmed (albeit with the national funding confirmed in principle rather than definitively). The panel assessed the progress made by the organisers to be impressive, specifically with regard to the selection of an artistic director and the long-term perspective of the organising team, as well as in terms of securing the budget from the Polish National Government. At the same time, they recommended to set aside money for non-participating cultural institutions and for the continuation of projects after 2016. One project particularly viewed positively was MikroGRANTY, providing micro grants and support to local projects.

The eventual cultural programme was largely put together by the curators for the eight different artistic disciplines: architecture, film, theatre, music, opera, visual arts, literature and reading, and performance. Impart held discussions with the curators about the overall approach and specific content of their programmes. Impart mostly accepted programmes as proposed by the curators and provided an indicative budget. The programme of each curator was then submitted to the Ministry of Culture for approval of the national funding.

The development phase also saw considerable investment in Wrocław's cultural infrastructure. As with all ECoC, it is impossible to specify how many of these investments would have taken place had Wrocław not held the ECoC title. Indeed, given the long timescales associated with these developments, most decisions to invest had been taken prior to the award of the title in 2011. However, since Wrocław's development strategy had for many years prioritised the role of culture, it is clear that the ECoC application and the investments in cultural infrastructure were mutually-reinforcing. Investments included the construction of four new cultural centres, a concert hall, and several other new cultural institutions, creating long-term benefits for the city. Particularly worth mentioning are the New Horizon Cinema hosting the New Horizons International Film Festival, the Capitol Music Theatre and the National Forum of Music. In the years leading up to the opening of its new concert venue, the NFM organised many events and communication activities to promote the venue and raise the profile of Wrocław more generally. Such events complemented the activities of Impart and thus served to raise awareness of the ECoC as well.

In the run-up to the title-year, particularly in 2015, various other cultural events and activities were undertaken to help prepare Wrocław for 2016. These include, most notably the "Bridge Builders" project.

### Bridge Builders

Bridge Builders was an open-air cultural event, which took place in Wrocław on 20 June 2015. The event was intended not only to be significant cultural event in itself but also to increase the interest of audiences in advance of the title-year and build the capacity of Wrocław and its cultural sector to host large events. It was the "First Movement" in the four large open-air events making up "The Flow Quartet". Some of the music for Bridges was

## Bridge Builders

composed by a local composer, Paweł Romanzuk, who also composed the music for the other three movements of the Flow Quartet.

Bridges took place on 26 bridges across the city. Each bridge featured a cultural performance, with a range of disciplines represented. The events were organised by hundreds of performers and artists and witnessed by tens of thousands of people. According to the curator "The city gave itself permission to enjoy this rupture in the everyday rhythm of urban life and to explore the both extraordinary and traumatic histories and events associated with many of the bridge". Some of the events included:

- Zwierzyniecka Footbridge: "Sound Lab" featured two radio dramas performed by the Wrocław Radioactive Theatre, one for children and the other for adults with a live show in between.
- Sikorski Bridge: "A Bridge to San Sebastián" featured performances by eleven local independent theatres "on a journey to San Sebastián featuring both gripping stories and catchy songs". The audiences were offered to join in a food tasting and follow a spectacle about a love affair between a Basque boy and a Polish girl.
- Tumski Bridge: "The Rhythm of Your Heart" featured a 24-hour drum-beat on the Great Drums of the Makata Theatre, as well as a drumming workshop for the audience.

## 3.3 Cultural programme

### 3.3.1 Overview

The Wrocław2016 application presented the city as a 'space for beauty', reflecting a broad understanding of culture and its role along with beauty in the life of the city. Aspects emphasised included the multicultural character of the city, notably its religious diversity as epitomised by the Mutual Respect District, inhabited by Catholics, Jews, Protestants and members of Orthodox churches. Other aspects included in the bid were animal rights and ecology. Overall, the programme comprised 425 projects totalling around 2,000 artistic events, including festivals, concerts, performances, screenings, happenings, and events in urban spaces.

Location-wise the programme focused on four stages:

- "The Wrocław stage", focusing on dialogue between the city and its inhabitants;
- "Lower Silesia stage", promoting regional participation in the project;
- "Polish stage", a platform for collaborative artistic activities from around the country; and

- “The European and World stage”, showcasing international cooperation between artists and creators of culture, highlighting the city’s role in the European and world culture.

The programme was divided into eight artistic domains, each led by a curator and featuring events and projects. Impart implemented the curators’ projects and co-organised many projects with other partners. The Board of Curators held “Creators Meetings” on a weekly basis in the development phase to discuss the cultural programme and ensure balance and visibility. These meetings also helped ensure that the themes of “metamorphosis” and “spaces for beauty” were reflected in the sub-programmes of each artistic domain. The key elements of each sub-programme were as follows.

- **Architecture:** aimed to facilitate understanding and appreciation of architecture, as well as stimulating debate. It featured 13 projects including lectures and exhibitions on the architectural heritage of Wrocław and the possibilities for future development. It also included the restoration of post-war modernist buildings, as a way of promoting awareness of this genre. Another project featured the design of a model house estate, Nowe Żerniki, involving analysis, debate and the use of participant experiences. Wrocław also hosted “Made in Europe. European Union Prize for Contemporary Architecture – Mies van der Rohe Award”, an exhibition of works submitted to the competition since 1988.<sup>8</sup>
- **Film:** was comprised of 20 projects. These included several film festivals, including the New Horizons International Film Festival. This annual event had been held in Wrocław since 2006, having previously been hosted in a smaller town. The Festival was expanded for 2016 and included masterclasses and a presentation of Basque cinema as a way to showcase the other ECoC 2016.
- **Literature:** included 45 projects. Most notably, the programme was implemented in conjunction with the programme for the UNESCO World Book Capital 2016, which was hosted by Wrocław from April 2016 to April 2017. The projects included some new or expanded festivals (e.g. SILESIUS International Poetry Festival, Microfestival of New Polish Poetry, Festival of Literature for Children). The European Literature Night in Wrocław featured public readings at unusual venues across the city by well-known personalities of unpublished works by contemporary writers. Other projects featured public readings by actors and audience together. In addition, a series of books was published and there were programmes of literary translation and research.

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<sup>8</sup> <http://www.wroclaw2016.pl/made-in-europe>

- **Music:** featured 54 projects across a wide range of musical genres. Much of the programme took place at the new NFM, with concerts given by Wiener Philharmoniker, Lang and the Washington Orchestra, Budapest Festival Orchestra and Iván Fischer, London Symphony Orchestra. A major highlight was a concert by the Pink Floyd guitarist, David Gilmour with Wrocław's NFM Philharmonic and to a sell-out audience of 20,000 people. Wrocław's musical heritage was explored and presented through "1000 Years of Music in Wrocław": a series of 13 concerts from January to December 2016, which featured early music from Wrocław, which remains present in the city's culture today. Another major event was "Singing Europe 2016" which featured several dozen choirs from different countries and presentation of works of opera, oratorio and a capella programmes. The participants of the final edition included young amateur singers, as well as internationally-recognised artists. Singing Europe also featured exchanges with experiences with choirs from Lower Silesia.



- **Opera:** featured an innovative, open-air performance based on excerpts from Bizet's Carmen entitled "The Spanish Night with Carmen – Zarzuela". The event was directed by eminent directors from Poland (Waldemar Zawodziński) and Spain (Ingnacio García). It featured 500 performers and attracted an audience of 30,000 people. The performers included orchestra, ballet, choir and soloists of the Wrocław Opera, as well as local dance and vocal ensembles, selected via a competition.
- **Performance:** four large open-air events made up "The Flow Quartet". The first, Building Bridges took place in 2015 (see above) and was followed by the opening

ceremony "Spirits of Wrocław" on 17 January 2016. "Flow" took place on 11 June 2016 and featured numerous performances throughout the day at locations on or by the city's rivers. Finally, "Sky Web", the closing ceremony, took place indoors at the Centennial Hall on 17 December 2016 with orchestral performances of pieces by composers from Poland, Czech Republic, Germany and Israel and choirs from Poland and Israel.

- **Theatre:** featured 31 projects under the motto "The world should be a place of truth". The flagship project was the seventh edition of the "Theatre Olympics": an international theatre festival, which presents the achievements of some of the most prominent theatre practitioners from around the world. The events took place in October and November 2016 (See case example below). Aside from the Theatre Olympics, the programme included several theatrical performances at unusual and open-air venues across the city. "Theatre in Backyards" featured four "backyard performances" based on local history and culture and that travelled across the Lower Silesian region.
- **Visual arts:** featured 28 projects at various locations across the city, with the overriding narrative being about "people, places and artists' ideas captured in the form of a narrative". With that in mind, the programme emphasised the involvement of ordinary people as creators and the creation and exhibition of contemporary art in unusual locations. This included "Backyard Door" project, involving dozens of artistic interventions in neglected areas of the city (see case example below).



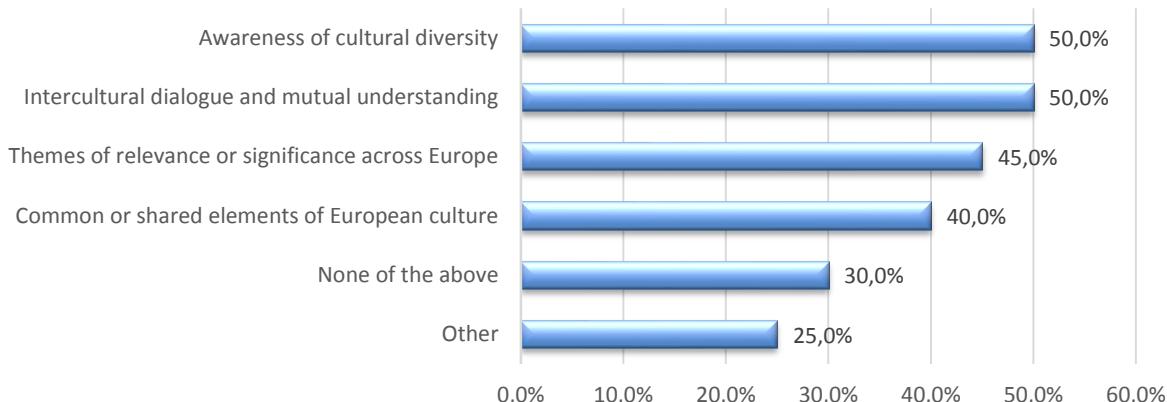
### 3.3.2 European dimension

Wrocław's history – having belonged to Bohemia, Poland, Hungary, Austria, Prussia, Germany and modern-day Poland – means that it has been subject to a diversity of cultural influences over time. Moreover, since the end of communism and Poland's entry into the EU, the city has become more culturally diverse, as it has attracted many residents from other countries and been subject to a greater diversity of contemporary cultural influences. This diversity of historical and contemporary influences was reflected in the cultural programme of Wrocław2016 in several different ways.

First, **several themes of European significance were presented and explored by the cultural programme**. These were diverse and included issues such as Polish-German reconciliation, cultures from different European countries and review of trends emerging in the work of young artists from across Europe. The majority of respondents to the survey of organisations that implemented projects reported that their projects had a European dimension, as highlighted in the chart below.

**Figure 3.1: European dimension of projects responding to the survey**

The project sought to promote or highlight...



A particularly important theme was that of "Migrations and Metamorphoses", which featured in the application document and was carried forward into several projects in the eventual programme. This theme focused in part on the cultural effects of the population transfer that took place in the city at the end of World War Two but also on the modern phenomenon of migration into and across Europe. Projects relevant to this theme included:

- "Unfinished Palace. About people, migration, and borders": a series of multimedia events at the former Świebodzki Railway Station over two weeks, including exhibitions, concerts, readings and performances. As the departure point for many people that were forcibly removed from Wrocław or the arrival point for many that were forcibly relocated to the city, the station served as a particularly symbolic venue for the events.<sup>9</sup>

<sup>9</sup> <http://www.wroclaw2016.pl/unfinished-palace.-about-people-migration-and-borders>

- "Open Call Europe" was a long-term and interdisciplinary artist-in-residence programme which invited artists, art curators, cultural activists and managers to create artistic or cultural projects directly on the theme of "Art and culture during migration crisis in Europe in XXI century". Applications were invited from artists and artistic collectives (up to 3 members) living and working in the other 27 EU Member States, as well as Albania, Bosnia and Herzegovina, Georgia, Iceland, Israel, Kosovo, Liechtenstein, Macedonia, Moldova, Montenegro, Morocco, Norway, Serbia, Switzerland, Turkey and Ukraine.<sup>10</sup>
- "Dispossession" was an exhibition organised as an official event in the Venice Biennale's accompanying programme. This exhibition featured contemporary works that explored the phenomena of dispossession, drawing on Wrocław's experience of population transfer at the end of World War Two, as well as more contemporary experiences, such as the current Mediterranean migrant crisis.
- Wrocław-Lwów, a programme of events and exhibitions exploring themes such as "moved heritage" and "source of genius loci", as well as historical and contemporary migration and drawing on Wrocław's historical links to the Lwów (Lviv) – the Ukrainian city from which many people were relocated to Wrocław at the end of the Second World War.

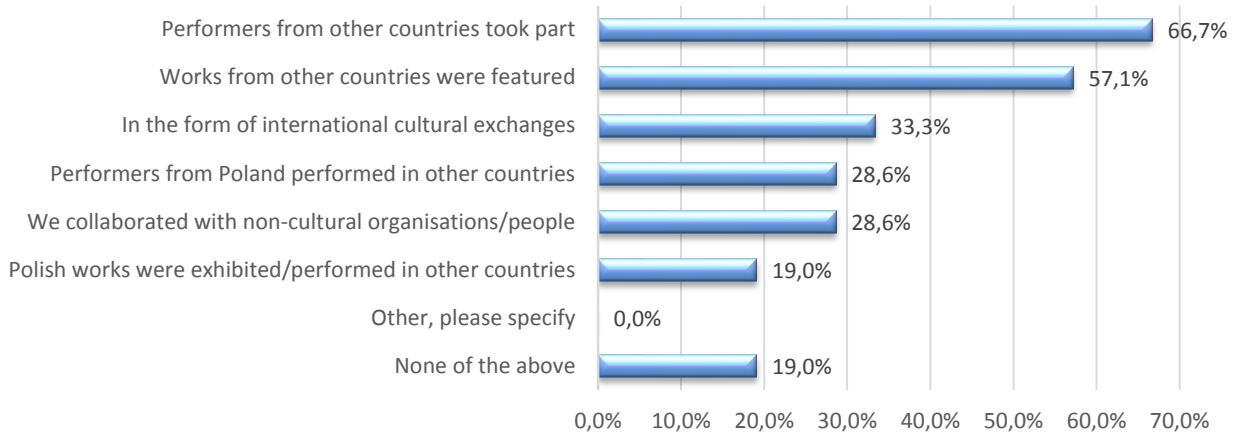
Second, **Wrocław2016 featured numerous collaborations with cultural operators from other European countries and elsewhere in the world.** As noted above, the musical programme of the NFM attracted a range of European and international orchestras and performers. In addition, the cultural programme emphasised the European dimension by building in partnerships with other Polish candidate cities, as well as partners in neighbouring countries Czech Republic and Germany, and further beyond in Ukraine and Russia. Overall, two thirds of the projects had an international link. For example, the "European Student Symphony Orchestra", which created an orchestra with young musicians from selected European schools, which then performed in Wrocław and elsewhere in Poland and internationally. Of those organisations responding to the project survey, 81% reported that their project involved cultural organisations or artists from other countries in some way. Such collaboration took a diversity of forms, as shown in the chart below. These projects reported collaborations with organisations or artists in 42 other countries, mostly in Europe but also including several non-European countries such as Brazil, Japan and the USA.

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<sup>10</sup> <http://www.wroclaw2016.pl/open-call-europe>

**Figure 3.2: Collaborations with organisations or artists from other countries**

### The project involve cultural organisations or artists in other countries



As part of this international collaboration, several projects were implemented in partnership with the San Sebastián ECoC and/or presented Basque or Spanish culture. They included the following:

- “Tamborrada”: a musical performance by 3,000 children and young adults from the project “Music of Young Wrocław”. The event in Wrocław replicated the celebratory Tamborrada drum festival which takes place on 20 January 20 every year in San Sebastián, with its origins in the Carlist Wars of the 18<sup>th</sup> century, particularly the Siege of San Sebastián (1813).
- “Basque Cinema: Three Generations of Filmmakers” presented several works by leading Basque directors during the New Horizons Festival, as well as meetings with cinema directors and a seminar on Basque cinema.
- “Film and Cooking 2016” was a presentation of culinary films, cooking workshops and tastings based on the culinary tradition of the Basque Country.
- “The Spanish Night with Carmen – Zarzuela Show” opera featured ensembles and guest artists from San Sebastián.

Another very significant project was the “Coalition of Cities”, which involved several of the unsuccessful ECoC applicants: Gdańsk, Katowice, Lublin, Łódź, Poznań and Szczecin. These cities were invited to collaborate with Wrocław and present “their most beautiful and most exciting cultural initiatives” to a European audience in the summer of 2016.<sup>11</sup> For example, Szczecin presented the “Space for Creative Dialogue” exhibition between 17-19 June 20016, which featured a cargo container serving as a cinema, theatre and gallery, mounted on Wzgórze Polskie. The “Coalition of the Cities” featured also significant networking and exchange of knowledge between the cultural managers in the mentioned cities.

<sup>11</sup> <http://www.wroclaw.pl/en/ecc-2016-seven-cities-for-culture>

Third, **Wrocław2016 sought to attract and engage European and international audiences**, including through the communications and marketing activity (see below). Given Wrocław's history and location, there was a particular focus on Germany. For example, with the co-operation of the relevant transport bodies, a special direct train service from Berlin was established: the "Culture Train" ("Kulturzug"). This service operated at the weekends from 30 April 2016 onwards. The "Culture Train" itself presented a range of culture, including literature, music, theatre and exhibitions and more than 40 artists participated in the programme. Tickets cost €19 each way and included free travel on buses and trams in Wrocław, as well as discounts at certain hotels. In total, nearly 23 000 passengers made use of the train. Given these passenger numbers, the service will continue at least until the end of 2018. Collaborations with cities in other countries also served to take the culture of Wrocław to international audience. For example, Wrocław Contemporary Museum organised a major exhibition on "The Wild West. A History of Wrocław's Avant-Garde" in Warsaw, as well as Bochum (Germany), Budapest (Hungary), Košice (Slovakia) and Zagreb (Croatia). Organised as part of the ECoC, the exhibition presented works of art, films, documentary photographs, objets d'art, and recordings relating to the everyday life of Wrocław since the 1960s until the present.

### **3.3.3 City and citizens dimension**

Wrocław's application highlighted a number of ways by which the "City and Citizens" dimension would be supported. They were as follows.

**Wrocław in the Eyes of Europe.** As well as attracting the interest of European audiences (as described above), the intention was to engage the many societies and artistic groups associated with the various ethnic groups living in Wrocław and to open up the spaces of Wrocław for the presentation of their cultures. There was also an intention to involve "foreigners in the city", particularly those that do not speak Polish. Examples of projects that pursued this ambition were as follows:

- "Yiddish and Ladino", a music project to promote Jewish musical heritage to a wider audience and emphasise the importance of two languages of European Jewish minorities: Yiddish and Ladino. It was organised by two prominent bodies based in Wrocław: the Bente Kahan Foundation and the Center of the Culture and Languages of the Jews at the University of Wrocław.
- "Polish Cinema for Beginners" was series of screenings with English subtitles targeted at foreigners living in Wrocław. It also featured introductions by filmmakers, critics and experts, as well as post-screening debates.
- "Ukraine Film Month", which was important given the roots until the end of World War Two of many of the current population of Wrocław in today's Ukraine territories.

**Participation of the citizens.** Drawing on an analysis entitled "Wrocław's Diagnosis of Social Problems", the application proposed the establishment of the "Wrocław Culture Stakeholder Platform" to involve the inhabitants of the city and the region, particular groups that had not previously attended or participated in the city's cultural offering. In practice,

there were numerous projects and events that enabled citizens to participate as creators and performers. Many were undertaken with only modest budgets, which will facilitate their sustainability beyond 2016. Two of the most important projects were implemented by Impart:

- "Parks of the European Capital of Culture", where stages were set up in 16 local parks, allowing local people to present their own artistic creations or perform alongside professional musicians.
- "Backyard Door", a project to involve local citizens in the creative process (see case example below).

### **Wrocław – Backyard Door**

Many of Wrocław's neighbourhoods are characterised by tenement buildings and apartment blocks, many dating from the 19th or early 20th century and typically located around communal "backyard" areas. Until the 1960s or 1970s, many backyards were usable spaces that included gardens, small production facilities, chicken coops, pig sties, etc. However, decades of mismanagement, complex patterns of ownership, lack of clarity over responsibility for maintenance and general neglect have served to degrade many backyards in the city. Some have become areas of conflict between competing uses, e.g. dog walkers, children's play areas, party-goers, car-parking, whilst others have become relatively "sterile", for example, entirely converted to car-parking.

In this context, the Backyards project sought to initiate a creative process based on collaboration between artists, local residents, property owners and other local institutions. In order to bring a new perspective to the backyards, with most of the artists coming from outside Wrocław. The artists were invited to select one of the many backyards in the city and generated ideas for a creative activity. Once the backyard had been selected, the project co-ordinators would then identify the owners of the backyard and thus seek the relevant permissions to operate. At that point, the artists would then begin the fieldwork and the consultation with residents. Fieldwork would typically involve "walking research" to audit the space and view the backyard at different times of the day. Consultation with residents took diverse forms, including interviews and surveys of residents, public consultation meetings and creating mock-ups of the proposed work or changes.

Around half the projects consisted of artistic installations, whilst the other half involved events. In some cases, residents of buildings surrounding the backyard were unsure or sceptical about the proposed projects. A few were hostile and a common suggestion was often that money should be spent on renovation and physical improvements rather than on artistic installations and events. Some considerable time and effort needed to be invested by the managers of these projects to gain the trust and interest of local residents and engage them in the process – much more than might be the case in other contexts. However, where this was done patiently and constructively, it was possible to bring projects to successful completion. But some of the proposed projects did not go ahead because of opposition from residents. Overall, there was a need to balance different interests and

objectives and to make compromises where necessary.

Over a two-year period (2015-16), a total of 32 projects took place in 42 backyards, 7 estates and 5 backyard walks. The artistic activities varied and included lighting installations, workshops for children, exhibition of residents' objects, collecting residents' stories and making them available in audio form, involving residents in one block writing letters to residents in another block, a video documenting how residents pass each other throughout the day, a tower platform with 24 benches in the shape of Mesopotamian sacred buildings, a 5-meter ladder with binoculars for residents to get a different perspective on the backyard. Project examples included:

- **"WHO IS IT":** having visited several backyards, the artist chose a distinctive block flats as the location to produce a short TV series with the participation of residents. Initial meetings were held where the artist showed her films to local residents and facilitated a brainstorming session to gather their ideas. From these meetings, the idea emerged of creating a film based on the story of a monster but also depicts the day-to-day life of the backyard, with residents setting out their vision of the episodes and the artist acting as mediator. Collective decisions were made on the form, content and purpose of the films, which were described as an "immediate participatory television series". The film was shot over three days and then edited and reviewed. Overall, the film took one month to make and required considerable time and commitment from the residents involved.
- **"Treehouse":** featured the construction of a treehouse in one of the backyards, as a way of involving children in a creative activity and of providing a focus for local cultural activities. The project began with meetings for local residents, which included creative activities for children and presentations on the project and the artists involved. A number of legal and administrative difficulties were faced, such as determining the legal status of treehouse. Approval was eventually gained by defining the treehouse as a work of art and by installing a staircase instead of a ladder for reasons of safety. The construction of the treehouse took 10 days and involved parents and children, for example, in painting. Once built, the treehouse served as a place for children to play and for adults to meet underneath and, in general, as a pretext to attract people to the backyard.
- **"45 Workshop":** featured the creation of an exhibition space for contemporary art, as well as concerts, historical works and talks. At the outset of the project, the lead artist visited the district many times over 8 months to get to know the area and its residents. The project also took into account sociological research in the city which diagnosed residents' needs. The eventual programme was implemented by residents in co-operation with invited artists. The aim was to initiate a process of change by gaining the trust of local residents and engaging them in creative activities. The project was not without its problems. For example, it struggled to involve adolescent boys and to engage with some other residents. Looking ahead, there is a need for local cultural bodies to work together more closely and to avoid an over-reliance on local volunteers to maintain the site and its activities.

Overall, the Backyards project has demonstrated a new approach to artistic activities in neighbourhoods and highlighted the complexities of a creative process involving artists, residents, property owners, local cultural bodies and public authorities. However, at the time of writing, no future project backyard projects were planned, creating the risk that the legacy of this project would not be sustained in the long run.

Many of the activities to encourage the participation of citizens were aimed at specific groups. The respondents to the survey of organisations that implemented projects particularly highlighted children (75% of projects), older people (70%), people with disabilities (50%), poor or disadvantaged communities (40%) and minority ethnic groups (30%). Examples of projects include:

- “Adapter – Cinema Without Barriers”: making films available to people with hearing and visual impairments, including educational activities and a video-on-demand portal featuring +100 films with audio-description and subtitles.
- “Blind.Wiki”: interactive project for people with visual impairments, inviting them to share their opinions on difficulties they face in daily life. A mobile-phone app using GPS enabled them to make recordings from particular places, which were then instantly published on-line.
- “I’m myself”: supported different people at the margins of social life (e.g. people with mental disabilities, addicts, homeless people) to create works for a photographic exhibition, those works being based on their emotions and personal experience of daily life.
- “Excluded Voice”: involved professionals working with excluded groups (e.g. inhabitants of old people’s homes, prisoners, people with mental disabilities, minority ethnic groups) to create theatrical and musical performances.

**Involvement of the cultural scene.** To drive this forward, the application proposed a “Wrocław Board of Culture” composed of the directors of all cultural institutions in the city and the region. In addition, Wrocław engaged several experts to prepare studies and



materials to ensure that the cultural programme reflected the culture and heritage of the city. The eventual programme included various projects to promote local cultural operators, particularly young artists and performers. Some key projects which supported the creation, exhibition and performance of work by local artists included:

- “WROsound”, a festival of nu-jazz, alternative, electronic, hip-hop, fusion, pop, rock and blues music performed by local young artists and also including urban installations, workshops and debates.
- Wrocław Publication Programme, which supported local publishers and authors.
- “Biennale of Young European Art – Jeune Création Européenne”, an exhibition of works by eight artists under the age of 35 years.
- “Art Seeks IQ: Artists of Wrocław” exhibited new works of young local artists at the Wrocław Stadium, a location that had not previously been used in this way.
- “Post-graduate Self Formation Programme” provided formal and organisational support for local young actors and directors seeking to implement theatrical projects.

**Involvement of the academic and educational community.** Wrocław sought to engage the fifteen higher education institutions and +100,000 students in the city. Those institutions formally declared their support for the ECoC application. Several of those institutions went on to undertake cultural research within the context of the ECoC programme, e.g. the Literature Research Programme. In addition, the Wrocław Board of Culture included the Provincial Superintendent of Education and the intention was to engage the city’s schools and schoolchildren. The eventual youth programme was co-ordinated by Dorota Feliks, a director of one of the city’s schools. The purpose of this programme was not merely to organise a series of events but to foster a process of engagement and participation of young people as creators, performers and audiences. Some of the activities were high-profile, whilst others were some-scale and local. They included the following:

- Festival of Literature for Children, dedicated to popularising literature and reading among children by using innovative interdisciplinary and intermedia tools.
- “Culture from the Inside”, a project promoting active cultural attitudes among young people. It involved youth groups from different parts of the city in creating, implementing and promoting their own cultural projects.
- “Film Education Programme” involved 15,000 local school pupils on a regular basis and 200 teachers in workshops. The education programme also involved nine universities in a two-year course on Polish cinema history and a four-year course on world cinema history, as well as master classes from 10 prominent experts.
- “Showcase of the New Theatre for Children”: presented performances of innovative theatrical works, specially created to be performed by children.

**Involvement of NGOs.** Wrocław’s ECoC application was endorsed by numerous NGOs in the city and the region. In collaboration with NGO umbrella organisations, more than a dozen consultation meetings were held with those NGOs in order to gain their inputs into the development of the application and the associated cultural programme. During the title-

year, many NGOs were involved either as project managers or as participants in projects. For example, the "Academy of the European Capital of Culture" built the capacity of NGOs and other cultural bodies by supporting staff, managers and volunteers. Many NGOs, as well as individual citizens, were also supported by the MikroGRANTY programme.

### **"MikroGRANTY" (Microgrants programme)**

In order to build local cultural capacity and facilitate the participation of local groups and citizens, Wrocław implemented the MikroGRANTY programme. The programme was open to applications from private individuals, informal groups, NGOs, home-owner associations, social cooperatives, church institutions, religious organisations and other similar groups. Using the on-line portal, individuals and groups could apply for financial support of up to 5,000 zloty (about €1,175). Since Impact managed the programme and distributed the funds, effective control was ensured, whilst also removing many of the regulatory procedures that would have been required if the funds had been distributed directly by the City. An independent jury assessed the applications on the basis of the proposed subject and its justification, level of involvement of local residents, contribution of the applicant to the project, reasonable estimate of expenditure, appropriate targeting of funds to the recipients and the development potential of the project. Applicants could submit projects relating to any artistic discipline, but their artistic expressions had to relate to the overall ECoC concept of "Spaces for Beauty". In total, 115 projects were supported: 12 in 2014, 50 in 2015 and 53 in 2016. Demand for support was, however, much higher. For example, one call in January 2016 attracted around 100 applications, of which only 10 could be funded.

Taking only those projects implemented in 2016, some 190 partner bodies were involved in projects, as well as 319 people, including 179 volunteers, and 3,690 active participants were reached. Comprehensive data on audiences/viewers was not collected across projects. However, the total audience for those projects that did collect data amounted to 8,350. The total number of website hits was more than 38,000 and there were more than 12,000 "likes" on Facebook. Activities took place in numerous neighbourhoods and locations across the city, including a station and a factory.

The MikroGRANTY programme and its effects was the subject of a specific research project undertaken by the University of Wrocław. The research found that the programme had supported a diversity of activities and allowed an open, inclusive and broad definition of "culture". In this way, it acknowledged that "culture can happen everywhere", in everyday life and outside the confines of institutions and buildings. It also transformed the traditional relationship between professional artist and (passive) receiver/viewer and showed that creativity need not be reserved only for professionals. In that way, the programme offered the potential to transform social perceptions of culture.

The study also identified various good practice features of MikroGRANTY projects:

- activities were associated with the everyday life of local residents and took place near to where they lived;
- with events taking place in particular locations across the city, they tended to create

- around them a certain community of participants, NGOs, cultural bodies, etc.;
- by being rooted in specific localities, projects reinforced a sense of place and served to reduce “cultural alienation”;
  - participation in culture (broadly defined) offered the potential to strengthen relationships between people and places and thus bring about social, as well as cultural, benefits;
  - participation in a MikroGRANTY project would typically be the trigger for residents to engage in culture beyond the specific activities of the projects – and to encourage their friends and family to do so as well;
  - participants were enabled to experience cultural forms that had previously been inaccessible to them, e.g. for reasons for finance;
  - projects facilitated an open and “bottom-up” approach to the organisation of culture, which has the potential to transform the wider activities of cultural institutions in the city.

Whilst the MikroGRANTY programme represented an innovation in Wrocław the total budget during 2014-16 was relatively modest, i.e.  $115 \times 5,000$  złoty = 575,000 złoty (€135,000). For that reason, the study by the University of Wrocław recommended an increase in the programme funding for 2017 (whilst keeping the budget per project the same) and thus an increase in the number of projects supported. The University also recommended enlarging the programme team and creating local MikroGRANTY agencies.

The MikroGRANTY programme will be sustained beyond the end of the ECoC title-year in 2016 and will take account of the recommendations of the study by the University of Wrocław. To that end, a call was organised to appoint a partner institution to operate the MikroGRANTY programme on behalf of and with funding from the City of Wrocław. The intention is also to encourage some of the cultural institutions to provide financial support for the MikroGRANTY programme from their own budgets, as well as to build a network involving MikroGRANTY projects and cultural institutions. In 2017, three calls for proposals are planned, the final one being a pilot for decentralisation, i.e. to disseminate the programme management to the districts of Wrocław and to pass the competencies of Impart to local cultural centres.

## **3.4 Governance and funding**

### **3.4.1 Governance**

The City of Wrocław was the main initiator and driver of both the ECoC application and the programme of activity during the title year. As mentioned above, responsibility for the organisation of the ECoC was entrusted to an “arms-length” institution of the City of Wrocław, which was created by a merger of two existing bodies. The new body was named “Impart” and directly supervised by the Mayor of Wrocław, whose support helped ensure the stable functioning of the institution. Impart was overseen by a Steering Committee, in

which the City was the key player and decision-maker. Within the City of Wrocław, there was a semi-formal “ECoC Collegium” involving staff of different departments responsible for culture, public transport, urban development, bridges, parking, water, etc. This Collegium met regularly during the development phase to address practical issues, such as the hosting of large open-air events in the city. A Board of Advisors appointed by the Mayor of Wrocław provided their opinions on the activities of Impart. In its day-to-day operations, Impart was also supported by an advisory Board of Culture gathering 30 representatives from major cultural institutions, which was intended to ensure good connections to cultural operators and also act as ambassadors for the ECoC within and outside the city

Impart and its secretariat were responsible for the overall organisation and coordination of the ECoC programme and acted as the main contact point. In the development phase, Impart initially operated with an Artistic Director. However, the role of the Artistic Director proved somewhat difficult in practice and the Artistic Director did not remain in post. It was decided that an alternative approach was needed. The leadership of the ECoC was entrusted to a Director-General, whilst the main responsibility for developing the cultural programme was entrusted to a newly-created Board of Curators. The Curators worked closely with the Programme Team of Impart, which was responsible for:

- coordinating the implementation of the programme;
- international activities, such as co-operation with cultural institutes in other countries (e.g. Japan, Poland);
- activities involving the rest of Lower Silesia (Open Workgroup, Culture of Small and Medium-sized Towns);
- national projects, such as the Coalition of Cities (as described in Section 3.3.3); and
- overseeing and implementing projects such as Artist-in-Residence Programme, City of the Future / Laboratory Wrocław, microGRANTS ECoC 2016.

Impart also implemented the ECoC logo and developed promotional and marketing campaigns (see section 3.4.3 below), managed funds coming from the Wrocław municipality and managed the most important sponsorship agreements.

The Curators were all experienced and recognised operators in their artistic disciplines. Some were already based in Wrocław, whilst others came from elsewhere in Poland or from other countries. They were:

- **Architecture:** Zbigniew Maćkow (Wrocław) - architect, deputy head of the Lower Silesian Chamber of Architects (Dolnośląska Okręgowa Izba Architektów).
- **Film:** Roman Gutek (Warsaw) - founder and co-owner of Gutek Film (distributor of auteur cinema) and director of the New Horizons International Film Festival in Wrocław.
- **Literature:** Irek Grin (Cracow) - a writer, photographer, publisher, cultural manager and founder and head of the Bruno Schulz Festival and the International Festival of Crime Literature.

- **Music:** Agnieszka Franków-Żelazny (Wrocław) - founder of the Chamber Choir of the Wrocław Medical University, academic at the Wrocław Music Academy and Artistic director of the Choir of the Wrocław Philharmonic.
- **Opera:** Ewa Michnik (Wrocław) - Chief director and Artistic director of the Wrocław Opera. Professor at the Musical Academy in Cracow.
- **Performance:** Chris Baldwin (UK) - director, teacher, writer, lecturer at Rose Bruford College and the Central School of Speech and Drama (London) and specialist in large open-air theatrical productions.
- **Theatre:** Jarosław Fret (Wrocław) – director and actor, founder and leader of the ZAR Theatre and director of the Jerzy Grotowski Institute in Wrocław.
- **Visual arts:** Michał Bieniek (Wrocław) - artist and curator, CEO of the Art Transparent Contemporary Art Foundation in Wrocław, curator of the Survival Art Showcase and the international festival "Art after Transitions".

As described above, the Board of Curators held “Creators Meetings” on a weekly basis in the development phase to discuss the cultural programme and ensure coherence, balance and visibility. The curators were given organisational and administrative support by Impart. Whilst many projects had already been stated in the ECoC application, the curators were able to bring forward their own project ideas, as well as projects suggested by others. Each curator proposed their sub-programme and budget to Impart. In turn, Impart then proposed the curators’ programmes (after only modest revision) to the Ministry of Culture in order to gain approval of the national funding.

The consensus amongst the stakeholders interviewed was that the Board of Curators operated effectively, despite being appointed at a relatively late stage in the development phase. The consensus amongst the stakeholders interviewed was that they were given the opportunity to develop their sub-programmes as they wished and enjoyed artistic independence and freedom from political interference. None of the organisations responding to the project survey believed that Impart and the curators lacked artistic independence (although half felt unable to express a view on this question). Moreover, the consensus amongst the stakeholders was that good choices had been made in the appointment of all eight curators, i.e. bringing the necessary experience, connections, ability and artistic vision. The consensus amongst the stakeholders interviewed was also that Impart had proved effective in its management of the ECoC. This is supported by the survey of organisations that implemented projects. Of the projects that offered an opinion, 77% found the support offered by Impart to be “useful” or “very useful” and another 5% did not need support, whilst only 18% did not find it useful.

As described above, the national funding was not confirmed until late in 2015. The new Government (elected in 2015) honoured the financial commitments made by the previous Government but did not otherwise participate in the management of the ECoC. The funding was provided for a specific suite of projects that were deemed to be of national, and not merely local, significance. The funding was channelled from the Ministry of Culture via the National Forum of Music. The rationale for this arrangement was to ensure that national

funding was administered by a national institution which was part-owned by the Ministry. In that way, the Ministry of Culture perhaps retained a degree of control, although in practice, the stakeholders reported that the Ministry exerted no particular control over the funding (except the usual requirement for proper accountability for public funding). Indeed, the consensus amongst stakeholders was that the Government did not restrict the artistic independence of Impart. Moreover, the fact that the NFM is based in Wrocław meant that close co-operation with Impart was possible.

### 3.4.2 Funding

The final application of Wrocław2016 proposed an expenditure budget of €661.4m (from 2010 to 2017 and beyond), including operating expenditure (€78.6m) and capital expenditure (€582.8m). Wrocław's application did not specify the sources of income for the proposed operating budget of €78.6m. Instead, sources were only listed for the global budget of €661.4m. As pointed out in the application, the capital expenditure mostly concerned infrastructure projects within the long-term development strategy of Wrocław and therefore not part of the budget to be managed by Impart. For example, it included improvements in the rail, road and air transport infrastructure of Wrocław, some of which was funded by the European Regional Development Fund (ERDF).

The proposed operational budget of €78.6m was as presented in the table below.

**Table 3.1 Proposed operational budget of Wrocław2016**

Item	Total proposed expenditure (€)	% of total proposed expenditure
Programme expenditure	45.2m	57.5%
Promotion and marketing	16.3m	20.7%
Wages, overheads, administration	15.1m	19.2%
Co-operation with the Spanish ECoC	2.0m	2.5%
<b>Total</b>	<b>78.6m</b>	<b>100.0%</b>

The proposed expenditure by year was as shown in the table below. The total from 2010-2016 was €78.6m. In addition, some 43.8m was earmarked for the years following 2016.

**Table 3.2 Proposed expenditure of Wrocław2016**

Year	Total proposed expenditure (€)	% of total proposed expenditure
2010	1.2m	1.5%
2011	1.2m	1.5%
2012	3.1m	3.9%
2013	6.2m	7.9%
2014	10.0m	12.7%

2015	19.4m	24.7%
2016	37.5m	47.7%
<b>Total (2010-16)</b>	<b>78.6m</b>	<b>100.0%</b>
2017	20.9m	-
Later	22.9m	-

The operating budget was then revised during the development phase. The eventual operating income of Wrocław2016 was €86.4m, as shown in the table below. The contribution of the Ministry of Culture was relatively high in absolute terms and as a percentage of total income compared to the contributions made by National Governments in other countries that have hosted the ECoC in recent years.

Around 20-30m PLN (€5-7m) was received from corporate sponsors, including the main sponsor KGHM, the Polish multinational corporation specialising in copper and silver production. KGHM and three other private companies were admitted into a 'Brand Club' as sponsors. Some other sponsors also provided financing directly to the projects. Additional funding in-kind was received, including the use of a fleet of Mercedes, lighting equipment and other services.

In 2015, Wrocław was awarded the Melina Mercouri Prize of €1.5 million to support legacy projects linked to the ECoC programme. In addition, funding from the ERDF supported the creation or renovation of cultural institutions in Wrocław. This included nearly €41m of ERDF funding for the new venue of the National Music Forum.<sup>12</sup>

**Table 3.3: Sources of finance 2011-16**

Financing sources	Income in 2016	Total income 2011-16	% of total income
Ministry of Culture	25.97m	31.67m	36.7 %
City of Wrocław Municipality	14.80m	34.38m	39.8 %
Other public bodies (please list)	0.42m	0.63m	0.7 %
Corporate sponsorship	2.51m	5.33m	6.2 %
European Union	1.84m	1.89m	2.2 %
Ticket sales	4.18m	6.31m	7.3 %
Merchandise	0.08m	0.16m	0.2 %
Other	0.82m	1.78m	2.1 %
Sale of rights, assets, etc.	3.75m	4.25m	4.9 %
<b>Total (2011-16)</b>	<b>54.36m</b>	<b>86.39m</b>	<b>100 %</b>
In-kind income	1.20m	1.65m	1.9 %

The actual operating expenditure was as shown in the table below. Direct comparisons with the budget proposed in final application are difficult, in part because expenditure is not categorised in the same way. The figures suggest that slightly less was spent on the cultural

<sup>12</sup> [http://ec.europa.eu/regional\\_policy/en/projects/poland/stage-set-for-world-class-music-venue](http://ec.europa.eu/regional_policy/en/projects/poland/stage-set-for-world-class-music-venue)

programme and marketing than originally planned, although the broad category of "Operations, equipment, overheads, administration" includes items that supported cultural and promotional activities.

**Table 3.4: Main types of expenditure, 2011-16**

Expenditure	Expenditure in 2016	Total expenditure 2011-16	% of total expenditure
Cultural Programme	26 98m	40 98m	47.4 %
Marketing	8 20m	13 95m	16.2 %
Personnel	4 32m	7 48m	8.7 %
Operations, equipment, overheads, administration, etc.	12 54m	20 29m	23.5 %
Reserve	0m	0m	0.0 %
Other	2 32m	3 69m	4.3 %
<b>Total</b>	<b>54 36m</b>	<b>86 39m</b>	<b>100.0 %</b>

### 3.4.3 Marketing and communication

According to the application, the key features of the communication strategy were to abide by the following principles:

- Egalitarian character and pluralism – varying the methods and channels of communication to reach the full diversity of social groups; in practice, this meant that the ECoC was communicated via printed publications and posters in the city, internet and social media, press, TV and radio coverage and collaboration with tourism bodies.
- Friendliness and transparency – based on mutual trust and not based on one-way communication where the sender manipulates the emotions of the receivers; in practice, a heavy emphasis was placed on getting a positive reaction from local, national and international media, which – being independent of the ECoC - would then articulate a more impartial message.
- Joint action and resonance – not limited to verbal messages but including a performative aspect and involving residents in joint creative and communicative actions; in practice, this included organising two exhibitions at international venues (as described below).
- Bi-directionality and critical assessment – based on regular two-way exchange of information, comments and critical evaluations. In practice, this included "market-testing" the communication messages and activities via focus groups of citizens and independent researchers at the University of Wroclaw.

The overall goals of the communication strategy went beyond informing audiences about the ECoC to involve emphasising the "European dimension", as well as co-operation, mobilisation and activation of the public in line with the "City and Citizens dimension".

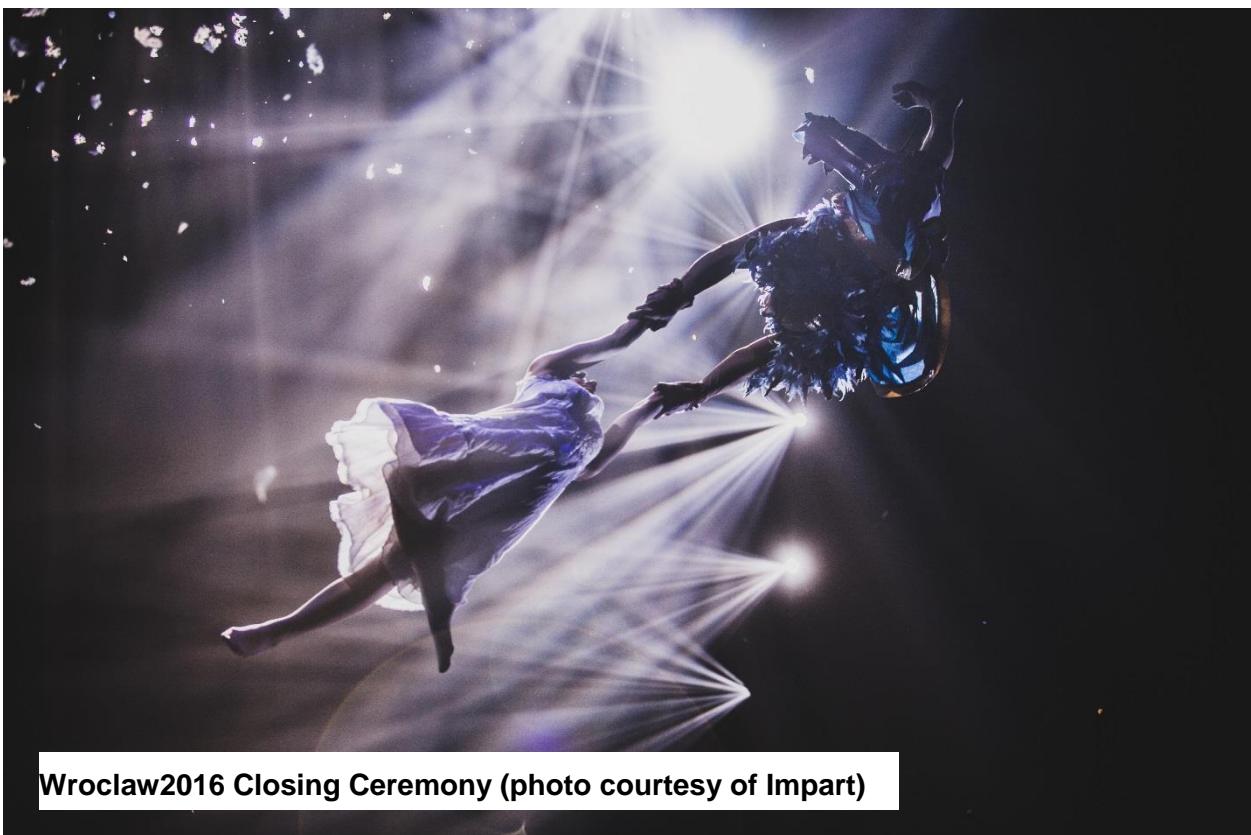
As with all ECoC, the communication of Wrocław2016 was seen as essential to the success of the overall ECoC but the challenge was to build a “brand” and reach a large audience in a limited time period with modest resources. Capacity was strengthened in 2015 by the appointment of a Press and Marketing Co-ordinator within Impart. An audit of communication activities and expenditure was undertaken and a strategy developed. The overall aims of the strategy were to build the Wrocław2016 brand, promote the cultural programme and the projects therein and support the long-term development of the city by promoting Wrocław as a destination for tourism, expatriates and inward investment. This fitted the wider efforts of the City of Wrocław, which had for many years prioritised the development of “quality of life” (including cultural infrastructure, cultural and sporting events and the cultural and creative industries).

The targets for the marketing and communication campaign were: i) Wrocław; ii) Lower Silesia; iii) Poland; iv) Wrocław’s twin cities; and v) Europe and the rest of the world. The projects responding to the survey were positive about the visibility of Wrocław2016 in Poland, with 95% describing it as “highly visible” or “very visible” in local media, 94% in regional media and 58% in national media.<sup>13</sup> Given the modest budget available, considerable emphasis was placed on co-operation with other agencies and on attracting international journalists. Collaboration with other agencies included joint representation at promotional events and tourism fairs (e.g. the ITB Berlin) in other countries, for example, in partnership with Polish tourist boards and with Polish institutes abroad.

The tourist boards played an important role in identifying international journalists and persuading them to visit Wrocław and attend key events. In particular, many journalists were attracted to attend the preparatory event “Bridge Builders” in the summer of 2015. Many then came in late summer and autumn 2015, reflecting the calendar of international cultural and travel journalists, i.e. in order to identify potential destinations for 2016. Further encouragement was given to journalists to attend the opening ceremony in January 2016, as well as other “special weekends”, such as the opening of the UNESCO World Book Capital (April 2016), the Jazz and Guitar Weekend (26 April – 3 May 2016), “Flow” (11 June 2016), the Theatre Olympics and the closing event (December 2016). In total, Impart organised visits by 153 journalists from 26 countries and welcomed about another 100 who organised their own visits.

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<sup>13</sup> The majority did not give an opinion about the visibility of Wrocław2016 in international media.



**Wroclaw2016 Closing Ceremony (photo courtesy of Impart)**

Promoting the ECoC also included organising exhibitions at other international venues. Two of the most notable examples were as follows:

- "56th Venice Biennale (2015)". Here, Wrocław had its own "palace" where it presented "Dispossession", an exhibition of art exploring themes in Wrocław's history, including artists from Poland, Germany and the Ukraine. The exhibition received around 20,000 - 30,000 visitors as well as some critical acclaim.
- "The Wild West. A History of Wrocław's Avant-Garde". This exhibition organized by Wrocław Contemporary Museum was shown at: Zachęta National Gallery of Art, Warsaw, Poland (19 June –13 September 2015), Kunsthalle/Hala umenia, Košice (ECoC 2013), Slovakia (6 October – 15 November 2015). During the title-year, it was also presented at Kunstmuseum Bochum, Germany (5 March – 8 May 2016), the Museum of Contemporary Art Zagreb, Croatia (16 June – 15 August 2016) and Ludwig Múzeum, Budapest, Hungary (29 September – 27 November 2016).

#### **3.4.4 Local research**

Towards the end of 2015, the City of Wrocław appointed Wrocław University's Institute of Sociology to undertake a local evaluation of the ECoC and its impacts. The emphasis was on the ECoC as a process, rather than simply a series of events. In that way, it drew on the example of Liverpool's extensive "Impacts08" evaluation, while however starting at a much

later point in time. The primary focus of the research was the socio-cultural impact, i.e. on participants in events and on inhabitants of the city, the region and the rest of Poland. The research started in early 2016 and considered three main areas:

- Cultural life invigorated by the ECoC,
- Ways of participation transformed by the ECoC,
- Urban economy: increase in competitiveness of the city, culture as a driver or catalyst of competitiveness.

The research involved consulting the following groups:

- Audiences / participants in the “special weekends”;
- Inhabitants of Wrocław, regarding their attendance, level of knowledge and assessment of the organisation of the ECoC;
- Tourists, to be contacted via the hotels (although some difficulties were experienced in this respect);
- Artists creating events;
- Managers of cultural institutions, regarding attendance at their events;
- Representatives of the cultural and creative industries, regarding the commercial and cultural benefit to their organisations and enterprises;
- Citizens of Poland, to be surveyed regarding their awareness and opinion of the ECoC.

The final reports of the research were published in June 2017 and have informed this report.

In addition to the work of the University, the City of Wrocław has also been implementing the “Wrocław Social Diagnosis”, which covers the social dimension of culture. As the Social Diagnosis has been undertaken since 2010, it will provide important evidence regarding the immediate and long-term effects of the ECoC. The current edition will therefore examine the “ECoC effect”.

### **3.5 Results**

This section highlights the main results of Wrocław2016 in relation to the four specific objectives of the ECoC Action presented above. One weakness of the selection process was that the applicant cities were not required to provide a comprehensive baseline of their cultural capacity, cultural offering and economic and social situation. As we have already noted, the timing and scope of the evaluation do not allow a comprehensive baseline to be recreated retrospectively. However, any evidence that was publicly available or provided by the cities to the evaluator has been used to give a picture of the situation prior to the title-year.

### 3.5.1 Cultural impacts

According to the legal basis of the ECoC Action, cities holding the title are intended to create a cultural programme specifically for the title-year highlighting the European added. An ECoC programme should highlight the richness and diversity of European cultures and the features they share, as well as promote greater mutual understanding between European citizens. The key results achieved by Wrocław2016 against this objective were as follows.

First, Wrocław2016 presented a **cultural programme during the title-year that was more extensive, more innovative and more European in nature** compared to the city's cultural "baseline" offering in previous years. It should be noted that the city's cultural offering had been steadily expanding in scope and diversity over the ten or more years preceding 2016, reflecting the long-term strategy of the City of Wrocław. However, the title-year saw a further, marked increase in both the scale and the diversity. Impart's database lists a total of 424 separate projects across the eight artistic disciplines (and including some interdisciplinary or other projects). Of the organisations responding to the project survey, 80% believed that the Wrocław2016 cultural programme was of high artistic quality. While some events and festivals within the cultural programme represented the continuation of activities established before 2016, much of the programme was new for the title-year. For example, of the organisations that responded to the project survey, 30% reported that they implemented entirely new activities, 39% said that their activities were operated at greater scale in 2016 and 30% reported that their activities were undertaken at the same scale in 2016 as in previous years. One highlight worth re-emphasising is the Theatre Olympics, which would not have taken place without the support offered by the ECoC.

Second, Wrocław2016 presented a **cultural programme during the title-year that was more innovative and European in nature** than in previous years. The eight curators were provided with the opportunity and the resources to test new ideas, which all of them did. Some new activities with a European dimension were introduced into Wrocław's cultural offering, including a programme of artistic residences for artists from other European countries. Of the organisations that responded to the project survey, 72% believed that the Wrocław2016 cultural programme featured a good balance of traditional and avant-garde cultural expressions. Of the projects responding to the survey, 81% had involved cultural organisations or artists from other countries. All of these projects reported that it was the first time they had co-operated with at least some of these partners. The majority of projects that responded to the survey reported that it had been "very clearly" or "fairly clearly" communicated to audiences that the ECoC is an EU initiative. The majority (83%) had also used the EU logo in all or some of their own communication materials.

Third, the **extensive cultural programme greatly enhanced the cultural impact arising from the (re)opening of several new (or improved) venues**. Decisions to bid for the ECoC title and to invest in cultural infrastructure, although taken separately, need to be seen as part of the overall development strategy of the City of Wrocław. However, the ECoC title gave impetus to the completion of these investments. Moreover, the cultural programme and associated marketing campaign served to raise the profile of new venues far beyond what would have happened in the absence of ECoC. Most notably, the ECoC

helped raised awareness of the opening of the new NFM concert hall (in September 2015) and contributed to the NFM's considerable success in attracting audiences in its first full year of operation. During 2016, the NFM held 2,000 events, more than twice the number than in previous years, many of which were formally part of the ECoC programme and co-financed by Impart. These events at the NFM attracted audiences of +500,000 in 2016 – substantially higher than at the old venue. Many of the ECoC events involved bringing prominent international artists and orchestras to the NFM and such events were also promoted via the ECoC communication campaign. Reflecting this, 83% of respondents to the project survey reported that the ECoC had improved local cultural infrastructure.

Fourth, Wrocław took culture out of the **main venues in the city centre and “spread” it around many other, often new or unusual locations**. Of most significance from this point of view were three of the four events making up the Flow Quartet. The first, Bridge Builders, simultaneously used 26 bridges as venues for exhibitions and performances in a way that had not been done before. In the second, the four processions in the opening ceremony represented a new way of actively engaging the public, who participated in far greater numbers than expected. The third event, "Flow" (11 June 2016), used the rivers and riverbanks in a more extensive way than ever before. Wrocław's football stadium, at the edge of the city, was used for major performances in new ways, most notably "Singing Europe". The "Forgotten City" series of Sunday concerts and unconventional artistic events (May to August 2016) took place in "forgotten" spaces across Wrocław and aimed to "connect music with architecture" wherever the pre-war architecture has been preserved: stairwells of art-nouveau townhouses, historic backyards, old railway stations and a former psychiatric and mental health clinic.



### 3.5.2 Access and participation

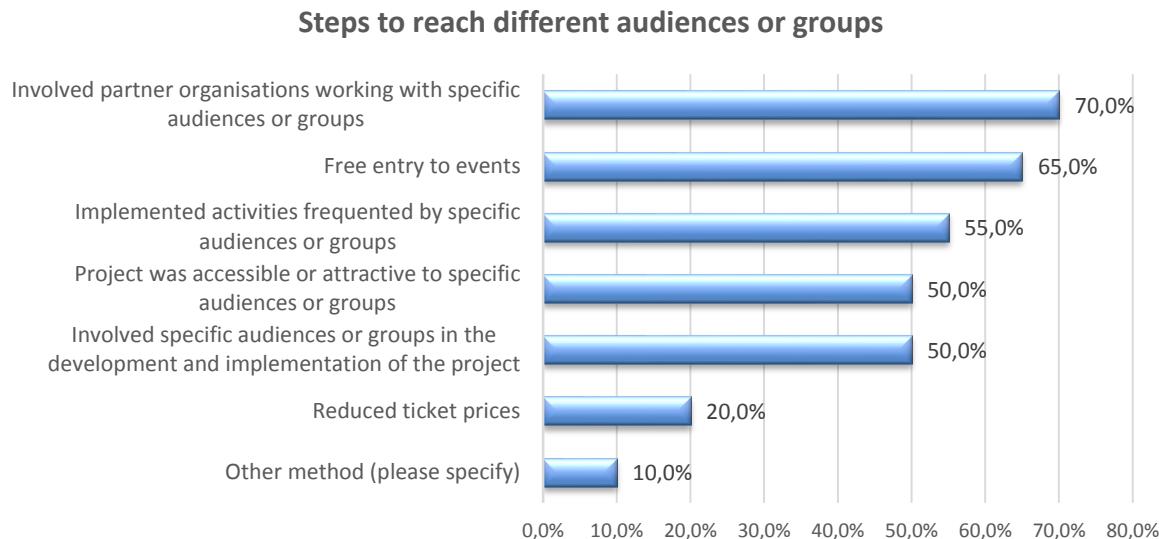
One of the criteria that was applied to the selection of the 2016 ECoC related to "City and Citizens", namely to "foster the participation of the citizens living in the city and its surroundings and raise their interest as well as the interest of citizens from abroad". Against that objective, the key results of Wrocław2016 are as follows.

**Wrocław2016 greatly increased the audiences for culture in the city during the title-year.** The total audience at all events was about 5.2m people.<sup>14</sup> Direct comparisons with previous years are hard to make, particularly since the opening of the NFM attracted audiences of +500,000 in 2016. However, there was a marked increase in audiences both through an increase in the number of events and through greater audiences at existing venues. The four large open-air events of the Flow Quartet were genuinely additional events and attracted very large audiences numbering in their thousands, e.g. 12,000 people at the opening ceremony. Similarly, some 25,000 people went to see "The Spanish Night with Carmen – Zarzuela". The WRO Arts Center received 176,600 visitors at its sites in Wrocław2016, far more than in previous years. Aside from the "block-busters", there were also large audiences at some of the more unusual events, such as the 15,000 people who took part in the point-to-point walking and public reading event within the Literature programme. Another new and innovative event, "Parks of the European Capital of Culture" attracted 26,000 participants. The responses to the project survey highlight some of the main ways by which projects took steps to reach different audiences or groups, as shown in the chart below.



<sup>14</sup> <http://www.wroclaw.pl/en/a-year-with-european-capital-of-culture-in-wroclaw-2016-summary>

**Figure 3.3: Steps taken by projects reach different audiences or groups**



**Wrocław2016 involved large numbers of citizens, including children and young people, as creators, performers and audiences.** In total, more than 170,000 people participated in projects, of which 50,000 children and young people.<sup>15</sup> This included 15,000 participating in the educational programme related to Film. As noted above, 3,000 children and young people performed within "Tamborrada".

**Wrocław2016 also greatly increased the participation of citizens as volunteers.** Although the New Horizons Festival had used volunteers in previous editions, the title-year was the first time that volunteering took place on a systematic and widespread basis across the city's cultural sector. Around 2,000 people served as volunteers across all age groups.<sup>16</sup> This figure should be seen in the context of a weak tradition of volunteering in the cultural sector in Poland; volunteering has previously been focussed mostly on charities and NGOs rather than cultural activities.

### 3.5.3 Cultural capacity

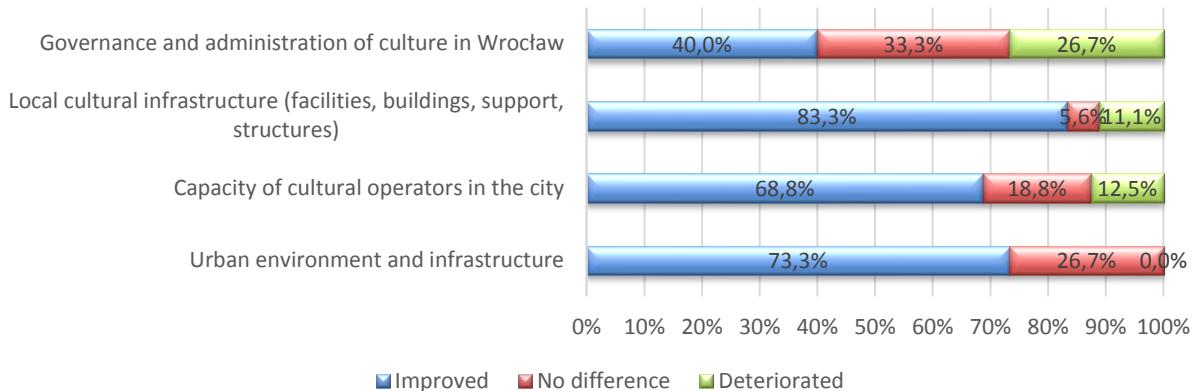
As noted above, Wrocław's wider development strategy predates the ECoC application. For more than a decade, it has emphasised the role of culture and sport in improving the quality of life for residents and making the city a more attractive destination for investors, tourists and visitors. The development of culture has been supported for several years and in different ways. The ECoC supported and accelerated the process of developing the city's cultural capacity in several ways. The organisations responding to the project survey were generally positive about the impact of the ECoC on the city's cultural capacity, as shown in the chart below.

<sup>15</sup> <http://www.wroclaw.pl/en/a-year-with-european-capital-of-culture-in-wroclaw-2016-summary>

<sup>16</sup> <http://www.wroclaw.pl/en/a-year-with-european-capital-of-culture-in-wroclaw-2016-summary>

**Figure 3.4: Opinion of projects regarding impact on local cultural capacity**

As a result of ECoC 2016, the following have improved...



**The cultural programme of ECoC added impetus to investments in cultural infrastructure and helped “valorise” them.** As noted above, many or most of these developments were planned before the award of the title and/or might have taken place anyway, even in the absence of ECoC. However, the title-year provided an impetus for their completion. For example, the opening of the new NFM concert hall was delayed from 2013 to September 2015 but the fixed “timescale” offered by the ECoC title-year helped ensure that the opening was not delayed any further. The ECoC events at the NFM, as well as the general increase in visitors to the city, helped to make this new venue a resounding success during 2016.

**The ECoC has help build the capacity of local cultural operators in the city.** This has been achieved, in part, simply through their involvement in more extensive cultural programme than in previous years. Two-thirds of organisations responding to the project survey reported that their ECoC project had strengthened their capacity to undertake future cultural events. A similar proportion also reported that the capacity of cultural operates in general had improved as a result of the ECoC. Moreover, the majority of projects responding to the survey reported that they will maintain the co-operation with their Polish and international partners beyond the end of 2016. Some projects also included a specific capacity-building dimension. In particular, the MikroGRANTY programme has helped built capacity of many NGOs and individual operators. At the same time, some of the stakeholders interviewed reported that more could have been done to involve local cultural operators in the ECoC and thus build long-term capacity. This is a challenge that all ECoC must face, i.e. to strike the right balance between attracting some of the best national/international expertise in order to create something new and attractive to international audiences and offering a programme that genuinely reflects the city and its cultural sector.

**Wrocław’s cultural life is stronger and more vibrant due to the ECoC.** This is reflected in the number of activities that were started in 2016 and that continue, the new venues that remain in operation and in the improved capacity of local cultural operators. Of

the organisations that responded to the survey of projects, about three-quarters reported that Wrocław's cultural life was now "much more vibrant" (42%) or "slightly more vibrant" (32%) as a result of the ECoC. Similarly, a recent survey of firms in the Cultural and Creative Industries (CCIs) by the University of Wrocław found that they had a positive view of the impact of the ECoC across a range of indicators, as shown in the table below. The same survey also found that local CCI firms consider that Wrocław, compared to other big cities in Poland, can now better be described as booming (77%), having a unique identity (73%), young (71%), European (71%), open to new ideas (68%), cultural (67%), creative (65%), modern (64%), tolerant (57%) and having a climate favourable to entrepreneurship (54%).<sup>17</sup>

**Table 3.5: Opinion of firms in the cultural and creative industries regarding the impacts of the ECoC**

Impacts of the ECoC	Very positive / Positive impact	Partially positive	Not / Definitely not	Difficult
Boosted the development of culture in the city	73%	14%	7%	6%
New artistic projects	68%	17%	7%	7%
Promoted local companies in the cultural and entertainment sectors	64%	16%	9%	11%
Increased demand for cultural goods & services	61%	18%	11%	10%
Increased expenditure on culture & entertainment	60%	19%	9%	12%
Recipients of culture have become more refined and discerning	41%	23%	19%	16%
Strengthened the knowledge-based economy	30%	25%	21%	24%
New business ventures	29%	26%	14%	31%
Improved co-operation between public and private bodies in the cultural sphere	24%	23%	17%	36%

Source: University of Wrocław (2017), *Wrocław's cultural industries in questions and answers*

**Wrocław has developed a new model for managing cultural events in the city.** Whilst Impart foundation already existed and was operational in the city before its

<sup>17</sup> University of Wrocław (2017), *Wrocław's cultural industries in questions and answers*

involvement in the ECoC, it acquired a new role in the cultural governance of Wrocław. There was a consensus amongst the stakeholders that the management of the event by Impart had been successful. Indeed, Impart has operated as an effective way both to deliver an important part of the cultural policy of the City of Wrocław and to animate the city's cultural and creative sector. It has done this through acting both as a trusted intermediary between the public authorities and the cultural sector, as an initiator and co-ordinator of cultural events and as a co-ordinator of the promotion and marketing of Wrocław's cultural offering. As discussed below, Impart will continue this role in 2017 and beyond, albeit with a smaller budget than in 2016.

**The ECoC has directly benefitted firms in the CCIs in Wrocław.** According to the recent survey of CCI firms by the University of Wrocław:

- 14% of CCI firms in Wrocław were involved in the ECoC, i.e. about 450 out of +3,000 firms;
- 25% of firms in sectors related to "producing and distributing symbolic value" (music, performing arts, heritage, handicrafts, computer and video games) were involved in the ECoC, i.e. about 70 out of 280 firms;
- 52% of CCI firms felt that they had derived commercial benefits from the ECoC, i.e. about 1,500 firms. These benefits are listed in the table below.<sup>18</sup>

**Table 3.6: CCI firms reporting commercial benefits from the ECoC**

Type of benefit reported	% of firms reporting benefit
Gained new customers	12.7%
New or improved co-operation with business partners	12.3%
New contracts	12.0%
New opportunities to develop the enterprise	12.0%
Additional financial resources	5.0%

Source: University of Wrocław (2017), *Wrocław's cultural industries in questions and answers*

**Wrocław is set to experience continued growth in its cultural and creative industries.** Given that CCI firms have reported direct benefits from the ECoC, it is reasonable to conclude that the ECoC has contributed to the continued growth of Wrocław's CCIs, as part of the wider development strategy of the City of Wrocław. Amongst the findings of the survey of CCI firms by the University of Wrocław are the following:

- 70% of local CCI firms report their current condition as "very good" (23%) or "good" (47%) and only 5.3% as "bad" (5%) or "very bad" (0.3%).

<sup>18</sup> University of Wrocław (2017), *Wrocław's cultural industries in questions and answers*

- 40.7% of local CCI firms report an increase in turnover during 2016 (of which 9.7% a "strong increase") and only 15.3% report a decrease (of which 12% only a "slight decrease").
- 70.4% of local CCI firms rate their business development prospects over the next 2-3 years as "very good" (17.7%) or "good" (52.7%) and only 7% rate them as "bad" (6%) or "very bad" (1%).
- The majority (62%) of local firms in all parts of the CCIs expected the demand for their goods and services to increase in the near future, whilst 34% expected it to stay the same and only 4% expected it to fall.
- Of the firms in the cultural sector, 42% expected an increase in the demand for their goods and services, whilst most of the others (49%) expected it to stay about the same. Only 8% expected a reduction, despite the completion of the ECoC title-year.
- Local CCI firms view Wrocław as a "business-friendly" place for the CCI. On a scale of 1 (low) to 6 (high), the average response was 4.05 and the median and modal response was 4. Firms for which culture is a very important part of their activities offered a higher average of 4.48.
- Local policy in support of the development of CCIs is viewed favourably by local firms for which culture is a very important part of their activities (average = 4.33), and fairly favourably by CCI firms in general (average of 3.89; median = 4; mode = 4).<sup>19</sup>

### 3.5.4 International profile

Raising the international profile of Wrocław and its cultural offering was a core objective of the ECoC – both for the title-year itself and in the long-run. Indeed, Wrocław's application stated that: "Wrocław is the 34<sup>th</sup> largest city of the European Union. We believe, however, that in terms of recognition among Europeans, our city ranks, undeservedly, much lower. For this reason, stimulating interest in our city and in the region of Lower Silesia among Europeans is one of the most important objectives of Wrocław's bid for the title of European Capital of Culture".<sup>20</sup> It is inherently difficult to definitely assess the extent of success against this objective. However, the evidence can allow us to suggest some of the broad effects.

**Cultural operators were enabled by the ECoC to expand the international dimension of their activities.** This was true both for the large institutions and for medium-sized or small operators. The larger institutions were generally well-connected internationally before 2016. However, they reported greater ease in attracting international artists and performers in 2016 because of the greater profile and positive image of the ECoC. The ECoC enabled an increase in the number, length and quality of artistic residences offered to international artists in 2016. Small operators were supported to work with international partners, some for the first time.

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<sup>19</sup> University of Wrocław (2017), Wrocław's cultural industries in questions and answers

<sup>20</sup> Wrocław 2016: Spaces for Beauty" revisited, p.25.

**There was a considerable increase in coverage by the international media in the run-up to and during 2016.** International journalists were a key target group of the communication strategy and Impart attracted/paid for 153 journalists from 26 countries to visit the city in 2015 or 2016. Around 100 more visited the city at their own expense, as well as others that visited without making contact with Impart. Some press agencies visited more than once, including some from Spain, France and China. The result of these visits and of the communication strategy in general was that about 5,500 press articles were published in Poland and 38 countries in 2016 (according data gathered by a press agency appointed by Impart).

Another indicator of the effectiveness of efforts to raise the international profile of Wrocław is the extent to which foreign tourists were attracted to Wrocław in 2016. According to research undertaken on behalf of the City of Wrocław, **around 5 million tourists visited Wrocław in 2016, of which 1.6m came from other countries.**<sup>21</sup> Data from the Central Statistical Office of Poland regarding tourist stays in hotels and rented rooms in Wrocław reinforces this positive finding. Of course, in addition to the ECoC, there are numerous other factors that influence trends in tourist stays, including national and global tourism trends. However, by providing comparisons with Warsaw and other Polish cities, it is possible to get a good indication of the tourism impact of Wrocław 2016. The data allows us to draw a number of conclusions.

- **Overall, 2016 was a year of further growth in tourist stays in Wrocław, which built on two years of very high growth.** In 2016, Wrocław experienced slightly lower growth in the number of overnight stays than did other Polish cities. For example, tourist stays at hotels increased by 5.2% in 2016 compared to 10.2% in Warsaw and 5.8% in other Polish cities. However, Wrocław had enjoyed much higher growth rates in 2015 (13.5%) and in 2014 (19.9%) than had Warsaw (5.9% in 2015, 5.4% in 2014) and other Polish cities (8.9% in 2015, 10.5% in 2014). In 2016, Wrocław's growth rates then returned to levels closer to those of Polish cities. However, the overall figure hides considerable differences between growth in international visitors and growth in Polish visitors in 2016.
- **There was a substantial increase in international tourist stays in Wrocław during 2016.** Indeed, an extra 50,000 international tourists stayed in Wrocław's hotels in 2016 compared to 2015. Compared to Warsaw and other Polish cities, Wrocław experienced a far higher rate of growth in the number of international tourists staying in hotels (18.3%), the number of nights spent by international tourists in hotels (25.9%) and the number of nights spent by international tourists in rented rooms (25.3%).
- **The substantial increase in international tourist stays during 2016 came after considerable, albeit uneven, growth in the two previous years.** The cumulative effect was that an extra 90,000 international tourists stayed in Wrocław in 2016 compared to 2013. Wrocław experienced far higher growth in tourist stays than Warsaw and other Polish cities in 2014. This was followed by much lower growth in Wrocław than

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<sup>21</sup> BEELINE Research and Consulting for Wrocław City Hall (2017), *Study of Tourism in Wrocław (Badanie ruchu turystycznego we Wrocławiu)*

in other Polish cities in 2015. But overall, the number of tourist stays in hotels increased by 43% in Wrocław between 2013-16, compared to only 23% in Warsaw and 27% in other Polish cities.

- **The number of Polish overnight visitors to Wrocław increased substantially in the two years before the title-year (2014, 2015) but stayed at the about same level in 2016.** Indeed, there was a very slight fall in 2016 in Polish tourist visits at hotels (0.5%) and in rented rooms (0.6%) in Wrocław and only a tiny increase in Polish tourist nights at hotels (0.5%). This compares to increases of +6% in the equivalent indicators for Warsaw and other Polish cities in 2016, although those cities experienced far lower increases in 2014 and 2015 than did Wrocław.

In addition to these quantitative data, there were anecdotal reports from hotels and hostels regarding a positive year for tourism and the main cultural institutions reported that their audiences were not only greater but more international than in previous years. This supports the assertion that the ECoC was one of the main drivers of the increase in international tourist visits to Wrocław during 2016.

**Table 3.7: Percentage increase in tourist stays in Wrocław and other Polish cities (2014, 2015, 2016)**

Tourist visits to hotels	Wrocław	Warsaw	Other Polish cities
Increase in 2014	19.9%	5.4%	10.5%
Increase in 2015	13.5%	5.9%	8.9%
Increase in 2016	5.2%	10.2%	5.8%
Polish tourist visits to hotels	Wrocław	Warsaw	Other Polish cities
Increase in 2014	21.6%	9.5%	13.9%
Increase in 2015	20.3%	4.5%	11.5%
Increase in 2016	-0.5%	9.4%	6.0%
Foreign tourist visits to hotels	Wrocław	Warsaw	Other Polish cities
Increase in 2014	16.7%	-0.4%	5.3%
Increase in 2015	0.4%	8.2%	4.8%
Increase in 2016	18.3%	11.4%	5.5%
Nights spent at hotels	Wrocław	Warsaw	Other Polish cities
Increase in 2014	16.3%	6.5%	10.4%
Increase in 2015	13.1%	8.5%	9.6%
Increase in 2016	9.2%	10.9%	9.7%

<b>Polish tourist nights at hotels</b>	<b>Wrocław</b>	<b>Warsaw</b>	<b>Other Polish cities</b>
Increase in 2014	18.7%	11.6%	13.8%
Increase in 2015	21.2%	5.6%	12.2%
Increase in 2016	0.5%	10.5%	9.5%
<b>Foreign tourist nights at hotels</b>	<b>Wrocław</b>	<b>Warsaw</b>	<b>Other Polish cities</b>
Increase in 2014	12.7%	0.4%	6.3%
Increase in 2015	0.2%	12.3%	6.3%
Increase in 2016	25.9%	11.3%	9.9%
<b>Rented room nights</b>	<b>Wrocław</b>	<b>Warsaw</b>	<b>Other Polish cities</b>
Increase in 2014	15.0%	4.1%	11.0%
Increase in 2015	8.9%	7.9%	11.1%
Increase in 2016	8.5%	10.2%	9.0%
<b>Polish rented room nights</b>	<b>Wrocław</b>	<b>Warsaw</b>	<b>Other Polish cities</b>
Increase in 2014	16.8%	8.9%	13.5%
Increase in 2015	15.4%	6.5%	13.1%
Increase in 2016	-0.6%	9.7%	8.8%
<b>Foreign rented room nights</b>	<b>Wrocław</b>	<b>Warsaw</b>	<b>Other Polish cities</b>
Increase in 2014	12.3%	-1.4%	7.8%
Increase in 2015	-1.3%	9.8%	8.5%
Increase in 2016	25.3%	10.7%	9.3%

Source: Central Statistical Office of Poland (2017)

### 3.6 Legacy

#### 3.6.1 Continuing activities

As with all ECoC, the cultural programme in the year following the title-year will be less extensive than the programme that was implemented during the title-year. However, a good number of activities will continue and there are plans for new activities. All the respondents to the project survey reported that some or all of their activities would continue beyond the end of 2016. Activities that will continue include the following:

- UNESCO World Book Capital (until April 2017).

- The residency programme, with several artists beginning residences in 2017.<sup>22</sup>
- Some exhibitions have continued/are continuing in 2017.
- The micro-grants programme will continue in 2017 and beyond.
- Several activities and festivals that were expanded or initiated in 2016 will continue, mostly at greater scale and/or with a stronger European dimension.
- Some of the new projects will continue, such as the “Backyards” project.

Whilst the cultural offering of Wrocław will be greater and more diverse as a result of the ECoC, the attention of the City of Wrocław and some other key stakeholders will turn to other major events taking place in the city. The first of these is the World Games 2017 – an international multi-sport event involving sports that are not contested in the Olympic Games, such as certain forms of gymnastics, martial arts and archery, as well as American football, kick-boxing and speedway. The Games took place in Wrocław from 20 July – 30 July 2017. Wrocław is also bidding to be a future European Green Capital. These events build on capacity and the profile generated by the ECoC. They also serve the City’s long-term development strategy, based around quality of life and making the city a more attractive destination. At the same time, they create the risk that the culture becomes less of a priority, not least when resources are allocated.

### **3.6.2 Cultural governance and legacy arrangements**

Unlike some other ECoC, the body responsible for the ECoC cultural programme will remain in existence beyond the title-year and continue to play a key role in co-ordinating cultural activities in the city, as well as in implementing specific projects. Impart will continue to operate from its premises at the “Barbara” in the city centre. The director, Krzysztof Maj, remains in post as do many of the other staff members; Wrocław has not suffered the usual “exodus” of staff that occurs in many cities holding the ECoC title.

Impart will continue to co-operate with citizens via the micro-grants scheme. Its International Department will remain in place and continue to implement or support projects. This includes, for example, a new project with the British Council on audience development. Another project for cultural marketing managers from across Europe will include several previous current ECoC applicants and title-holders. There will also be a hub and cyber-academy that continues to build the competences of the cultural and creative industries in the city.

Beyond that, discussions are taking place around the formulation of a renewed long-term strategy for cultural development in the city. Impart, together with the City’s Departments for Social Affairs and for Culture have put forward a proposal for a strategy for 2017-2020 and beyond: “Culture – The Current!” (Kultura – Obecna!), building among others on the experience of the ECoC. The strategy lists four strategic objectives:

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<sup>22</sup> <http://www.wroclaw2016.pl/call-for-representatives-of-artistic-and-cultural-environments-from-partner-cities-of-wroclaw-is-open>

- Maintain the prestige of Wrocław's culture;
- Developing the cultural infrastructure of Wrocław;
- Ensure conditions for the development of culture; and
- Ensure an increase in participation in culture in Wrocław.

The strategy offers a list of 31 recommended actions. These include infrastructure developments and refurbishments, such as modernisation of the headquarters of Wrocław Theatre and modernisation of the "Old Bakery" as a theatrical venue, and the creation of a Museum of Theatre. Other suggestions relate to practical support for the cultural sector, such as the micro-grant network, an incubator supporting pilot projects, an Observatory for Culture and a centre for researching culture (within the University of Wrocław). The strategy also proposes a number of cultural activities including continuation of the programme of artistic residences.

At the time of the research, the strategy had not yet been formally adopted and discussions amongst the key stakeholders were continuing.

### **3.7 Conclusions**

#### **3.7.1 Successes**

Amongst the successes of Wrocław2016, we can highlight the following:

**Strong political leadership.** Since before the conception of the ECoC application, the City of Wrocław, and in particular the Mayor, had offered strong political support to the development of the city through culture and through the hosting of major events. This political support made possible the submission of a high-quality, ambitious ECoC application. Once the title had been secured, the same support made possible the allocation of significant financial resources, the establishment of relatively smooth governance arrangements and the co-ordination of different departments within the City. Moreover, the Mayor also played a key role in acting as the figurehead of the ECoC locally, as well as nationally and internationally.

**ECoC as part of a wider strategy for development.** A successful ECoC does develop the cultural capacity of a city, but it usually requires a dynamic process of cultural development to already be underway in the city. This was the case in Wrocław. The development of culture had been a political priority for some years as described. Moreover, the ECoC was conceived, developed and implemented in tandem with major investments in the cultural infrastructure of the city. The extensive cultural programme coupled with the (re)opening of venues worked together both to raise the interest and excitement of the local population and to attract international interest. This has been/is being reinforced by the holding of other major sporting and cultural events in the city.

**Effective artistic direction through the Board of Curators.** As in many ECoC, there was some debate about how best to curate the cultural programme and whether it would be appropriate to make use of an artistic director. Wrocław began with a single artistic director but then changed course at a relatively late stage. This might have caused considerable problems. However, effective choices were made both regarding the choice of individuals to serve as curators and regarding the way that those curators co-operated in the context of the Board of Curators. This approach might not suit every ECoC but it does demonstrate the importance of having highly-experienced and widely-recognised individuals taking responsibility for leading the sub-programmes in the different artistic disciplines.

**Exploration of key themes of strong local and European resonance.** Within the themes addressed by Wrocław's cultural programme, it is worth highlighting some that were given particular prominence and that could be considered as sensitive and challenging, perhaps even contentious. In particular, a good number of projects explored the cultural implications of the population transfer at the end of World War Two and the personal and social disruptions it gave rise to. Linked to that, the cultural programme also drew on and emphasised the city's German heritage in a more overt way than had been done in previous decades. Reflections on this theme also served an exploration of contemporary issues around migration. The end of communism and the struggles that preceded it also featured in the cultural programme. For example, the procession during the opening ceremony from the former bus depot brought to mind some of the early demonstrations organised by the Solidarity movement in the 1980s – an important part of local history, but of wider significance for the rest of Poland and Europe.

**The micro-grants programme.** Wrocław was already endowed with strong set of cultural institutions and venues in the city before the title-year. However, there was a consensus amongst stakeholders that too much of the city's cultural offering was focussed on the city centre and did not offer sufficient opportunities to involve small organisations and local citizens. The micro-grant programme represented an innovation for Wrocław, if not for cities holding the title (many of which have introduced similar initiatives). For the first time, a dedicated funding stream was available to nurture grass-roots cultural initiatives, not only through finance but also through the technical and administrative support offered by Impart.

### **3.7.2 Lessons in delivery**

The main lessons drawn from Wrocław2016 are as follows:

**Securing financial commitments from the National Government.** As discussed, although money was earmarked by the National Government, the final commitment was delayed until after the parliamentary elections towards the end of 2015. Although this commitment was eventually made, the delay had an adverse effect on some of the organisation of the cultural programme and communication activities. Earlier commitment by the Government would have enabled a more concrete and detailed cultural programme to have been finalised and publicised much earlier. This would have given those organisations implementing projects more time to secure any co-financing, recruit staff,

appoint contractors, etc. It would have provided international journalists with better opportunities to report on specific cultural events planned for 2016. It would have made it easier for tour operators to put together packages based around specific events in the cultural programme. Last, it would have raised the interest and excitement of the local population and local media. This problem is common to many ECoC and reflects the fact that ECoC are essentially local rather than national initiatives. However, it does raise the importance of National Governments committing resources and political support for the ECoC concept at the application stage in advance of the selection of the title-holder – and regardless of the outcome of that process.

**Time and effort needed to engage local citizens in the creative process.** As highlighted by the experience of the “Backyards” project and the MikroGRANTY programme, the involvement of local citizens and groups requires considerable time and effort to be expended on small-scale, grass-roots activities. Many local residents can be reluctant to engage in local cultural activities and some can remain hostile, even after considerable efforts at consultation. Above all, the experience of Wrocław2016 shows that participation must be a process that is supported and sustained – and, where possible, expanded – beyond the title-year. Key to the process is decentralisation, with support customised to the circumstances of different neighbourhoods and provided with a sensitivity to local needs.

**Developing an evaluation strategy at an early stage.** Whilst Wrocław did eventually appoint the University to undertake research into various types of impact, this work started at a relatively late stage, i.e. towards the end of 2015. This work has the potential to deliver important findings regarding the impacts achieved and the process by which they have come about. However, an earlier start would have allowed a strong baseline situation to have been established and for the “story” of the development and implementation of the ECoC to have been observed and recorded as it unfolded.

## 4.0 Conclusions and Recommendations

This chapter sets out the overall conclusions and recommendations of the ex-post evaluation of the 2016 ECoC Action. It draws together the results from the chapters on San Sebastián and Wrocław and to a lesser extent the findings from previous ECoC evaluations. As stated in the introduction chapter, the evaluation has not developed recommendations for the 2016 host cities because their ECoC has now finished but have rather developed them with future ECoC applicants and title-holders in mind. Recommendations for the EU institutions have also been developed.

### 4.1 Relevance

**Findings from the 2016 ECoC evaluation have shown that the ECoC Action continues to help EU Member States promote their cultures and adds to the 'flowering' of countries' cultural scene. The two cities have developed and implemented a cultural programme that is consistent with the EU Treaty and in particular Article 167. The ECoC Action is also consistent with other EU policy as the benefits spread into economic and social development, particularly within an urban context.**

Although both cities clearly understood the strategic objectives of the ECoC, the programme is Wrocław was more relevant to the objectives of the EU Action compared to San Sebastián. Although the latter has aspects of a European dimension, of raising the international profile of the city and of promoting access to culture, the San Sebastián ECoC was more focussed on local issues and priorities. This was very much linked to the needs and context of the city and the strength of its existing cultural offer. It shows that all ECoC will reflect local circumstances and ambitions, despite the ECoC being an EU title.

Both cities have seen their cultural offer greatly strengthened as a consequence of them hosting the 2016 ECoC. San Sebastián again had an extremely strong cultural offer previously, so had to ensure it designed a cultural programme that was 'different' from what it had prior to 2016. In particular, they did this through designing a programme around the theme of coexistence and culture to overcome violence that clearly differentiated it from the existing cultural activity.

Both San Sebastián and Wrocław used their ECoC to focus on a European perspective therefore making it very relevant to the strategic objectives of the ECoC. Although San Sebastián already had a high number of European visitors and large European wide festivals, it used the ECoC to help develop stronger links with European cultural players- particularly for the smaller cultural organisations.

Wrocław has used ECoC to further strengthen the European character of the city, raise its international profile and, crucially, explore some of the more difficult elements of its recent history, notably the population transfer that took place at the end of World War Two. It also implemented the ECoC as part of a wider strategy to develop the city on the basis of culture, tourism, and sport. San Sebastián focussed in on using the ECoC to strengthen the

cultural software rather than hardware of the city. Rather than developing new buildings or facilities, the city used ECoC to put on a cultural programme that partly helped the citizens of the city overcome some of the difficulties of the past terrorist activities of ETA - thus meaning it was very relevant and unique to the city and its past.

## 4.2 Efficiency

**Overall, the ECoC remains a highly efficient EU Action, providing high levels of benefits for relatively little EU investment. The total level of funding which host cities invest in designing and delivering the ECoC dwarfs the initial Melina Mercouri prize which can represent only a few percent of the total cost. Without the initial EU impetus to support the ECoC then it is unlikely that the host cities would have invested anywhere near the amount of funding they would do in a 'non ECoC' year. The possibility of securing the title typically therefore stimulates cities to invest much more heavily in their cultural offer than they would in the absence of the ECoC – both in terms of infrastructure and expenditure on cultural events and operations. This means the Action remains highly efficient in relation to the level of funding provided at EU level.**

At the city level, San Sebastián saw a significant reduction in its actual budget from the original bid stage (a fall of over 40%). This was driven by an overly ambitious original budget but also a fall in budgets of both the public and private sector. Despite this, the budget for the city remained high and the levels of efficiency were also strong - looking at the audience figures, visitor numbers and the level of cultural activity that the budget covered. The budget of San Sebastián also recognised that there were no (expensive) buildings to develop or refurbish and also that there were less 'big ticket' events that are also expensive to deliver.

Wrocław featured a considerable increase in expenditure on cultural activities, as a direct result of the award of the ECoC title. Much of this was from the City of Wrocław and was additional to the usual cultural budget. In addition, the ECoC stimulated a growth in corporate sponsorship of culture in the city and attracted National Government funding.

The evaluation showed that although the ECoC provides very high levels of efficiency at the EU level (in terms of returns from the Melina Mercouri prize) delivering an ECoC at the city level is still very challenging. Any city considering applying for ECoC status needs to recognise that it will need to generate significant levels of funding if it wants to deliver a strong cultural programme and that the returns on the investment are sometimes intangible (e.g. better access to culture). However, although hosting an ECoC can be resource intensive, if it is done well like in the case of San Sebastián and Wrocław then the benefits can be strong and far-reaching. The benefits highlighted in both 2016 host cities show that they span a range of different aspects of the city's development and can bring serious benefits across a range of themes. This is to be commended in a time when public finances still remain tight.

Like in previous years, the ECoC in 2016 has stimulated many thousands of 'extra' cultural activities and the cities have both gone out their way to generate much more depth and volume of cultural activity compared to their usual cultural offer. New activities, new resources, new audiences and new cultural infrastructure have all been generated across 2016 as a direct consequence of the ECoC.

The delivery mechanisms established in both San Sebastián and Wrocław were very strong and successful. San Sebastián delivered their programme in relatively difficult circumstances including political change and comparatively high levels of political influence. They also delivered a cultural programme that had a relatively 'brave' subject of 'culture to overcome violence' when it would have been easier to deliver 'more of the same' type of culture. The governance arrangements in Wrocław were generally stable throughout the development and implementation stages, albeit with a very important change in the artistic direction (i.e. the move from a single Artistic Director to a Board of Curators). The consensus amongst stakeholders was also that Impart and the Curators enjoyed a high degree of artistic independence and freedom from political control at local and national level (within the usual constraints associated with accountability for public expenditure).

### **4.3 Effectiveness**

**Ultimately, the effectiveness of the ECoC in achieving the objectives set for them (at EU level and local level) can only be determined in the long-run. However, both cities have proved successful in fulfilling the short-term objectives, most notably the implementation of extensive, innovative cultural programmes with a European dimension and involving citizens. Both used the ECoC effectively to explore and articulate themes of local interest but with a European resonance, for example: migration and population transfer in Wrocław; and the aftermath of terrorism in San Sebastián. Both also engaged their citizens in culture more extensively than previously and in new ways. Wrocław also proved particularly successful at attracting international visitors in 2016.**

San Sebastián used its ECoC to tackle a truly complex, difficult and sensitive issue- past violence and the differences that the city's communities have with one another. Leading on from the point made above, it is difficult to understand the effectiveness that the ECoC had on this central issue in any quantitative or 'empirical' way. Despite this, the ECoC has been effective in helping people open up about their differences and also talk about the past issues that faced the city. This shows that culture can be used to do much more than 'entertain' people. None of the stakeholders in either of the two cities felt that more could have been done and that 2016 was ineffective, a waste of resources or should have been done significantly differently. The overriding 'feeling' across each city on the effectiveness of their ECoC was one of positivity and supportiveness towards their title year, even for those stakeholders who were interviewed specifically because they were initially against the ECoC.

Wrocław implemented an extensive cultural programme as an integral part of its wider development strategy for the city. The ECoC was supported by and provided an impetus to investments in the cultural infrastructure of the city, not least the opening of the National Forum of Music concert venue. Various locations in the city were also used in a new way as

venues for cultural events, not least the rivers and riverbanks within the city centre. The ECoC also built on and complemented other cultural and sporting events held before, during and after the title-year, not least the UNESCO World Book Capital. There were new approaches to engage local residents, groups and NGOs in the creative process. The number of international visitors to the city also increased substantially in 2016, having already increased considerably in recent years.

The ECoC have also been effective in developing the cultural capacity of each city and in strengthening cultural co-operation and networks within the city and with international operators. The ECoC helped to stimulate more relationships, more joint working more co-production than ever before.

#### **4.4 Sustainability**

**The two 2016 ECoC offer very different potential for the sustainability of their activities and of improved cultural governance. As with all ECoC, the cultural programme in the title-year is intended to be a one-off and not all activities will be sustained. There are though, instances of specific activities continuing and thus the ongoing cultural offer of each city will be greater than would have been the case in the absence of the ECoC. However, legacy planning is much developed and co-ordinated in Wrocław and thus offers greater potential for the long-term sustainability of the impacts of the ECoC.**

In the case of San Sebastián, the responsibility for ensuring a legacy remains spread across the different authorities, cultural institutions and operators in the city and no specific strategy has been developed. This appears to have been a weakness in the ECoC proposition from the outset and highlights the importance of the new selection criteria introduced by the 2014 Decision (adopted after the selection of San Sebastián). Clearly, some additional action requires to be taken by the relevant stakeholders in San Sebastián during 2017, if the potential long-term benefits of the ECoC are to be realised.

In contrast, Wrocław has benefitted from implementing the ECoC as an integral part of a long-term development strategy with strong political support at local level. This strategy is also being informed by the various research and evaluation activities undertaken by the University of Wrocław, which include amongst other things recommendations for enhancing the mikroGRANTY programme beyond 2016. In this way, Wrocław can serve as a good practice model in relation to the first criterion of the 2014 Decision, i.e. "contribution to the long-term strategy". As well as the strategy, the legacy of Wrocław has the potential to be sustained by the continued operation of Impart from its premises in the city centre and with many of the key staff members still in post. In the short-term, the Wrocław will benefit from World Games to be hosted in the city in 2017, which should attract tourists and raise the profile of the city still further. At the same time, there is the need to avoid the cultural legacy of the ECoC being neglected, as public attention shifts to the next big event.

## 4.5 Recommendations

Based on the evidence offered in this report, the following recommendations for the EU institutions in respect of the ECoC Action are put forward. We include some of the recommendations from the 2015 evaluation, as they are still relevant, as well as a number of new recommendations. Where any of the 2015 recommendations are now redundant, these can then be removed from the final version of this report.

**Table 4.1 Recommendations for the EU institutions**

**Recommendations (carried forward from 2015)**

1. Given their success in 2015 and 2016 and in previous years, the European Capitals of Culture Action should be continued in line with Decisions 1622/2006/EC and Decision No 445/2014/EU.
2. In order to assist the evaluation of impacts:
  - the ECoC application form should be revised to require applicants to state how they will gather and analyse “big data” relating to their cultural programmes; and
  - the guidance given to the cities regarding evaluation should encourage designated cities to state how they will gather and analyse “big data” relating to their cultural programmes.
3. The informal support provided by the monitoring panel during the development phase should be continued, including the visits to the designated cities.

**Recommendations (new for 2016)**

1. The two progress and monitoring reports submitted by ECoC during the development phase should be required to give explicit consideration to the issues covered by the selection criteria set out in the 2014 Decision.
2. At the two monitoring points, the Commission should review the cities’ proposals for monitoring and evaluation. In giving feedback, the Commission should encourage the cities to undertake monitoring and evaluation activities that can inform evaluation activities at EU level, e.g. by providing information against common indicators or by considering issues covered by the selection criteria in the 2014 Decision.

## Annex One: Interviewees

### San Sebastián interviews

Name	Organisation	Role / description
<b>Institutions / Politics</b>		
Eneko Goia	Donostia – San Sebastián City Council	Major of San Sebastián since 2015
Miren Azkarate	Donostia – San Sebastián City Council	Alderman of Culture in Donostia City Council (from 2015), responsible directly for ECoC project
Euken Sesé	Donostia – San Sebastián City Council	Director of Development of San Sebastián
Juan Carlos Izagirre	Political Leader to Local level	Former Mayor of San Sebastián (2011-2015)
Joxean Muñoz	Political Leader to regional level	Political representative in Basque parliament from 2012
Grial Ibáñez and Benito Burgos	Ministry of Education	Link and support between Spanish Government and ECoC Candidature
Benito Burgos	Ministry of Education	Link and support between Spanish Government and ECoC Candidature
Denis Itxaso	Policy at the regional level	Political representative in Basque parliament and linked with the Cultural Department in Guipuzkua
<b>Team related with the ECoC and foundation of DSS2016</b>		
Santiago Eraso	DSS2016 Team (Past)	Former director of DSS2016 at selection stages. Responsible of the "Peace Treaty" Project.
Fernando Bernués	DSS2016 Team (past)	Former Cultural Director of DSS2016 (2012-2013) and Director of Director "Mid-Night Summer dream" project
Igor Otxoa	DSS2016 Team	Former coordinator of the projects at DSS2016
Pablo Berástegui	DSS2016 Team	DSS2016, Managing Director since 2014
Xabier Paya	DSS2016 Team	DSS2016, Cultural director of DSS2016 since 2013
Garbiñe Muñoa	DSS2016 Team	DSS2016, Financial Director since 2013
Enara García	DSS2016 Team	DSS2016, Director of participation and evaluation since 2013
Fernando Alvarez	DSS2016 Team	DSS2016, Manager of Communication
Inesa Ariztimuño	DSS2016 Team	DSS2016, Responsible of the "Peace Lighthouse" since 2013, DSS2016
<b>Cultural Stakeholders</b>		
Bernardo	No organisation	Writer, responsible of the Project Lu

Atxaga		eta Le.
Teresa Calo	No organisation	Artist linked to different projects, mainly "Without saying goodbye"
Sancho Rodríguez	No organisation	Manager Surfilm Festival project, Faro de la Vida project
Txema Garai	Basque Club Camping	Director of the Club Vasco de Camping and responsible of the Project "Bidea".
Julian Ibañez de Opacua	No organisation	Psychotherapist, member of the team responsible of the Project "without saying goodbye"
Susana Soto	Museum San Telmo of San Sebastián	Director of the Museum San Telmo of San Sebastián, directly linked to several projects such as "Peace Treaty"
Zaira Dafonte	No organisation	Citizen of San Sebastián, member of the committee of citizens for the Project of the Waves of Energies. She also acted in the "A Midsummer Night's Dream" project.
Aizpea Goenaga	Basque Institute "Etxepare"	Former Director of the centre "Etxepare", linked with several Project in the Lighthouse of Voices
Iciar Montejo y Zorione Aierbe	Prometea	Prometea, facilitators of the volunteer programme of DSS2016
<b>Stakeholders from other cultural activities</b>		
Ane Rodriguez	International Centre for Contemporary Culture	Manager of Tabakalera
Jaime Otamendi	Donostia Kultura – City Council	Director of Donostia Cultura
Jose Luis Rebordinos	San Sebastián International Film Festival	Director of San Sebastián International Film Festival

## Wrocław interviews

Name	Organisation	Role
<b>Institutions / Politics</b>		
Rafal Dutkiewicz	City of Wrocław	Mayor
Jan Wais	City of Wrocław	Vice Director of International Relations
Małgorzata Omilanowska	Ministry of Culture and National Heritage	Minister of Culture and National Heritage (July 2014 to November 2015)
<b>Impart</b>		
Katarzyna Mlynczak-Sachs	Impart	Co-ordinator of International Co-operation
Dominika Kawalerowicz	Impart	Head of Programme Team
Olga Nowakowska	Impart	Chief Financial Officer
Mary Sadowska	Impart	Assistant to Curator for Performance
Kamila Januszko	Impart	Co-ordinator of Volunteers Programme
Zbigniew Maćków	Impart	Architecture Curator
Roman Gutek	Impart	Film Curator
Magdalena Babiszewska	Impart	Communication Specialist
Jakub Mazur	Impart	Press & Marketing Co-ordinator
Martyna Gach	Impart	Coordinator of Participation Programme
Marta Kępa	Impart	Coordinator of Participation Programme
Dorota Feliks	Impart	Coordinator of youth programmes

Irek Grin	Impart	Curator of Literature
<b>Cultural Stakeholders</b>		
Katarzyna Kajdanek	Wrocław University	
Jarosław Fret	Grotowski Institute	Director
Andrzej Kossendiak	National Forum of Music	Director
Maja Zabokrzycka	Lokietka 5 Infopunkt Nadodrze	
Paweł Romanzuk	Independent	Composer
Gregor Chojnowski	Independent	Radio journalist
Kostas Georgokopulis	Avant Art	Founder and director
Paweł Gołębski	Television journalist	Television journalist
Agnieszka Kubicka-Dzieduszycka	WRO ART Center	Head of International Projects
Piotr Turkiewicz	National Forum of Music	Head of International Development & Programming
<b>Other stakeholders</b>		
Iwona Makowiecka	Polish-German Chamber of Commerce	Head
Dorota Ostrowska	Department for City Promotion & Tourism	Vice-Director
Katarzyna Stepniak	Department for City Promotion & Tourism	
Angus Kidd	Wrocław Centre of Excellence	Managing Director

## Annex Two: Terms of Reference

# SPECIFICATIONS

Ex-post evaluation of the two 2016 European Capitals of Culture  
Contracting Authority: European Commission

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## 1. Context

### 1.1 Background on the European Capital of Culture EU Action

The initial scheme of 'The European City of Culture' was launched at an intergovernmental level in 1985.<sup>23</sup> In 1999, Decision 1419/1999/EC of the European Parliament and the Council gave the scheme the status of a Community Action under the name of "European Capital of Culture" (hereafter referred as "the Action")<sup>24</sup>. The Decision introduced new selection procedures and evaluation criteria. Member States were ranked in a chronological order of entitlement to host the event each year. This Decision was amended by Decision 649/2005/EC in 2005 in order to integrate the ten new Member States which joined the EU in 2004. In 2006, it was replaced by Decision 1622/2006/EC<sup>25</sup>, which kept the principle of a chronological order of Member States but further refined the objectives of the Action and introduced new selection and monitoring arrangements.

### 1.2 Objectives of the Action

#### 1.2.1 General objectives

In accordance with Article 1 of Decision 1622/2006/EC, the overall aim of the Action is to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual understanding between European citizens.

#### 1.2.2 Specific objectives

In accordance with Article 4 of Decision 1622/2006/EC, this Action should fulfil the following criteria.

As regards '*the European Dimension*', the Action shall:

- Foster cooperation between cultural operators, artists and cities from the relevant Member States and other Member States in any cultural sector;
- Highlight the richness of cultural diversity in Europe;
- Bring the common aspects of European cultures to the fore.

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<sup>23</sup> Resolution of the Ministers responsible for Cultural Affairs, meeting within the Council, of 13 June 1985 concerning the annual event 'European City of Culture' (85/C 153/02), on the initiative of the former Greek Culture Minister, Melina Mercouri.

<sup>24</sup>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 (OJ L 166, 1.7.1999). That Decision was amended by Decision 649/2005/EC of the European Parliament and of the Council (OJ L 117, 4.5.2005)

<sup>25</sup> Decision 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 (OJ L 304, 3.11.2006).

As regards '*City and Citizens*' the Action shall:

- 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;
- Be sustainable and be an integral part of the long-term cultural and social development of the city.

### **1.2.3 Intervention logic**

The figure below presents the hierarchy of objectives against which the 2016 ECOC shall be evaluated. This hierarchy is based principally on the 2006 Decision (as this Decision provided the legal basis for the 2016 ECOC), but is also complemented by information in the new legal basis for ECOC post 2019<sup>26</sup> in order to reflect the evolving requirements and expectations for ECOC:

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<sup>26</sup> 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 (OJ L 132, 3.5.2014).

## General objective

Safeguard and promote the diversity of cultures in Europe, 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 links with other sectors

SO4: Raise the international profile of cities through culture

## Operational objectives

Stimulate a diverse range of cultural activities of high artistic quality

Create new and sustainable opportunities for a wide range of citizens to attend or participate in cultural events

Improve cultural infrastructure

Attract the interest of a broad European and international public

Implement cultural activities promoting cultural diversity, dialogue and mutual understanding

Involve local citizens, artists and cultural organisations in development and implementation

Develop the skills, capacity or governance of the cultural sector

Implement cultural activities highlighting the diversity of cultures in Europe and European themes

Provide opportunities for volunteering and foster links with schools and other education providers

Stimulate partnership and co-operation with other sectors

Involve European artists, promote cooperation with different countries and transnational partnerships

Combine traditional art forms with new types of cultural expression

## **1.3 Description of the Action for the year 2016**

### **1.3.1 The selection of the two European Capitals of Culture 2016**

Under Decision 1622/2006/EC, Spain and Poland are the two Member States entitled to host a European Capital of Culture in 2016. According to the arrangements of the Decision, the competition is managed by the relevant authorities of the Member State concerned, usually the Ministry of Culture, which publishes a call for submission of applications six years before the ECOC-year. The selection is in two 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. A panel of thirteen independent members, six of whom appointed by the Member State concerned and the other seven by European Institutions, examines the cities' bids on the basis of the criteria laid down in the Decision.

Fifteen Spanish cities bid for the title of European Capital of Culture 2016 in Spain. Six cities were preselected in September 2010. The final selection took place in June 2011, and the city of Donostia San Sebastian was recommended for the title. In May 2012, the Council officially designated this city on the basis of the panel's recommendation

In Poland, 11 cities responded to the call published by the Ministry of Culture and National Heritage. In October 2010, five cities were short listed for the second round. The final selection meeting was held in Warsaw in June 2011. Wroclaw was recommended for selection and finally nominated by the Council, also in May 2012.

### **1.3.2 The monitoring of the two European Capitals of Culture 2016**

Decision 1622/2006/EC lays down a monitoring phase, applying from the 2010 title onwards.

During this phase between the designation of cities as ECOC and the actual ECOC-year, the progress in the cities' preparations is monitored and guided by a monitoring and advisory panel, composed of seven independent experts appointed by the European Institutions.

The role of this panel of experts is to:

- assess the progress made in the preparations,
- give guidance on the implementation of the event and
- check compliance with the programme and the commitments on the basis of which the cities were selected (particularly as regards meeting the "European Dimension" and "City and Citizens" criteria).

For this purpose, representatives from the cities are invited by the Commission to meet the monitoring and advisory panel twice:

- The first meeting takes place two years before the event;
- The second meeting takes place at the latest eight months before the event.

Ahead of each of these meetings, the city concerned sends a progress report. After the meeting, the panel draws up a monitoring report, which is made public. The report related to the final monitoring meeting also includes a recommendation to the Commission as to whether to award the Melina Mercouri prize. The prize is awarded provided that the designated cities have honoured the commitments made in the selection phase and acted on the recommendations of the panels during the selection and monitoring phases. This prize, to be awarded no later than three months before the event, rewards the quality preparation of the event. It consists of 1,5 million EUR under the EU Creative Europe programme and has a great symbolic value often triggering complementary sponsoring.

Regarding Donostia-San Sebastian and Wroclaw, the two monitoring meetings took place in November 2013 and April 2015.

On the basis of the panel's recommendation, the Commission awarded the Melina Mercouri Prize to Wroclaw and Donostia San Sebastian in the autumn 2015.

The panel's reports (selection and monitoring) are available at the following address:

- [https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture\\_en](https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en)

### **1.3.3 Description of the two European Capitals of Culture 2016**

#### **1.3.3.1 Wroclaw**

"Spaces of Beauty" is the motto of the 2016 Wroclaw cultural programme. It is built around the notions of metamorphosis and diversity drawn from the city's unique history of frequent transformation. The programme comprises more than 400 projects and 1.000 cultural events in 8 categories: architecture, film, literature, music, visual arts, theatre, performance and opera.

On top of the opening ceremony in January, two major public events are planned - Flow in June and a Closing Ceremony at the end of the year, with massive participation of inhabitants of Wroclaw as performers. The city will also host the title of UNESCO World Book Capital, with a special edition of the European Literature Night. Other highlights of the programme include the International Jazz Day, the Singing Europe Festival and the International Theatre Olympics. The MicroGrants scheme invites citizens to run a part of the programme through open competitions for individuals and groups.

With one of the highest budgets of the European Capital of Culture initiative, Wroclaw will spend more than 115 million euros, of which 66% will be dedicated to the programme and 13 million euros to legacy activities. Unusually, the budget has

increased by more than 40% since the application stage that featured a total of 78 million euros.

Additionally, the city planned to invest almost 500 million euros in infrastructure works linked to the ECOC initiative, from which 123 million expected from EU funds. These projects include new cultural constructions, restoration of existing venues and revitalization of diverse areas of the city.

According to the second monitoring progress report, the budget (including budget for infrastructure) comes from the National Government (17%), the City (47%), the Region (7%), the European Union (26%) and from private sources (3%).

### **1.3.3.2      *Donostia-San Sebastian***

The concept of Donostia San Sebastian's application can be summarized as follows: "Cultura para la convivencia", "Culture to overcome violence". In other words, how culture may help us live better together. In a region with a strong identity and still affected by terrorism, the interest and potential of such an artistic concept is obvious.

The programme is organised in three Thematic Lighthouses representing the basic values of a new concept of co-existence, humanistic, fair and supportive, "a citizen-led new way of co-existing with others".

- The Lighthouse of Life, representing the responsible freedom that enables people to develop as individuals and members of society,
- The Lighthouse of Peace, representing the imperfect peace, the idea that peace is a multiple and dynamic reality in which human beings are recognised as confrontational but also able to cooperate and show solidarity,
- The Lighthouse of Voices for mutual understanding, an essential part of co-existence that includes dialogue, awareness and mutual recognition.

Projects in the programme illustrate the basic values of the new co-existence (Peace Treaty, Kalebegiak), the European Dimension (Travelling Embassies, Corners of Europe, European Dialogues) and the City and the Citizens (Olatu Talka, Waves of Energy).

According to the information in the last progress report, the total operating budget for the year would amount to EUR 48.7 million, of which 74.6% is dedicated to the programme. The budget was covered by the City, the Region and the Province in similar numbers (around 13 MM €) and the National Government with a reduced contribution of 4.2 million. Around 10 % of the budget was sought from the private sector.

### **1.3.4 Evaluations carried out by the two European Capitals of Culture 2016**

On top of the independent evaluation carried out for the European Commission in line with Article 12 of Decision 1622/2006/EC, many European Capitals of Culture carry out their own evaluation reports.

The contractor will liaise with Wroclaw 2016 and DSS 2016 to see whether they have commissioned such evaluations and, if so, to which extent the results of such evaluations can feed into the contractor's own evaluation without extra costs for the Commission.

## **2. Task specification for the assignment**

### **2.1 Aims of the evaluation**

This evaluation is launched according to Article 12 of the current Decision 1622/2006/EC: "Each year the Commission shall ensure the external and independent evaluation of the results of the European Capital of Culture event of the previous year in accordance with the objectives and criteria of the Action".

It shall cover the two 2016 European Capitals of Culture Action, Donostia San Sebastian and Wroclaw

The aim is to better understand how the two 2016 European Capitals of Culture contributed to the objectives of the Action, whether they have broadly achieved their objectives and whether implementation has proceeded in line with their original application.

The evaluation should also contribute to reinforcing the existing evidence-base on the ability of the Action to produce cultural, social and economic impact.

Finally, the evaluation should draw lessons from the implementation of the two 2016 European Capitals of Culture that may be useful for future ECOC or cities wishing to bid for the ECOC title.

### **2.2 Evaluation questions**

The contractor must provide answers to the evaluation questions (EQ) listed below.

The contractor will nonetheless be called upon to use their knowledge and experience to refine and elaborate these questions and, where appropriate, propose others to the Commission with the aim of improving the focus of this evaluation. The contractor should note that the sub-questions proposed under some of the evaluation questions do not necessarily cover the entire aspect of the questions concerned. The sub-questions deal with issues the Commission is particularly interested in and which the

contractor therefore should address, in addition to any other issues which the evaluator may see as requiring attention in the case of each evaluation question.

With respect to each of the evaluation questions, the evaluation is expected to provide concrete recommendations particularly on how future European Capitals of Culture can address any deficiencies and/or gaps identified by the evaluator. As far as the conclusions for the two evaluated ECOC allows recommendations should also be made – if appropriate –for the future design of the Action.

### **Relevance**

#### **EQ1: To what extent were the objectives of each ECOC relevant to the objectives of the Action?**

- What was the main motivation behind the city bidding to become a European Capital of Culture?
- What was the process of determining objectives? Was there a process of consultation in each city to define aims and objectives?
- What were the objectives of the city in being ECOC? What was the relative importance of each objective?
- To what extent were the objectives consistent with the Decision and with the ECOC's own application? (special focus on the European dimension)
- Have any specific objectives of the ECOC event been related to social impacts?
- In this connection, did the objectives of the ECOC event include reaching out to all groups of society, including the excluded, disadvantaged, disabled people and minorities?

#### **EQ2: To what extent were the ECOC's cultural programmes and associated activities relevant to their own objectives?**

- To what extent were the activities consistent with the ECOC's own objectives? (special focus on the European dimension)
- To what extent have the specific themes/orientations of the cultural programme proved to be relevant to the objectives defined?
- How was the European dimension reflected by the themes put forward by the ECOC event and in terms of cooperation at European level? How did the Capitals of Culture seek to make the European dimension visible? To what extent did the two ECOC cooperate?

### **Efficiency**

#### **EQ3: How did the management arrangements of each ECOC contribute to the achievement of outputs, results and impacts?**

- How have the organisational models of the formal governing Board and operational structures played a role in the European Capital of Culture? What role have the Board and operational structures played in the ECOC event's implementation? At what stage were these structures established? How did it improve management of culture in the city during the event?
- Who chaired the Board and what was his/her experience? What were the key success and failure elements related to the work of the Board and operational structure used and personnel involved?
- Has an artistic director been included into the operational structure and how was he/she appointed? What were the key success and failure elements related to the work of the artistic director and personnel involved?
- What was the process of designing the programme?
- How were activities selected and implemented?
- How did the delivery mechanism contribute to the achievement of outputs?
- To what extent has the communication and promotion strategy been successful in/contributed to the promotion of city image/profile, promotion of the ECOC event, awareness-raising of the European dimension, promotion of all events and attractions in the city?
- To what extent has the communication and promotion strategy including the use of social media successfully reached the communication's target groups at local, regional, national, European and international levels?

**EQ4: To what extent were the selection, monitoring and EU co-financing procedures, introduced by Decision 2006/1622/2006/EC efficient?**

- To what extent have the mechanisms applied by the Commission in line with Decision 2006/1622/EC for the selection of the European Capitals of Culture and the subsequent implementation and monitoring mechanisms influenced the results of the ECOC event?
- To what extent has the informal meeting following the designation as well as other advice offered by the panel and by the Commission influenced the results of the ECOC event?
- How was the Melina Mercouri Prize used?

**EQ5: To what extent did the ECOC manage to raise the necessary resources?**

- What was the process of securing the financial inputs?
- What was the total amount of resources used for each ECOC event? What was the final financial outturn of the year?
- What were the sources of financing and the respective importance of their contribution to the total? How much came from the European Union Structural Funds (e.g. ERDF - European Regional Development Fund, ESF – European Social Fund) or other sources of EU funding?
- To what extent did the ECOC title trigger complementary sponsorship?

- What was the total expenditure strictly for the implementation of the cultural programme of the year (operational expenditure)? What was the proportion of the operational expenditure in the total expenditure for the ECOC event?
- What proportion of expenditure was used for infrastructure (cultural and tourism infrastructure, including renovation)?

**EQ6: To what extent were the financial and human resources secured by each ECOC appropriate and proportionate?**

- Was the total size of the budget sufficient for reaching a critical mass in terms of impacts? Could the same results have been achieved with less funding? Could the same results have been achieved if the structure of resources and their respective importance was different?
- To what extent have the human resources deployed for preparation and implementation of the ECOC event been commensurate with its intended outputs and outcomes?
- As a result, could the total budget for the ECOC event be considered appropriate and proportional to what the each ECOC set out to achieve?

**Effectiveness**

**EQ7: To what extent were the EU-level objectives achieved?**

- Provide typology of outputs, results and possible impacts of the Action at different levels (European, national, regional etc.)
- To what extent has the ECOC event been successful in attaining the objectives of the Action (refer to list in the intervention logic)?
- Was the cultural programme perceived as being of high artistic quality? To what extent did the ECOC prove successful in bringing their chosen artistic themes/orientations to the fore?
- To what extent did the ECOC title contribute to an enhanced cultural offer in the cities holding the title (e.g. in terms of scope and scale) with stronger European Dimension?
- To what extent did the ECOC implementation widen access to and participation in culture in the two cities? What actions were taking to include the elderly, young people, people with special needs in the cultural activities? How accessible were the activities carried out?
- How did the ECOC programmes help strengthening the capacity of the cultural and creative sectors and its links with other sectors? Which help was available to cultural operators to extend their networks and work transnationally and internationally?
- To what extent did the Action in the two cities raise their international profile through culture?

**EQ8: To what extent were the ECOC's own objectives achieved?**

- What quantitative indicators (number of visitors, overnight stays, cultural participation of people, etc.) of the social, tourist and broader economic impacts of the event have been gathered by the ECOC?
- To what extent did the ECOC achieve the outputs hoped for by the city and as set out in the application?
- To what extent have specific objectives related to social impacts been met?
- To what extent were the objectives related to reaching out to all groups of society, including the excluded, disadvantaged, disabled and minorities, met?
- 

**EQ9: To what extent has the Action resulted in unintended effects?**

- Are there any instances where the ECOC event has exceeded initial expectations? What positive effects has this had?
- Where expectations have not been met, what factors have hindered the development of the Action?
- Have any other unintended effects been identified?

**Sustainability**

**EQ10: To what extent can the positive effects of the ECoC Action be considered to be sustainable?**

- Which of the activities or elements of the ECOC event are likely to continue and in which form once the ECOC-year is over?
- Has any provision been made to continue and follow up the cultural programme of the ECOC event after the closure?
- How will the city continue to manage its long-term cultural development following the ECOC event?
- What will be the role of the operational structure after the end of the ECOC event and how will the organisational structure change?
- What has been the contribution of the ECOC event to improved management of cultural development in the city? (in the medium-term)
- What are the impacts of the ECOC event likely to be on the long term cultural development of the city?
- What are the impacts of the ECOC event likely to be on the long term social development of the city?
- What are the impacts of the ECOC event likely to be on the long term urban and broader economic development of the city?

**EQ11: What is the EU added value and the visibility of the ECOC Action?**

- As far as the conclusions made for the two cities allow, what is the added value of the European Capital of Culture being an EU initiative, compared to what could be achieved if the Action was a purely national or local action?
- Was the fact that this is a European Union action sufficiently communicated by the cities?
- To what extent were the general public and the cultural operators aware of this fact?

**EQ12: To what extent were the ECOC complementary to other EU initiatives?**

- As far as the conclusions made for the two cities allows it, to what extent has the Action proved to be complementary to other EU initiatives in the field of culture?
- To what extent has each ECOC been reinforced by and added impetus to investments by the EU Structural Funds?
- To what extent have the two ECOC complemented other EU initiatives, e.g. European Youth Capital, European Green Capital?

### **3. Reporting and deliverables**

#### **3.1 General reporting requirements**

Each report (except the final version of the Final Report) should have an **introductory page** providing an overview and orientation of the report. It should describe what parts of the document, on the one hand, have been carried over from previous reports or been recycled from other documents, and on the other hand, represent progress of the evaluation work with reference to the work plan.

The Commission will comment on all reports within maximum 30 calendar days. In the absence of observations from the Commission within the deadline the report will be considered as being approved.

Within maximum 14 calendar days of receiving the Commission's observations the Contractor will submit the report in definitive form, taking full account of these observations, either by following them precisely or by explaining clearly why they could not be followed. Should the Commission still not consider the report acceptable, the Contractor will be invited to amend the report insofar as such amendments do not interfere with the independence of the evaluator in respect of their findings, conclusions or recommendations.

All reports must be drafted in English and submitted according to the timetable below to the responsible body. The Executive Summary should be translated into French and German. Electronic files must be provided in Microsoft ® Word for Windows format. Additionally, besides Word, the Final Report must be delivered in Adobe ® Acrobat pdf

format and in 3 hard copies. Authorized pictures of ECOC events 2016 will be welcome in the cover page and in the report.

### **3.2 Inception Report**

The report should detail how the methodology proposed by the Contractor is going to be implemented in the light of an examination of the quality and appropriateness of existing data.

### **3.3 Initial Bulletin**

The initial bulletin to be delivered early in March 2016 should provide some first messages on the two 2016 European Capitals of Culture; e.g. main attendance figures, number and scale of cultural events and key features and qualities as observed at the end of the ECOC year. The information may be used as a basis for press releases and news reports by the European Commission on the 2016 ECOC of interest to the press and the general public.

### **3.4 Interim Report**

The report must as a minimum provide:

- An overview of the status of the evaluation project;
- A description of problems encountered and solutions found;
- A summary of initial findings and results of the data gathering (primary data collected in the field and secondary data), as well as information about the initial analyses of such data. The Contractor may be in a position to provide preliminary answers on the evaluation questions;
- An assessment of the data, whether it meets expectations and will provide a sound basis for responding to the evaluation questions;
- A conclusion whether any changes are required to the work plan, or any other solutions should be sought in order to ensure that the required results of the evaluation are achieved. If any such issues are to be identified, they must be discussed in the meeting with the Steering Group dedicated to this report;
- A proposal for the final structure of the Final Report, as well as a structure of the Executive Summary.

### **3.5 Draft Final Report**

This document should deliver the results of all tasks covered by these Terms of Reference, and must be clear enough for any potential reader to understand. Upon authorisation of the Steering Group, the contractor shall submit this document for factual check to key stakeholders in the cities concerned.

The structure of the report should follow a broad classification into two main parts:

- **Main report:** The main report must present, in full, the results of the analyses, conclusions and recommendations arising from the evaluation. It must also contain a description of the subject evaluated, the context of the evaluation, and the methodology used (with an analysis of the latter's strengths and weaknesses). Length should not exceed 100 pages.
- **Annexes:** These must collate the technical details of the evaluation, and must include:
  - the Terms of Reference,
  - questionnaire templates, interview guides, full transcript of case studies, any additional tables or graphics, and references and sources,
  - a one-page statement about the validity of the evaluation results, i.e. to what extent it has been possible to provide reliable statements on all essential aspects examined. Issues to be referred to may include scoping of the evaluation exercise, availability of data, unexpected problems encountered in the evaluation process, proportionality between budget and objectives of the assignment etc.,
  - a proposal for the dissemination of the evaluation results, on the basis of the draft Dissemination Plan annexed to these Terms of Reference,
  - in case of need, a glossary of terms used.

### **3.6 Final Report**

The Final Report follows the same format as the draft Final Report. On top of that, it will include:

- **An executive summary:** It sets out, in no more than 6 pages, a summary of the evaluation's main conclusions, the main evidence supporting them and the recommendations arising from them. It should be translated into French and German by a professional translation agency, once it has been approved by the responsible body;
- A 200-word **abstract**;
- **A summary statement:** one-page summary of the main evaluation conclusions and recommendations;
- **Best practices:** they highlight any kind of practices in terms of governance, management or work organisation which contributed to the smooth delivery of the project.

The document must take into account the results of the quality assessment of the draft Final Report and discussions with the Steering Group about the draft Final Report

insofar as these do not interfere with the autonomy of the Contractor in respect of the conclusions they have reached and the recommendations made.

It should be noted that the European Parliament and the Council have adopted in 2014 a Decision covering the European Capital of Culture Action from 2020 to 2033. When drafting general recommendations about the Action, the contractor should make sure that they have not been already addressed in the new Decision.

The final version of each separate deliverable (except the one-page summary statement) must:

- respect the Commission's visual identity (see below);
- contain specific identifiers which shall be incorporated on the cover page provided by the Contracting Authority;
- include the following disclaimer: "*This document has been prepared for the European Commission. However, it reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.*"

The contracting authority will publish the Final Report, the Executive Summary and the annexes on the World-Wide Web.

## **Rules and graphic requirements of the final deliverables**

### Graphic requirements

All studies produced for the European Commission and Executive Agencies shall conform to the corporate visual identity of the European Commission by applying the graphic rules set out in the European Commission's Visual Identity Manual, including its logo.

For graphic requirements please refer to the template provided in Annex 2. The cover page shall be filled in by the contractor in accordance with the instructions provided in the template. For further details you may also contact [comm-visual-identity@ec.europa.eu..](mailto:comm-visual-identity@ec.europa.eu)

### Accessibility

The Commission is committed to making online information as accessible as possible to the largest possible number of users including those with visual, auditory, cognitive or physical disabilities, and those not having the latest technologies. The Commission supports the [Web Content Accessibility Guidelines 2.0](#) of the W3C.

For full details on Commission policy on accessibility for information providers, see: [http://ec.europa.eu/ipg/standards/accessibility/index\\_en.htm](http://ec.europa.eu/ipg/standards/accessibility/index_en.htm)

Pdf versions of studies destined for online publication should respect W3C guidelines for accessible pdf documents. See: <http://www.w3.org/WAI/>

## Raw data and datasets

Any final datasets should be provided as structured data in a machine-readable format (e.g. in the form of a spreadsheet and/or an RDF file) for Commission internal usage and for publishing on the Open Data Portal, in compliance with Commission Decision (2011/833/EU).<sup>27</sup>

The data delivered should include the appropriate metadata (e.g. description of the dataset, definition of the indicators, label and sources for the variables, notes) to facilitate reuse and publication.

The data delivered should be linked to data resources external to the scope of the evaluation, preferably data and semantic resources from the Commission's own data portal or from the Open Data Portal<sup>28</sup>. The contractor should describe in the offer the approach they will adopt to facilitate data linking.

## 4. Organisation, timetable and budget

### 4.1 Organisation

The contract will be managed by Unit D2 of the European Commission Directorate-General for Education and Culture.

A Steering Group will be involved in the management of the evaluation. The responsibilities of the Steering Group will include:

- providing the external evaluator with access to information;
- supporting and monitoring the work of the external evaluator;
- assessing the quality of the reports submitted by the external evaluator,

while ensuring that the Contractor's independence is not compromised;

### 4.2 Meetings

It is expected that the contractor participates in four meetings in Brussels with the evaluation Steering Group. The evaluation team leader and other relevant experts must participate in these meetings. For these meetings, **minutes should be drafted by the contractor** within 5 working days, to be agreed among the participants and approved and signed by the chair person, who will be appointed from Unit EAC/A4.

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<sup>27</sup> If third parties' rights do not allow their publication as open data, the tenderers should describe in the offer the subpart that will be provided to the Commission free of rights for publication and the part that will remain for internal use.

<sup>28</sup> For a list of shared data interoperability assets see the ISA program joinup catalogue (<https://joinup.ec.europa.eu/catalogue/repository/eu-semantic-interoperability-catalogue>) and the Open Data Portal resources.

### 4.3 Timetable

The indicative starting date is **October 2016**. The contract will start after both parties have signed it. The period of execution of the contract is 12 **months**.

The following outline work plan and indicative timetable are envisaged<sup>29</sup>:

Deadline	Task
<i>Early October 2016</i>	A <b>kick-off meeting</b> may be held after the signature of the contract.
<i>November 2016</i>	Contractor submits the <b>inception report</b> to Steering Group. At least one <b>Steering Group meeting</b> will be held in Brussels within <b>two weeks</b> after the submission.
<i>1 March 2017</i>	Contractor submits the <b>initial bulletin</b> to Steering Group.
<i>15 April 2017</i>	Desk and field research: at least 60% completion. Contractor submits the <b>interim report</b> to Steering Group. At least one <b>Steering Group meeting</b> will be held in Brussels within <b>two weeks</b> after the submission.
<i>15 June 2017</i>	Desk and field research completed. Analysis and drafting completed. Contractor submits the <b>draft final report</b> , to Steering Group. At least one <b>Steering Group meeting</b> will be held in Brussels within <b>two weeks</b> after the submission.
<i>15 July 2017</i>	Taking account of the Commission's comments contractor submits the <b>final report and executive summary</b> to Steering Group.
<i>31 July 2017</i>	Taking account of the Commission's comments, contractor submits the very last versions (hard copies included) of the final report and the executive summary (including the translated versions into French and German).

### 4.4 Budget

The estimated maximum budget for the evaluation of the Action, covering all the results to be achieved by the contractor as listed in sections 2 and 3 above, is **EUR 75 000**.

## 5. References

### 5.1 Action documents

The following information will be made available to the contractor in the inception phase:

- The bids and progress reports of the two ECOC 2016.

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<sup>29</sup> This schedule might change in particular to take into account the results of the cities' own evaluations, that might not be available in time for an interim report in April 2017.

## 5.2 Background and reference documents

Knowledge of the following documents is required for the tender. Unless differently specified, they are available at: [http://ec.europa.eu/culture/our-programmes-and-actions/capitals/european-capitals-of-culture\\_en.htm](http://ec.europa.eu/culture/our-programmes-and-actions/capitals/european-capitals-of-culture_en.htm):

- 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;
- Decision 649/2005/EC of the European Parliament and of the Council of 13 April 2005 amending Decision 1419/1999/EC establishing a Community action for the European Capital of Culture event for the years 2005 to 2019;
- Decision 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;
- Regulation 1295/2013/EU of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions 1718/2006/EC, 1855/2006/EC and 1041/2009/EC;
- 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;
- Conclusions of the Ministers of Culture meeting within the Council of 18 May 1992 concerning the choice of European Cities of Culture after 1996 and the 'Cultural Month';
- Resolution of the Ministers responsible for Cultural Affairs regarding the annual organization of the 'European City of Culture';
- Study about the European Cities and Capitals of Culture, and the European cultural months (1995-2004) achieved by palmer/RAE Associates;
- European Parliament study on "European Capitals of Culture: success strategies and long--term effects";
- Ex-post Evaluations of European Capitals of Culture from 2007-2014<sup>30</sup>;
- The panel's reports concerning the 2016 titles;
- Interim evaluation of selection and monitoring procedures of ECOC 2010-2016, Ecorys, 2011<sup>31</sup>

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<sup>30</sup> Available at: [http://ec.europa.eu/dgs/education\\_culture/evalreports/index\\_en.htm](http://ec.europa.eu/dgs/education_culture/evalreports/index_en.htm)

- IMPACTS 08 - European Capital of Culture Research Programme  
<http://www.liverpool.ac.uk/impacts08/>
- European Capital of Culture Policy Group <http://ecocpolicygroup.wordpress.com/>

## 6. Requirements

### 6.1 Methodology

The contractor will have a free choice as to the methods used to gather and analyse information and for making the assessment, but must take account of the following:

- The evaluation must be based on recognised evaluation techniques, as well as those stemming from the emerging domain of big data analytics when relevant.
- The choice and a detailed description of the methodology must form part of the offer submitted. There should be a clear link between the evaluation questions addressed and the corresponding methodology proposed. The evaluation questions can be further elaborated, e.g. by providing operational sub-questions under each question.
- Secondary data should be obtained from all existing literature relevant to the evaluation subject, including any existing robust (academic) research into the topic.
- Primary data should be obtained from the broadest possible variety of sources and should also include the views of key informants beyond those directly involved in and benefiting from the intervention.
- Considerable emphasis should be placed on the analysis phase of the evaluation. In addressing the evaluation questions, quantitative indicators should be sought and used as far as possible. The contractor must support findings and recommendations by explaining the degree to which these are based on opinion, analysis and objectively verifiable evidence. Where opinion is the main source, the degree of consensus and the steps taken to test the opinion should be given.
- Comparability of results with evaluation of ECOC 2007-2013 should be ensured.
- A set of core and preferably quantitative indicators should be proposed in the inception report. They should build on indicators developed for the ex-post evaluation of ECOC 2010
- It is not expected that all individual projects financed during the ECOC event will be assessed, but the sample of projects examined should be drawn up in a manner

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<sup>31</sup> Idem

suitable for each evaluation question addressed, and should be such as to enable the evaluators to draw general conclusions on the actions.

## **6.2 Quality assurance**

The Contractor shall, as a minimum, apply the quality assurance procedures described in the Quality Plan included in their bid for Framework Contract EAC/22/2013. The offer should describe how the Quality Plan will be applied during the implementation of this specific contract.

## **6.3 Resources**

The Contractor shall ensure that experts are adequately supported and equipped. In particular, sufficient administrative, secretarial and interpreting resources, as well as junior experts, must be available to enable senior experts to concentrate on their core evaluation tasks. For each of the main team members (team leader, quality assurance expert, report writer and other senior experts), the offer should include, preferably in their respective CVs, a list of evaluations in which they have participated, the dates of each project and their specific role in it.

## Annex Three: Topic Guides

### Topic guide for interviews

	Questions
<b>Background</b>	<p>Explore background of interviewee and his/her organisation</p> <p>Explore role of interviewee and in the ECoC</p> <p>Explore views of interviewee on the background context of the city (e.g. state of cultural sector, socio-economic context, etc.)</p>
<b>Objectives</b>	<p>What was their overall motivation? (motivation of the partner organisation and of the city as a whole)</p> <p>What was the process of determining objectives?</p> <p>(How far) did they adopt each of the objectives listed in the intervention logic?</p> <p>In particular, how was the European dimension taken into account? To what extent was the European dimension a bolt-on or integral?</p> <p>What was the relative importance of each objective?</p> <p>To what extent did objectives change in the 4 years between the application and the start of the title year? What were the most important changes?</p>
<b>Application and planning/ development phases</b>	<p>How did the City apply to its Member States for the nomination?</p> <p>How effective was the selection process at Member State <i>and EU</i> level?</p> <p>In what ways did the ECoC take into account the recommendations of the EU selection panel?</p> <p>In what ways have the mechanisms applied by the Commission for selecting the European Capital of Culture and the subsequent implementation and monitoring mechanisms influenced the results of the Action?</p> <p>What were the main milestones in the planning/development phase?</p> <p>What difficulties were encountered during the planning/development phase and how were these overcome?</p>
<b>Inputs</b>	What was the process of securing the necessary financial resources?

	Questions
	<p>What were the inputs in terms of EU, other public and private funding?</p> <p>How effective were attempts to raise funds through sponsorship? How helpful (or not) was the ECoC brand in this?</p> <p>What was the balance of expenditure on infrastructure, events, management, communications, etc.? (NB: split between revenue and capital spend)</p> <p>To what extent did the actual financial inputs reflect those promised in the application?</p> <p>To what extent were the financial inputs sufficient to achieve the desired outputs, results and impacts?</p>
<b>Activities</b>	<p>What was the process of agreeing artistic themes and designing the programme?</p> <p>What were the artistic themes?</p> <p>What activities did they undertake?</p> <p>How did the European dimension feature in the themes and the activities? Again, how integral was it - or was it a bolt-on?</p> <p>How were activities selected, implemented and monitored?</p> <p><i>What was the local approach to evaluating the impacts of ECoC?</i></p> <p>How/how effectively was the cultural programme publicised (through a communications strategy)? What difficulties were encountered and how were they overcome?</p> <p>To what extent did the themes and activities change between the application date and the title year? (Which were achieved most/least?)</p>
<b>Outputs</b>	<p>How did the delivery mechanism contribute to the achievement of outputs?</p> <p>What outputs did they produce from the set in the intervention logic? (special focus on the <b>European</b> dimension)</p> <p>Any other significant outputs (not in the intervention logic)?</p> <p>To what extent did the ECoC achieve the outputs hoped for by the city (and as set out in the application)? (Which were achieved most/least?)</p>
<b>Results</b>	<p>How did the delivery mechanism improve management of culture in the city during the title year?</p> <p>What is the evidence that the results listed in the intervention logic</p>

	Questions
	<p>were achieved? (special focus on the <b>European dimension</b>)</p> <p>Any other significant results (not in the intervention logic)?</p> <p>To what extent did the ECoC achieve the results hoped for by the city (and as set out in the application)? (Which were achieved most/least?)</p>
<b>Impacts</b>	<p>What is the evidence that the impacts listed in the intervention logic were or will be achieved? (special focus on the <b>European dimension</b>)</p> <p>Any other significant impacts (not in the intervention logic)?</p> <p>To what extent did the ECoC achieve the impacts hoped for by the city (and as set out in the application)? (Which were achieved most/least?)</p> <p>What elements of the delivery structure (will) continue to operate?</p> <p>How will the city continue to manage its long-term cultural development following the title year?</p> <p>What has been the contribution of the ECoC to improved management of cultural development in the city? (in the long-term)</p> <p>Has there been a long-term impact on levels of funding for culture in the city? Are bids to other EU sources in train or planned?</p>

# Topic guide for interviews with ECoC stakeholders and partners

	Questions
<b>Background</b>	<p>Explore background of interviewee and his/her organisation</p> <p>Explore role of interviewee and his/her organisation in the ECoC</p> <p>Explore views of interviewee on the background context of the city (e.g. state of cultural sector, socio-economic context, etc.)</p>
<b>Objectives</b>	<p>What was their overall motivation for participating in the ECoC? (motivation of the partner organisation and their view of the motivation of the city as a whole)</p> <p>What were the key success factors and failure elements related to the process of consultation / partnership building to define aims and objectives? How relevant were the objectives chosen to the needs/potential of the city and the interests of the partner organisation?</p> <p>In their view, how/how far was the European dimension taken into account? To what extent was the European dimension a bolt-on or integral to the ECoC?</p>
<b>Application and planning/development phases</b>	<p>What difficulties were encountered during the application and planning/development phases and how were these overcome?</p> <p>If there was a new delivery agency / mechanism put in place to develop and deliver the ECoC, what were the key success factors and failure elements related to it?</p>
<b>Inputs</b>	<p>What were the key success factors and failure elements related to the process of raising the necessary financial resources (EU, public, private, sponsorship etc)?</p> <p>How helpful (or not) was the ECoC brand in attracting funding and sponsorship?</p> <p>In their view, to what extent were the financial inputs sufficient to achieve the desired outputs, results and impacts?</p>

	Questions
<b>Activities</b>	<p>What were the key success factors and failure elements related to the process of agreeing artistic themes and designing the programme?</p> <p>What were the key success factors and failure elements related to the process of selecting, implementing and monitoring activities, events and projects?</p> <p><i>What was the local approach to evaluating the impacts of ECoC?</i></p> <p>In their view, how/how far did the European dimension feature in the themes and the activities? Again, to what extent was the European dimension a bolt-on or integral to the cultural programme?</p> <p>Explore key success factors and failure elements related to specific activities involving the interviewee's organisation</p> <p>What were the key success factors and failure elements related to the communication and publicity of the cultural programme?</p>
<b>Outputs</b>	<p>How did the delivery mechanism contribute the achievement of outputs?</p> <p>Explore key success factors and failure elements related to specific outputs involving the interviewee's organisation</p> <p>To what extent did the ECoC achieve the outputs they hoped for?</p>
<b>Results</b>	<p>In what ways did the delivery mechanism improve management of culture in the city during the title year?</p> <p>Explore interviewee's views relating to achievement of results i) involving the interviewee's organisation; ii) results in general</p> <p>To what extent did the ECoC achieve the results they hoped?</p>
<b>Impacts</b>	<p>In what ways has the ECoC improved the management of cultural development in the city? (in the long-term)</p> <p>Explore interviewee's views relating to achievement of impacts i) involving the interviewee's organisation; ii) impacts in general</p>

	Questions
	To what extent did the ECoC achieve the impacts they hoped for?

## Topic guide for interviews with projects

	Questions
<b>Background</b>	<p>Explore background of interviewee and his/her organisation</p> <p>Explore background information on the project (e.g. how project idea was developed, key activities)</p> <p>Explore views of interviewee on the background context of the city (e.g. state of cultural sector, socio-economic context, etc.)</p>
<b>Development phase</b>	<p>What are key success factors and challenges during development phase (e.g. selection of projects, feedback on activities of the key actors/stakeholders/promoters)?</p> <p>To what extent ECoC objectives are relevant to culture sector in the city?</p>
<b>Project Activities</b>	<p>Did the project exist prior to the title year?</p> <p>What difference title year made to the activities i.e. new cultural activities, different type of activities etc?</p> <p>To what extent development of European dimension, citizen involvement was important for your project?</p> <p>To what extent ECoC resulted in changes of audience numbers and visitors' characteristics taking part in activities of your organisation?</p> <p>What activities are likely to continue?</p> <p>What impact implementation of your project had on your organisation (e.g. development of partnerships, increased visibility, increased cultural offer, increased scope of activities)?</p>
<b>Feedback on ECoC</b>	<p>What effect ECoC had on culture sector in your city?</p> <p>How useful was support provided from the delivery agency for your project?</p> <p>To what extent the delivery agency/overall co-ordination organisation succeeded in marketing and communication activities especially in increasing visibility of the ECoC programme locally, nationally and internationally?</p> <p>Do you agree that culture programme was of high quality?</p> <p>To what extent ECoC achieved in attracting high numbers of visitors?</p>
<b>Impact</b>	To what extent ECoC had an impact on increased

	Questions
	<p>cooperation among cultural operators?</p> <p>To what extent ECoC had an impact on increased cooperation with organisations outside culture sector?</p> <p>To what extent ECoC had an impact on increased capacity of your organisation?</p> <p>What activities of your project are likely to continue?</p> <p>To what extent ECoC had an impact on increased vibrancy of cultural life in the city?</p> <p>To what extent ECoC had an impact on improvements in culture infrastructure?</p>
<b>Other comments</b>	Do you have any other comments regarding effects that ECoC had on your organisation, city and/or region?

## Topic guide for other stakeholders (e.g. at EU level)

	Questions
<b>Background</b>	<p>Explore background of interviewee and his/her organisation</p> <p>Explore role of interviewee and his/her organisation in the ECoC</p> <p>Explore views of interviewee on the background context of the city (e.g. state of cultural sector, socio-economic context, etc.)</p>
<b>Culture programme</b>	<p>To what extent was the cultural programme balanced in terms of the following:</p> <ul style="list-style-type: none"> <li>a. High profile events and local initiatives [some cultural operators mentioned that too much attention was given to big spectacles and productions from abroad and not enough to grassroots initiatives and trust in local cultural operators.]</li> <li>b. Artistic vision and political interests</li> <li>c. Traditional and contemporary culture</li> <li>d. City centre and suburban/regional locations</li> <li>e. "High" art and popular art/culture</li> <li>f. Established cultural institutions and independent groups and artists</li> <li>g. Attractiveness to tourists and the local population</li> <li>h. International names and local talent</li> <li>i. Usual activities and new activities</li> <li>j. Professional and amateur/community projects</li> </ul> <p>To what extent was the involvement of citizens part of the cultural programme?</p> <p>To what extent did the programme reflect the potential of local cultural operators and build on local cultural innovation? What contribution did ECoC have on the cultural scene for the city hosting the title and the country as a whole?</p> <p>In your opinion, would you say that ECoC was of high artistic quality? Please provide more information why?</p> <p>To what extent did the cultural programme achieve prominence and recognition a) nationally; b) internationally?</p> <p>What were the key strengths of the cultural programme?</p>

	Questions
	What were the areas for further improvement?
<b>European dimension</b>	To what extent was the European Dimension represented in the cultural programme? How was the European dimension interpreted?  What key themes of European significance were emphasised in the cultural programme? Could some other themes/issues have been emphasized more strongly?
<b>EU added value</b>	What is your opinion of the value of ECoC as a general concept and as an EU initiative? Do you have any recommendations for the European Commission regarding the future of ECoC?

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