



# **Ex-post Evaluation of the 2017 European Capitals of Culture**

*Final Report*

*December 2018*

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Final Report

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## Table of Contents

|          |                                                             |            |
|----------|-------------------------------------------------------------|------------|
| <b>1</b> | <b>INTRODUCTION.....</b>                                    | <b>3</b>   |
| 1.1      | The European Capital of Culture .....                       | 3          |
| 1.2      | Policy history and context .....                            | 5          |
| 1.3      | Evaluating the European Capital of Culture.....             | 9          |
| <b>2</b> | <b>AARHUS.....</b>                                          | <b>17</b>  |
| 2.1      | Background.....                                             | 17         |
| 2.2      | Development of the ECoC .....                               | 18         |
| 2.3      | Cultural Programme .....                                    | 23         |
| 2.4      | Governance and funding .....                                | 31         |
| 2.5      | Results .....                                               | 38         |
| 2.6      | Legacy .....                                                | 48         |
| 2.7      | Conclusions.....                                            | 49         |
| <b>3</b> | <b>PAFOS .....</b>                                          | <b>54</b>  |
| 3.1      | Background.....                                             | 54         |
| 3.2      | Development of ECoC.....                                    | 55         |
| 3.3      | Cultural programme .....                                    | 59         |
| 3.4      | Governance and funding .....                                | 69         |
| 3.5      | Results .....                                               | 79         |
| 3.6      | Legacy .....                                                | 85         |
| 3.7      | Conclusions.....                                            | 86         |
| <b>4</b> | <b>CONCLUSIONS AND RECOMMENDATIONS.....</b>                 | <b>89</b>  |
| 4.1      | Conclusions.....                                            | 89         |
| 4.2      | Recommendations .....                                       | 96         |
|          | <b>ANNEX ONE: INTERVIEWS UNDERTAKEN.....</b>                | <b>98</b>  |
|          | <b>ANNEX TWO: TERMS OF REFERENCE .....</b>                  | <b>101</b> |
|          | <b>ANNEX THREE: TOPIC GUIDES .....</b>                      | <b>122</b> |
|          | <b>ANNEX FOUR: RESULTS OF THE PUBLIC CONSULTATION .....</b> | <b>130</b> |

## Tables

|                                                                                            |    |
|--------------------------------------------------------------------------------------------|----|
| Table 1.1: ECoC hierarchy of objectives.....                                               | 4  |
| Table 1.2: Effectiveness / success criteria issues.....                                    | 10 |
| Table 1.3: Core Result Indicators .....                                                    | 11 |
| Table 2.1: Strategic goals of Aarhus 2017 .....                                            | 22 |
| Table 2.2: Proposed operational budget of Aarhus 2017 .....                                | 32 |
| Table 2.3: Proposed annual expenditure of Aarhus 2017 .....                                | 32 |
| Table 2.4: Proposed financing of Aarhus 2017 .....                                         | 33 |
| Table 2.5: Actual operational budget of Aarhus 2017.....                                   | 33 |
| Table 2.6: Actual annual expenditure of Aarhus 2017 .....                                  | 34 |
| Table 2.7: Actual financing of Aarhus 2017 .....                                           | 34 |
| Table 2.8: Original communication goals of Aarhus 2017 .....                               | 35 |
| Table 2.9: Focus of Aarhus 2017 communication .....                                        | 35 |
| Table 2.10: Audiences at key museums in the CDR .....                                      | 40 |
| Table 2.11: Museum audiences beyond the end of the title-year .....                        | 42 |
| Table 2.12: Museum audiences in the CDR.....                                               | 43 |
| Table 2.13: Aarhus 2017 social media statistics.....                                       | 45 |
| Table 2.14: Number of visits to Visit Aarhus website (2013-17) .....                       | 45 |
| Table 2.15: Visits to Visit Aarhus website (2016-2018) .....                               | 46 |
| Table 2.16: Overnight stays (all types of accommodation and visitor).....                  | 47 |
| Table 2.17: Overnight stays in the CDR (all types of accommodation, foreign visitors)..... | 47 |
| Table 2.18: Hotel bed-nights in Aarhus (city area only) .....                              | 47 |
| Table 2.19: Hotel bed-nights in Aarhus (Jan-Jun, 2016-18).....                             | 48 |
| Table 2.20: Performance of Aarhus 2017 against its key performance indicators.....         | 50 |
| Table 3.1: Timetable of planned income.....                                                | 74 |
| Table 3.2: Budget .....                                                                    | 76 |

## Figures

|                                       |    |
|---------------------------------------|----|
| Figure 3.1: Governance structure..... | 70 |
|---------------------------------------|----|

# 1 Introduction

This final report presents the findings of the ex-post evaluation of the European Capitals of Culture (ECoC) Action for 2017 undertaken by Ecorys and the Centre for Strategy and Evaluation Services (CSES).

The two 2017 ECoC cities were Aarhus in Denmark and Pafos in Cyprus. The evaluation has focussed on how these two cities which had 2017 ECoC status 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 also highlights what the cities actually delivered over 2017 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 Aarhus and Pafos which sets out the main findings and observations of the evaluation for each of the 2017 host cities. It concludes with overall findings and recommendations.

## 1.1 The European Capital of Culture

### 1.1.1 Objectives of the ECoC Action

The overall objective 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 2017 ECoC Action it is important to recognise the overall objective 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**

| 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                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                             |                                                                          |
| <p>Stimulate a diverse range of cultural activities of high artistic quality</p> <p>Implement cultural activities promoting cultural diversity, dialogue and mutual understanding</p> <p>Implement cultural activities highlighting (shared) European cultures and themes</p> <p>Involve European artists, promote cooperation with different countries and transnational partnerships</p> | <p>Create new and sustainable opportunities for a wide range of citizens to attend or participate in cultural events</p> <p>Involve local citizens, artists and cultural organisations in development and implementation</p> <p>Provide opportunities for volunteering and foster links with schools and other education providers</p> | <p>Improve cultural infrastructure</p> <p>Develop the skills, capacity or governance of the cultural sector</p> <p>Stimulate partnership and co-operation with other sectors</p> <p>Combine traditional art forms with new types of cultural expression</p> | <p>Attract the interest of a broad European and international public</p> |

### **1.1.2 Policy history and context**

Since the Greek Minister of Culture, Melina Mercouri, put forward a European resolution to establish the European Capital of Culture Action in 1985, 56 cities have held the ECoC title. Given the long history and the wider context of ECoC, it is clear that the 2017 evaluation cannot consider the two 2017 title-holders in isolation. Aarhus and Pafos 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. Aarhus and Pafos 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 2017 title-holders, we thus draw on the lessons from 30 years of the ECoC as a means of gaining perspective on 2017. 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 (later amended by Decision (EU) 2017/1545). 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 countries, potential candidates, as well as European Free Trade Association countries which are parties to the Agreement on the European Economic Area (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.

Whilst the ECoC Action has its own legal basis, EU funding for the ECoC (in the form of the Melina Mercouri Prize) is provided via the Creative Europe programme. The Creative Europe Regulation lists the ECoC as one of several “special actions designed to make the richness and diversity of European cultures more visible and to stimulate intercultural dialogue and mutual understanding”.<sup>1</sup> The ECoC thus contribute progress to the objectives of Creative Europe, whilst being distinct from the other activities supported, i.e. co-operation projects, networks, platforms, etc. Funding from Creative Europe has been awarded to all titles up to 2019 titles, i.e. all those covered by the 2006 Decision but – for the time being - none covered by the 2014 Decision.

The European Commission plays a role in promoting the ECoC Action. This includes publications, such as a brochure, fact sheet, guidelines for applicants and “stories” about

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<sup>1</sup> Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020)

previous ECoC. The Commission has also organised events, such as a conference celebrating 25 years of the ECoC. The Commission also takes part in ECoC info-sessions organised by the relevant national authorities when the latter launch their respective competition. These sessions usually take place a few weeks after the calls inviting interested cities to submit applications are published. A dedicated page on the Europa website provides essential information on the ECoC concept, history and operation, as well as links to past, present and future title-holders.<sup>2</sup> The ECoC page appears prominently via a Google search and is easily accessible via the list of “Actions” on the Creative Europe website.<sup>3</sup> However, the page does not feature prominently on the Commission’s main web page for culture.<sup>4</sup> Indeed, the ECoC does not feature under the list of “Initiatives” but can only be found by clicking on several tabs or links in turn (“Policies” then “Culture sector support”, then “Culture in cities and regions”, then “European Capitals of Culture”). Casual browsers that are unaware of the ECoC would thus tend not find the ECoC via this route.

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.

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<sup>2</sup> [https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture\\_en](https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en)

<sup>3</sup> [https://ec.europa.eu/programmes/creative-europe/node\\_en](https://ec.europa.eu/programmes/creative-europe/node_en)

<sup>4</sup> <https://ec.europa.eu/culture/>

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.<sup>5</sup> 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

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<sup>5</sup> <http://www.beatrizgarcia.net/projects-newer/1985-2019-european-capitals-of-culture/>

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, LAgrou & 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.<sup>6</sup> 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"<sup>7</sup>. 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.

## 1.2 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 Aarhus and Pafos as well as the two separate institutional arrangements through which they are delivered. Similarly, the

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<sup>6</sup> LAgrou & Interarts, (2005), *City Tourism & Culture: The European Experience*; A Report produced for the Research Group of the European Travel Commission and for the World Tourism Organization.

<sup>7</sup>[https://www.liverpool.ac.uk/media/livacuk/impacts08/pdf/pdf/Creating\\_an\\_Impact\\_-\\_web.pdf](https://www.liverpool.ac.uk/media/livacuk/impacts08/pdf/pdf/Creating_an_Impact_-_web.pdf)

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 a number of key issues designed to capture the essence of what makes an effective ECoC (found in the table below).

**Table 1.2: Effectiveness / success criteria issues**

| 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>                                                                                                                                                                                                                                                                                                                                                                                                                                                            |

| Category             | Criteria                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
|----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <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> <li>(c) Overall strategy for audience development, in particular the link with education and the participation of schools</li> </ul> |
| <b>6) Management</b> | <ul style="list-style-type: none"> <li>(a) Feasibility of budget (covering preparation, title year, legacy)</li> <li>(b) Governance structure and delivery body</li> <li>(c) Appointment procedure of general and artistic directors &amp; their field of action</li> <li>(d) Comprehensive communication strategy (highlighting that the ECoC are an EU initiative)</li> <li>(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>8</sup>. The core indicators allow a degree of comparison and aggregation of effects across the 2017 ECoC as well as with previous years.

**Table 1.3: Core Result Indicators**

<sup>8</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/>

| Specific objective                                                                                                                                                                              | Result indicators                                                                                                                                                                                                                                                                                                                                              |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li><b>SO1: Enhance the range, diversity and European dimension of the cultural offer in cities, including through transnational co-operation</b></li> </ul> | <ul style="list-style-type: none"> <li>Total number of projects and events</li> <li>€ value of ECoC cultural programmes</li> <li>No. of European cross-border co-operations within ECoC cultural programme</li> <li>Number and/or proportion of artists from abroad and from the host country featuring in the cultural programme</li> </ul>                   |
| <ul style="list-style-type: none"> <li><b>SO2: Widen access to and participation in culture</b></li> </ul>                                                                                      | <ul style="list-style-type: none"> <li>Attendance or participation in ECoC events</li> <li>Attendance or participation by young, disadvantaged or “less culturally active” people</li> <li>Number of active volunteers</li> </ul>                                                                                                                              |
| <ul style="list-style-type: none"> <li><b>SO3: Strengthen the capacity of the cultural and creative sector and its connectivity with other sectors</b></li> </ul>                               | <ul style="list-style-type: none"> <li>€ value of investment in cultural infrastructure, sites and facilities</li> <li>Sustained multi-sector partnership for cultural governance</li> <li>Strategy for long-term cultural development of the city</li> <li>Investment in, or number of collaborations between cultural operators and other sectors</li> </ul> |
| <ul style="list-style-type: none"> <li><b>SO4: Improve the international profile of cities through culture</b></li> </ul>                                                                       | <ul style="list-style-type: none"> <li>Increase in tourist visits and overnight stays</li> <li>Volume and tone of media coverage (local, national, international, digital)</li> <li>Awareness of the ECoC amongst residents and recognition amongst wider audiences</li> </ul>                                                                                 |

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 2017.

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

#### 1.2.1 Methodology for the 2017 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 Aarhus and Pafos. 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 Aarhus and Pafos: 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.
- An EU wide public consultation: a public consultation was undertaken through the European Commission's consultation website which acts as a method through which various issues are consulted on with the wider public and stakeholder community.<sup>9</sup> The ECoC consultation was an open survey to all people and organisations although some of the questions ideally required the respondent to have visited the ECoC city in order to give an informed response. A total of 76 responses were received and the consultation was open for a total of nine weeks. The results of the consultation are found throughout this report whilst the full analysis report including an explanation of the method is found in the annex to this report.

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<sup>9</sup> [https://ec.europa.eu/info/consultations\\_en](https://ec.europa.eu/info/consultations_en)

### 1.2.2 Evaluation evidence base

This evaluation report provides a detailed understanding of the 2017 ECoC Action and within this a good assessment of the activities and effects of Aarhus and Pafos. 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.
- 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 views, this means much of the primary evidence used in the evaluation is focussed on the 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. Gaining the views of stakeholders who have delivered the ECoC often over several years, or stakeholders who have worked in the cultural field in the cities for most of their careers or have been closely involved in issues such as bid development, legacy planning and community development is key to understanding the work of the ECoC and also the benefits that it has brought about. The consultations were also a useful way of triangulating the evidence provided by the ECoC and further testing various secondary evidence that was available to the evaluators (including the local evaluation).
- The public consultation undertaken to gather wider views from individuals and organisations on the ECoC acts as an open, inclusive and accessible route through which people can feed in their thoughts and opinions into the ECoC evaluation. The consultation was self-selective meaning anyone could feed their opinions into the evaluation without having to be asked. However, a non-selective research method such as the open survey means that anyone (including those with a vested interest) can take part and influence the outcome of the survey relatively easily. In addition, as a consultation tool, the public consultation provides a relatively narrow set of findings as only 76 responses were received overall. This is perhaps understandable as completing the survey required the respondent to know (and ideally to have attended) ECoC activities in the cities. For this reason, the results of the survey have

often been used as supportive and sometimes contextual and have only been used in conjunction with other sources of evidence.

- Although both cities have undertaken some evaluation work themselves, not all of the results of those studies were 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.
- Detailed modelling, economic impact assessments or large-scale surveys were outside the scope of this study. This evidence used outside of the interviews is dependent on the local evaluation and other research commissioned by the ECoC cities. Both 2017 ECoC cities did not commission large and ambitious evaluations which provide quantitative data on audience figures, or which understand the economic impact of the programme or levels of cultural awareness before, during and after the ECoC year.

More specifically, some of the limitations to the evidence base are as follows.

#### **Aarhus:**

- Aside from website and social media usage, the Foundation did not gather big data.
- Statistics Denmark only provides tourism data at the level of the region and not at the level of the municipality.<sup>10</sup> This regional data has been included in the report, as the ECoC involved the whole of the Central Denmark Region. Data for tourist visits to Aarhus city area and for visits to cultural institutions has been sourced from the Visit Aarhus Tourism Barometer.<sup>11</sup> However, such data is not always directly comparable to the national and regional data from Statistics Denmark.
- The Foundation did not gather comprehensive baseline data regarding audiences and participation in culture in Aarhus and the Central Denmark Region in the years before the ECoC. Audience data was only systematically gathered from 2017. Some data for visits to the main institutions is available from the Visit Aarhus Tourism Barometer. However, the data is incomplete (i.e. missing for some institutions for some years).
- The Foundation did not gather comprehensive baseline data regarding the size and make-up of the cultural and creative industries in the city and region. Statistics Denmark does not provide such data.

#### **Pafos:**

- Monitoring information which includes a description of their activities, numbers of staff and volunteers used, audience figures and any outputs and outcomes generated are all helpful data to feed into an evaluation of this nature. However, the

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<sup>10</sup> <https://www.dst.dk/en>

<sup>11</sup> <https://aarhus.tourismbarometer.com/Current>

Pafos ECoC did not generally collect such monitoring information from projects as it limited its collection to the budget allocations and the general activities of projects.

- Although not a key research question in the original request for service, there is no data on the economic impact of the ECoC on the city nor its impact on GDP. Although other ECoC do not often seek to understand this aspect of impact, there was no attempt by Pafos to collect or understand issues such as jobs created or safeguarded nor the impact of the ECoC on the wider economy.
- There is a general data gap relating to baseline information and the situation the city was in prior to the ECoC year. No data was collected on issues such as visitor numbers, cultural capacity, numbers of cultural events or numbers employed in the cultural sector meaning baseline data is largely missing. None of this information is being collected post the ECoC year for the European evaluation to use.

## 2 Aarhus

### 2.1 Background

#### 2.1.1 The city, region and history

With a population of 335,684 inhabitants in the municipality, Aarhus is the second largest and second fastest growing city in Denmark. In the past ten years, Aarhus has added more than 15,000 new residents to its population and created 20,000 new jobs, mostly within the knowledge, service and innovation industries. Situated on the east coast of Jutland and surrounded by ancient forests, it has a location in the geographical centre of Denmark.

Aarhus was founded in the 8th century as a fortified Viking settlement in a natural harbour at the mouth of a fjord. For centuries, the primary driver for growth was seaborne trade in agricultural products and by the 1200s it was significant enough for a large cathedral to be built. Aarhus was granted market town privileges in the mid-15th century but due to involvement in several wars, the city started to stagnate economically. It was only when the industrial revolution took hold in the 20th century that Aarhus was able to develop into Denmark's second-largest city.

Today, Aarhus is the cultural and economic core of the region and the largest centre for trade, services and industry in Jutland. It is the principal industrial container port of the country. Many important companies have based their headquarters there and many people commute for work and leisure from elsewhere in the Region of Central Denmark (Region Midtjylland). Aarhus is an important centre of research and home to Scandinavia's largest university, Aarhus University Hospital and the INCUBA Science Park. With 15% of its inhabitants aged under 18 years, Aarhus has some of the youngest demographics in Denmark.

#### 2.1.2 Cultural sector

Aarhus is notable for its musical history. In the 1950s, many jazz clubs sprang up in the city, fuelled by the young population. By the 1960s, the music scene diversified into rock and other genres. It became the centre for Danish rock music in the 1970s and 1980s, fostering many iconic bands. Aarhus is home to several annual music festivals, including the 8-day Aarhus International Jazz Festival and the contemporary SPOT Festival and NorthSide Festival (rock, hip hop, electronic, etc.).

Art and architecture are also found in abundance in Aarhus with its many art galleries, workshops and museums. The flagship is the internationally acclaimed ARoS Aarhus Museum of Art, one of Europe's largest art museums which, with its striking architecture visible from large parts of the city, has become an icon for the city. Another architectural gem is the new Moesgaard Museum building dedicated to archaeology and ethnography. Theatre and performing arts are also significant with a large number of performances each year at the Aarhus Theatre, the Concert Hall and several smaller stages, including Theatre Svalegangen, Katapult Theatre, the Entré scene and the Gellerup Stage.

During one week in late summer, the city centre and parts of the harbour are turned into one large festival (Aarhus Festuge) that attracts visitors from all over the country. With a new theme each year, around which a large number of cultural activities are planned, the city is filled with stalls, outdoor cafés, concerts and street theatre performances.

## **2.2 Development of the ECoC**

### **2.2.1 Application**

Aarhus's ECoC application emerged as part of a bigger plan for the development of the city, which included a strong cultural dimension. Much of this plan focussed on construction and infrastructure developments around the seafront area in the city, as part of the "Urban Mediaspace Aarhus" project, which aimed to transform the seafront from an industrial harbour into an urban space. These developments included "Dokk1": a new public library and culture centre featuring a number of artistic installations and which was eventually to house the offices of the Aarhus 2017 Foundation (see section 2.4 below). The library is the largest public library in Scandinavia. Other parts of the waterfront have been developed for residential use or converted into public and recreational spaces. The ECoC was thus intended to complement, make use of and valorise these physical developments in the city centre.

The application also emerged as a tool to promote more cohesive governance within the Central Denmark Region (CDR). The CDR was one of five regions newly-created in 2007 by a wider programme of reform, which reduced the number of Danish municipalities from 270 to 98 and abolished all 13 counties. This new region encompasses 19 municipalities. Aarhus is the largest city, whilst the regional capital is Viborg (population: 96,000). In this context, the ECoC application was seen as a way to promote collaborative working in the cultural and creative sector between and across all 19 municipalities.

The overall theme of the application was "Rethink". According to the application, "Rethink reflects the essence of the city and the zeitgeist. It is an attempt to make a difference in a time where everyone is searching for solutions and new models for society. At a time of uncertainty, doubt, conflicting interests, contradictory ethics and moral stances, we believe Rethink sums up the needs of our time".

More specifically, "Rethink" was intended to be about rethinking the city ("open up the city, connect the city and counteract segregation"), rethinking arts and creativity ("challenging our cultural institutions, our ways of community arts and culture") and rethinking values ("evaluating and assessing our attitudes towards values springing from religious, cultural and national affiliations").

The objectives of the ECoC were as follows:

- Aarhus 2017 will support the long-term development and also underpin the significance of arts and culture. The cultural programme will contribute to a strengthening of the diversity of European culture.

- Aarhus 2017 will increase awareness, visibility and attraction value of the city and the region nationally and internationally, while creating a higher level of cultural co-operation and dialogue with Europe.
- Aarhus 2017 will employ creativity, innovation, knowledge and experimentation to fuel human development and economic growth.
- Aarhus 2017 will aim to secure a more active citizenship through comprehensive and active participation, while increasing involvement from the business, cultural, research and learning communities.
- Aarhus 2017 will support the development of open and vibrant urban environments to further cohesive cities with diversity.
- Aarhus 2017 will be a platform for interdisciplinary collaborations focusing on the challenges arising from urban communities, furthering the vision of a sustainable future – locally as well as globally.

From this list, it can thus be seen that the objectives of Aarhus 2017 were directly relevant to the general and specific objectives of the ECoC Actions, as set out in Decision 445/2014/EU.

### 2.2.2 Selection

According to Decision 1622/2006/EC establishing a Community action for the European Capital of Culture event for the years 2007-2019, Denmark was entitled to propose a European Capital of Culture for 2017. The Danish Ministry of Culture took charge of the selection process. By the deadline of 30 September 2011, two cities, Aarhus and Sønderborg, had submitted applications. At the pre-selection meeting in November 2011, it was decided that they both should be short-listed for the final selection phase. Both cities subsequently responded to the call for completed applications by June 2012 and visits were arranged later that summer by a delegation of four members of the selection panel to further assess their applications.

At the **final selection meeting** in August 2012, the four delegates reported back to the rest of the panel on the findings of their visits, and both cities – each represented by a delegation of their Mayors and key cultural, educational and business stakeholders – presented their bids to the panel. Having evaluated the two proposals on the basis of 1) the 'European Dimension' and 'City and Citizens' criteria, 2) their overall capacity to ensure the event in terms of governance, budget and the support from local authorities and the business sector, and 3) the quality and accuracy of their applications, the panel stressed how difficult the choice was, since both cities had presented very convincing bids. **Finally, the panel reached the decision to select Aarhus for the title of European Capital of Culture 2017.**

The decision was made on the basis that Aarhus provided the best potential and capacity for a successful implementation of the event, given its existing vibrant cultural life and active cultural policy, the demonstrated ability of its leadership and management team to manage large projects and the bottom-up process in the preparation of the bid, which involved a wide range of local stakeholders (citizens, students, artists and cultural

operators) in the city and the wider region. The overall theme of Aarhus' bid was "Re-think" which focused on redefining itself as a European city.

In order to further improve the bid, the panel provided a set of recommendations:

- Further develop and strengthen the European dimension of the project;
- Clarify further the desired outcomes and concretise the programme content of the "Re-think" concept;
- Review the communication strategy and budget;
- Use the ECOC nomination as an opportunity to enhance local development and strengthen its European connections beyond the ECOC year.

Aarhus was then officially designated as European Capital of Culture 2017 in Denmark by the Council of the European Union on 17 May 2013.

### **2.2.3 Development**

Following the award of the title, an informal post-designation meeting between representatives of Aarhus 2017 and the panel took place in October 2013. In the view of those representing Aarhus, the advice and support provided by panel members was useful at that early stage of the development of the ECoC.

A first monitoring report was issued in November 2014 following the first formal monitoring meeting in Brussels between the Aarhus ECoC management team and the monitoring & advisory panel. The meeting heard that the overall concept of the programme had been slightly changed into "Let's Rethink" and that 44 projects were now in development, corresponding to 20% of the 2017 programme. Two senior staff (the Head of Communications and the Artistic Director) had left the project and financing had suffered a set-back due to lower than expected support from national government, but to compensate a strategy for attracting private sector funding was in place.

The panel noted the strong business management and governance of the Aarhus 2017 team and the fact that they had reacted well to the loss of senior staff without losing momentum. More importantly, the Panel was concerned about the development of the programme, since few of the projects presented at the meeting referred to those presented in the application. They found it difficult to identify what constituted the 're-thinking' and 'changing of mind-sets' which was planned in the original proposal, and most of the current projects involved primarily Danish organisations and lacked any international partnerships and engagement. The panel therefore reminded the management team of the importance of meeting the application's strategic objectives and ensuring the internationalisation of projects. It also repeated the need to enhance the 'European Dimension' and to ensure that the interim Programme Manager and Artistic Advisor would understand the particular importance of the ECoC criteria, the internationalisation of projects and the concepts set out in the application.

Following the monitoring meeting, members of the panel visited Aarhus in 2015 to review progress and to provide informal advice and support. Again, those representing Aarhus reported that they welcomed the input from the panel members.

A second monitoring meeting was held in Brussels in April 2016. The presentation by the Aarhus delegation showed that the ECoC was on time, on budget and driven by its original vision with a final programme that would keep 75% of the projects from the application. The overall budget of €57.5m originated from a mix of public and private funds and the Region and its 19 municipalities had contributed a very substantial sum from the outset, which helped to counteract the lower than expected State support. The narratives within the “Rethink” concept had been strengthened and the programme now included collaborations with several other ECoC, in particular Pafos 2017, but also Istanbul (ECoC 2010), as well as with Hull (UK City of Culture 2017).

The panel was very satisfied with the progress made and complimented the structure and planning of the Programme and the Strategic Business Plan which it considered to constitute good practice. It saw added value in the cooperation with other municipalities and commented that the “European Dimension” was now very good and that the priorities regarding “City and Citizens” had been enhanced since the first monitoring meeting. All in all, the panel’s previous recommendations were considered to have been addressed. New suggestions included ensuring the continuous involvement of citizens and spreading the activities all through the year to keep public attention and engagement. Finally, the panel recommended a simplification of the communication plan to concentrate on a few key messages targeted at the intended audiences and making the EU origin of the event more explicit.

The development of the ECoC culminated in the Strategic Business Plan, published in January 2015. The Plan set out the vision and intended impact for the ECoC and summarised the arrangements for programming, communication, governance and finance. Key elements were:

- Concept: “Let’s Rethink” – “a mindset for change, innovation and for thinking and acting smarter in the future”.
- Vision: “Aarhus2017 uses art and culture to rethink the challenges of tomorrow”.
- Mission: “Aarhus2017: creates sustainable development - cultural, human and economic growth, inspiring citizens to live, work and participate, in the European region”.

The mission was to be fulfilled through the pursuit of strategic goals in six areas, linked to 11 indicators, as set out in the table below.

**Table 2.1: Strategic goals of Aarhus 2017**

| Strategic goals and indicators                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Cultural indicators                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>1) Stronger European relationships</b>                                          | <ul style="list-style-type: none"> <li>70% of projects will feature a European partner or cultural exchange within Europe.</li> </ul>                                                                                                                                                                                                                                                                                                                |
| <b>2) Stronger cultural sector (Soft City)</b>                                     | <ul style="list-style-type: none"> <li>40% of projects aimed directly at developing skills and competencies of cultural institutions, cultural entrepreneurs and artists in the region.</li> </ul>                                                                                                                                                                                                                                                   |
| Image and identity                                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>3) Enhanced visibility and awareness</b>                                        | <ul style="list-style-type: none"> <li>12,000 mentions in Danish media in 2017.</li> <li>1,200 mentions in international media in 2017.</li> <li>500,000 website visits (350,000 unique visitors) &amp; 100,000 video views.</li> <li>Followers: 40,000 Facebook, Twitter 6,000, LinkedIn: 2,500.</li> <li>75% of regional inhabitants aware that Aarhus is ECoC</li> <li>60% citizens in the region rate Aarhus2017 as successful event.</li> </ul> |
| Economic                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>4) More visitors (overnight stays) to Aarhus and the Region</b>                 | <ul style="list-style-type: none"> <li>+33% in Aarhus in 2017 compared to 2013.</li> <li>+12% in CDR in 2017 compared to 2013.</li> <li>+ 45% overnight stays by international tourists in Aarhus.</li> </ul>                                                                                                                                                                                                                                        |
| <b>5) Stronger creative sector</b>                                                 | <ul style="list-style-type: none"> <li>Creative businesses in the region express more optimism regarding an improved business situation, increasing turnover and increasing employment, compared to the entire business sector in the period 2013-2017.</li> </ul>                                                                                                                                                                                   |
| Social                                                                             |                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <b>6) Activation of citizens through volunteering</b>                              | <ul style="list-style-type: none"> <li>500 core volunteers.</li> <li>Diverse group in terms of demography, geography and volunteering experience.</li> <li>3,500 volunteers in the volunteer programme.</li> </ul>                                                                                                                                                                                                                                   |
| <b>7) Activating citizens as audiences</b>                                         | <ul style="list-style-type: none"> <li>12 Full Moon events on average attract 15,000 people.</li> <li>4 MEGA events on average attract 60,000 people.</li> <li>20% of the inhabitants in the region will have participated.</li> </ul>                                                                                                                                                                                                               |
| <b>8) Activation of young citizens with little experience of cultural projects</b> | <ul style="list-style-type: none"> <li>50 small-scale projects will be by project owners under 35 years with limited experience of cultural projects.</li> </ul>                                                                                                                                                                                                                                                                                     |

| Strategic goals and indicators                                                                                                                                                                                                             |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Organisational and Political                                                                                                                                                                                                               |
| <b>9) Stronger relations across sectors and between institutions</b> <ul style="list-style-type: none"> <li>85% of projects will be cross-institutional, cross-sector or interdisciplinary.</li> </ul>                                     |
| <b>10) Enhanced cross-sectoral cooperation</b> <ul style="list-style-type: none"> <li>Partnerships with and across the tourism, education, business, political and media sectors at regional, national and international level.</li> </ul> |
| Governance and funding                                                                                                                                                                                                                     |
| <b>11) Financial resources available</b> <ul style="list-style-type: none"> <li>Fundraising from foundations, businesses and EU = €10.8M.</li> <li>In-kind sponsorships €4m.</li> </ul>                                                    |

Source: Aarhus 2017 Strategic Business Plan

## 2.3 Cultural Programme

### 2.3.1 Overview

Aarhus 2017 presented itself under the narrative “Let’s Rethink” and the overall aim was to change mind-sets through a programme of cultural experiences, performing and visual arts, festivals, conferences and major events. With the help of acclaimed artists and dedicated cultural entrepreneurs, the intention was to work together to show how art and culture can be a catalyst for change in people’s lives and in society.

The cultural programme reflected all of the objectives set out in Aarhus’s application and thus related to enhancing the city’s cultural offer, widening participation in culture, strengthening the cultural capacity of the city and raising its international profile. According to the Strategic Business Plan (published in January 2015), the programme was structured according to “The Wheel – in Motion”. The Wheel featured:

- Four seasons: “Winter”, “Spring”, “Summer”, “Autumn”;
- Three core values: “Sustainability”, “Diversity”, “Democracy”;
- Three concepts: “Rethink art and creativity”, “Rethink the city”, “Rethink value”;
- Four motivations: “Cultural infrastructure”, “Soft city”, “European dimension”, “City and citizens”.

The eventual cultural programme was structured around the four seasons, each of which opened with a MEGA event and featured Full Moon events (twelve in all). A matrix of activities was gathered under the main themes of liveability, gastronomy, nature, sport and play, history, belief and generations. The MEGA events, which were spectacular outdoor, large-scale performances across art forms, were each planned to attract audiences of 60,000 people on average. The first of these was the Opening which took place on 21 January 2017. The Full Moon events were similar in nature but smaller in scale, expected to attract some 15,000 people each. Aside from these events, the

programme presented more than 350 artistic and cultural projects, conferences and festivals – both on a large and a small scale.

The core values of sustainability, diversity and democracy retained a central place in the cultural programme, whilst the concepts and values featured as implicit characteristics of the programme rather than a means of structuring it. To the three core values were added the concept of past, present and future, which thus provided a shape and narrative purpose for the year. In addition, the value of sustainability also inspired a practical tool for anyone working with arts and culture: the Aarhus Sustainability Model (ASM). The ASM presented a process for sustainable action which was applied to ten projects and made available to future ECoC and other cultural operators.<sup>12</sup>

### 2.3.2 European dimension

As required by Decision 1622/2006/EC, the “European dimension” was one of two main criteria used to select the ECoC in 2017. It is therefore important to consider how the European dimension featured in the eventual programme of Aarhus 2017. In fact, the “European dimension” was one of four “motivations” presented in the Strategic Business Plan. It was articulated as follows:

*“To deliver an international programme that highlights Europe’s cultural diversity and common history, we will engage in European networks, connect and collaborate with other European Capitals of Culture, establish international residency programmes and create European co-productions. We will invite European capacities to Denmark and send Danish capacities abroad and rethink together.”*

In practice, the cultural programme included each of these elements, as follows.

**International programme:** the cultural programme featured performances by a diversity of international artists and exhibitions of international works, including:

- The Argentinian-Jewish conductor Daniel Barenboim and the West-Eastern Divan Orchestra (featuring musicians from Israel, Palestine and other Middle Eastern countries), together with Austrian and Russian solo artists, performed at the Musikhuset Aarhus on 25 April 2017.
- “St John’s Passion”: performed in Aarhus Cathedral by soloists, including Andreas Scholl, one of the world’s leading countertenors, together with Aarhus vocal chorus, Concert Clemens.
- “Complexity of Belonging”: a commission by Melbourne Theatre Company, Melbourne Festival, Brisbane Festival and Théâtre de Chaillot. Performed at the Musikhuset Aarhus, Complexity of Belonging was a contemporary theatrical performance supported by various Australian governmental and cultural bodies.

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<sup>12</sup> <http://www.aarhussustainabilitymodel.com/>

- “For Aarhus”: the renowned American artist, Jenny Holzer was commissioned by Aarhus 2017. The work featured a projection of constantly rolling text on to the façade of Aarhus Theatre, as a way of highlighting the city’s cultural legacy.

**European cultural diversity and common history:** featured across the year. Also, as noted above, the overall narrative of the summer programme was related to common European challenges. The programme therefore included events that address contemporary issues, such as the European migration crisis and Brexit. Key events included:

- Eutopia International Festival, which served as the Full Moon event from 26-30 July. This attracted artists from 23 different countries who performed a diversity of works from across Europe and beyond. For example, during the Festival, the Kiev Chamber Choir gave a concert in Gellerup church. The Spanish theatre company La Industrial Teatrera specialising in clowning gave a performance at the festival site. The Italian-Swiss company, Compagnia Finzi Pasca (specialists in performing arts, including theatre, dance, acrobatics, circus, opera) also performed.
- “The Reformation in the Flesh”, was an open-air theatrical performance that commemorated the five hundredth anniversary of the start of the Protestant Reformation, when Martin Luther nailed ninety-five theses to a church door in Wittenberg, Germany. It was created by leading Danish dramatists and scenographers and presented as part of the European Medieval Festival in Horsens in August 2017.
- Music Unites Europe: a festival involving numerous intellectually-challenged artists from several different European countries, which took place at the Aarhus Festuge 2017 and the Sølund Music Festival.
- European Film College Star Alumni Across Borders Film Festival: presented a number of significant films created by the alumni of the college, across the genres of fiction, documentary and arthouse.
- European Region of Gastronomy 2017; this title was awarded to the City of Aarhus and the Central Denmark Region. It featured a year of events based on the theme of “Rethinking Good Food” and presented the full diversity of European gastronomy.

**European networks:** numerous networks and connections were strengthened and developed during 2017. For example:

- The Foundation broadened its international stakeholder base, which has helped artists and organisations from more than 45 countries to be involved in projects.
- Aarhus Symphony Orchestra presented four major symphonic works in collaboration with invited musicians from 28 European countries.
- Carte Blanche, a theatre company from Viborg, drew on its international network of theatre companies (many inspired by Barcelona theatre company, Chiados de los Theados) to invite artists to perform in Viborg during 2017.

- “European Youth Consensus, A Summit of Young People in Europe”: brought young people from across Europe to Aarhus to discuss issues related to the United Nations Convention on the Rights of the Child.
- Aarhus University hosted “RE-Value: Rethinking the Value of Arts and Culture” (8-11 November 2017), the annual conference of UNECC, an international network of universities in European Capitals of Culture.
- The European Chapter of the International Federation of Arts Councils and Cultural Agencies met in Aarhus on 27-29 September 2017. Representatives attended from National and Affiliate Member institutions in 18 European countries, and two non-member observers.<sup>13</sup>
- A series of partnerships were set up with other ECoC, in particular with Pafos 2017 and San Sebastián 2016. Collaboration has furthermore been arranged with Hull (UK City of Culture 2017) and with the Nordic City Network, the Similar Cities Network and the Eurocities Network.

**Other ECoC:** there were several collaborations with Pafos, although these were limited in part by the modest size and budget of the Pafos cultural programme. To facilitate collaborations, a team from Aarhus visited Pafos for 10 days to provide support via workshops with local cultural operators in Pafos covering food, lighting, design, architecture and choirs, amongst other things. The workshops enabled operators from both cities to meet their counterparts and make grassroots connections. A dedicated page on the Aarhus 2017 website gave good prominence to the collaborations with Pafos.<sup>14</sup> Collaborations during the title-year included:

- Animation Workshop visited Pafos to work with children, using animation as a learning tool.
- “Letters to the Other”: three writers from Pafos (Andreas Petrides, Demetra Sokratous, Neophyta Polydorou) exchanged correspondence with three Danish writers (Sophie Eriksdatter, Thøger Jensen and Anna Friis) as a literary way of introducing or presenting one’s city of residence and also as a way to exchange ideas about their creative work and the artistic expression of their diversity.
- “Human in Balance”, was a performance of physical dance theatre, which explored issues around “the European citizen’s condition”, given current issues of economic insecurity, the disconnect between power politics and day-to-day life, and the fear of terror attacks. It was performed in Aarhus by performers from Cyprus: Dance House Lemesos and Bora Bora.
- “The White Tribe in Pafos”, as described in the box below.

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<sup>13</sup> <https://ifacca.org/en/what-we-do/networking/regional-chapters/14th-european-chapter-meeting/>

<sup>14</sup> <http://www.aarhus2017.dk/en/programme/aarhus-2017-and-pafos-2017/>

### Case example: The White Tribe in Pafos

The White Tribe in Pafos was a cooperation between Aarhus 2017 and Pafos 2017. The project was implemented by Carte Blanche, an innovative sensory theatre company from Viborg (CDR) comprised of international artists, who specialise in creating performances in urban spaces and whose “trademark” is that all performers are dressed completely in white.

The project took place in a neighbourhood of Pafos that had been abandoned by Turkish Cypriots in 1974 and inhabited by Greek Cypriot refugees from Northern Cyprus. The neighbourhood has a sense of impermanence as the many of the inhabitants – the refugees or their descendants – do not own the houses that they live in. Indeed, many have the aspiration to return to Northern Cyprus and see their current homes as temporary accommodation. There is also a degree of deprivation, which gives the neighbourhood some of the characteristics of a ghetto, and limited cultural provision. One of the objectives of the Pafos ECoC was to have a positive impact on the neighbourhood, which led to an invitation to Carte Blanche to perform there.

Carte Balance undertook a research visit in 2016. During this visit, Carte Blanche rehearsed at a local school in the neighbourhood and led workshops with children, as a good way to meet other inhabitants and raise interest. The artists took the opportunity to hear the stories of local residents and found that people were very open even inviting the artists into their homes, as no-one had ever asked them before to do that.

Based on those stories, Carte Blanche created a theatrical production that retold those stories in a poetic way, emphasising the audience's experiences and the interaction between actors and audience. The intention was to “ask how we can engage as human beings in an investigation and (re)discovery of the beauty and magnitude of reality – the reality that is right in front of us, both in the world and in ourselves and others.”<sup>15</sup>. The company then returned to Pafos in October 2017 to give nine performances of the production. These performances attracted a diverse audience including many local residents who would not usually attend cultural events. Anecdotal feedback praised the innovative and unique nature of the production and the way that it captured the essence of the neighbourhood in a positive way. As one young person said, “it's the first time I've met hope in this area”.

**Residency programmes:** several residencies were supported through the ECoC, including:

- Anohni: the UK-born singer, composer, and visual artist was the artist in residence for Aarhus 2017 with support from the British Council. Together with two New York artists (Kembra Pfahler and Johanna Constantine), Anohni co-presented the FUTURE FEMINISM exhibition at the 'O' Space in Aarhus. The exhibition featured 25 lectures, performances and workshops, including a presentation by FEMEN and Victoria Kawesa from the Feminist Party of Sweden, Kembra Pfahler's "Performance Art 101"

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<sup>15</sup> Let's Rethink, Aarhus 2017 Official Programme.

and a course in self-defence. Anohni also gave a concert at the Musikhuset Aarhus on 18 November 2017, worked with local artists and contributed to various events, such as the Tree of Codes theatrical production.

- AniDox Residency at the Animation Workshop, Viborg. The Animation Workshop is an internationally-renown centre of expertise in animation. The residency led to the production of ten animated documentary short films from 2015-18. Animation Workshop hosted the production and provided studio facilities, workstations, production support, financial support and housing for the director. The residency built on several years' experience of providing training for professionals from across the EU, financed by the EU's MEDIA programme. It was supported by the Danish Film Institute, Viborg Kommune and the Aarhus 2017 Foundation.
- The Kvindemuseet (Women's Museum) hosted a month-long residency by the Australian artist in residence, Deborah Kelly. A key activity of the residency was the 'Venus envy' exhibition which explored and reinterpreted the female nude model in Western art. The exhibition lasted three months (24 May to 3 September 2017). Kelly also directed a number of workshops at the museum.

**European co-productions:** the ECoC supported several significant co-productions and co-commissions between local cultural institutions and other major European operators. They included:

- "JORN + MUNCH": an exhibition of more than 100 works by the two prominent Scandinavian artists at the Museum Jorn, Silkeborg. It was undertaken in collaboration with the Munch Museum, Oslo. For the first time, a significant number of works from both artists were exhibited side by side, in order to demonstrate the connections between them.
- "Tree of Codes": a theatrical presentation featuring music, dance, light and structure, which took place at the Musikhuset Aarhus. It was a co-commission between Aarhus 2017, Manchester International Festival, Park Avenue Armory, FAENA ART, Paris Opera Ballet and Sadler's Wells.
- "Nothing" a contemporary opera performed by the Royal Opera House, Covent Garden: and co-commissioned by Aarhus 2017 (also with Glyndebourne Productions Limited).

**EU programmes and initiatives:** Aarhus 2017 featured some links to other EU programmes and initiatives, albeit modest. The Creative Europe (MEDIA sub-programme) co-funded the DICTE III crime and drama series, which is set in Aarhus and featured in the cultural programme of Aarhus 2017.<sup>16</sup> The European Capital of Volunteering, which is not an EU title but is supported by funding from the EU's Europe for Citizens programme, was awarded to Aarhus for 2018. This provided additional impetus and profile to the continuation of the ECoC volunteer programme (see sections 2.5.2 and 2.6).<sup>17</sup> There were few, if any, links to the European structural and investment

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<sup>16</sup> <http://www.aarhus2017.dk/en/programme/film-and-animation/dicte-3/>

<sup>17</sup> <https://frivillighovedstad.dk/english/>

funds (ESIF), in part because of the limited funding available to the CDR as a “more developed region” under the terms of the Commission Implementing Decision 2014/99/EU.<sup>18</sup>

### 2.3.3 City and citizens dimension

As required by Decision 1622/2006/EC, the “City and citizens” dimension was one of two main criteria used to select the ECoC in 2017. It is therefore important to consider how this dimension featured in the eventual programme of Aarhus 2017. In fact, three of the four “motivations” presented in the Strategic Business Plan broadly related to the “City and citizens” dimension. They were articulated as follows:

- **Cultural infrastructure:** “We will build and rethink our cultural infrastructure by developing the institutions and establishing new co-operations. We will break down traditional limits and support the institutions in interacting with the city by engaging the citizens and by using the streets and squares.”
- **Soft city:** “This is the knowledge and skills programme for Aarhus 2017. Here we will engage artists, cultural and educational institutions, local authorities and communities in projects that develop knowledge, networks and know-how in the cultural and creative sectors to create high-quality showcases in 2017 and gain long-term impact after 2017.”
- **City and citizens:** “Building on our inclusive process, we will continue to involve citizens and communities in taking part in a movement to rethink the challenges we face.”

In practice, the cultural programme addressed these motivations in different ways, as follows.

First, **the programme used the city space (and spaces across the region) in new ways**. This included using the newly-developed waterfront area in Aarhus in ways that were not previously possible. Most notably, the opening event involved a “light procession” through the city to the harbour area, where the eventual audience was 76,000 people. As well as music, there was a projection of a light tableau onto the big buildings in the harbour area. The “Hidden Places” project featured new cultural installations and events in unusual locations, such as back yards, spare rooms, dirt roads, abandoned buildings, shelters and roof terraces. “The Garden” was a major exhibition organised by the ARoS Art Museum at locations across the city (see below). In Viborg, the Old Town Hall had been largely unused for five years. During 2017, it served as a 2,000m<sup>2</sup> space for theatrical performances, including by the innovatory sensory theatre company Carte Blanche. Based on this experience, the municipality is working with a private foundation to develop the Old Town Hall into a permanent cultural venue. As part of the “Coast-to-Coast” project, a series of illuminated text works “The

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<sup>18</sup> 2014/99/EU: Commission Implementing Decision of 18 February 2014 setting out the list of regions eligible for funding from the European Regional Development Fund and the European Social Fund and of Member States eligible for funding from the Cohesion Fund for the period 2014-2020

Same for Everyone” by acclaimed Scottish artist Nathan Coley were placed permanently in ten key locations across the region.

#### **Case example: “The Garden – End of Times, Beginning of Times”**

“The Garden” was a new triennial exhibition introduced by the ARoS for the first time in 2017. It replaced a previous biennial event, Sculpture by the Sea, which had taken place in 2009, 2011, 2013 and 2015. Sculpture by the Sea had featured the transformation of three kilometres of coastline into a sculpture park with works from artists across the world. Running over three weeks, it had attracted more than half a million visitors. Given this success, the replacement of Sculpture by the Sea by a different event represented something of a risk for the ARoS and the ECoC, i.e. if the expectations of audiences and critics were not fulfilled.

The Garden featured new works by international artists at previously unused locations, including along 4km of coastline. The intention was to raise the artistic level of the works compared to the Sculpture by the Sea exhibition, which, in the view of some stakeholders, drew on a relatively narrow cohort of artists and had perhaps ceased to be innovative. According to the organisers, the Garden “focussed on depictions of nature throughout history” and was intended to “reflect on man’s perception of nature according to philosophical, religious and political changes”. The artists were encouraged both to bring their own ideas but also to adapt those ideas to the specific locations where their work would be displayed, whether in the ARoS, by the coast or elsewhere in the city. Moreover, some outdoor locations had not previously been used in Sculpture by the Sea and therefore represented innovative use of outdoor space. The use of some locations represented a challenge and required the ARoS to work closely with the relevant departments of the municipality. In order to build capacity for the long-term, the Garden also made more use of the in-house curatorial and marketing staff of the ARoS compared to Sculpture by the Sea.

Overall, the Garden attracted an outdoor audience exceeding half a million people, i.e. equal to those of Sculptures by the Sea, in addition to those visiting the ARoS itself. Media coverage was estimated by the ARoS to be worth around 208m DKK (€28m), broadly split between national and international sources. For example, the Garden was described by The Art Newspaper as one of the top worldwide biennials and events in 2017.<sup>19</sup> It is proposed that the next edition will take place in 2020.

Second, **the programme created new opportunities for citizens to participate in culture**. As highlighted by research, a range of different approaches were used to get citizens involved, from working with existing community groups and schools, to engaging individuals through local advertising and social media.<sup>20</sup> Opportunities were created for citizens to participate as performers, such as the light procession at the opening event, which involved some 5,000 participants, or the “Lightlens” project by

<sup>19</sup> <https://www.theartnewspaper.com/news/the-top-worldwide-biennials-and-events-this-year>

<sup>20</sup> Rethinking Participation in Aarhus 2017 – First Reflections rethinkIMPACTS 2017 reports Evaluation and Research in Aarhus 2017 no. 7 2016 Leila Jancovich

Studio Wayne McGregor which involved 200 local people of different ages and diverse backgrounds in a site-specific participatory dance work. There was also the volunteer programme (see section 2.5.2).

Third, **the programme included a special focus on children and young people**, with “Generations” serving as one of the themes of the cultural programme. The Aarhus 2017 website included a page dedicated to children and young people and teaching materials that illustrated the themes of liveability, gastronomy, generations, faith, sports & play, history and nature under the overall headline of “Rethink”.<sup>21</sup> There was a specific “Children’s Opening” created for and by children and young adults, plus another 39 events, shows and projects for younger audiences. In collaboration with the Hay Festival of Literature and Arts, Aarhus hosted the first ever International Festival of Children’s Literature. A research and development project, “Cultural Children of Europe”, focused on art and culture in the daily lives of children aged 8 years and under.

Fourth, **the programme included an important regional dimension**. As noted above, one aim was to use the ECoC a tool to promote more cohesive governance within the Central Denmark Region. Some 200 events took place throughout the Region of Central Denmark. These include opening events across several municipalities on the evening of 21 January. Some of the “Full Moon Events” took place in municipalities other than Aarhus, such as the “Silkeborg Fireworks Regatta” and “River Art 2017”, also in Silkeborg, which involved light sculptures and a performance in the town’s harbour. Another major project was “Rethink the Village”, which saw hundreds of people in the Region rethinking new ways to live in the countryside and redevelop the village to make it “future-proof”.

## 2.4 Governance and funding

### 2.4.1 Governance

A total of 19 municipalities from across the Central Denmark Region backed Aarhus in its efforts to become the European Capital of Culture and were involved in preparing the bid. In fact, when the proposal was first presented, it was pointed out how, in a decentralised country like Denmark, there is a strong motivation among small communities to participate in such an important event.

The implementation and management of the event was carried out by an autonomous foundation: Fonden Aarhus 2017 (“Aarhus 2017 Foundation”), which became operational as soon as the city was nominated. Under the management of the Chief Executive, Rebecca Matthews, and the Executive Management Team of Programme Director, Juliana Engberg, Head of Strategy and Operations, Rina Valeur Simonsen, Head of Communication, Bent Sørensen and Head of Partnerships and development, Karin Buhl Slæggerup, the Foundation was composed of a Secretariat that dealt with planning and coordination of the programme, budget, communication and partnerships, and a Board that gave the overall direction to the project. The Board consisted of 13 members of which seven were political appointments and six represented civil society

<sup>21</sup> <http://www.aarhus2017.dk/en/programme/children-and-young-people/>

in the form of experts with strong links to cultural institutions and major businesses in the area. The chairman was the Mayor of the Municipality of Aarhus, Jacob Bundsgaard. The local and regional collaboration partners were actively involved throughout the planning process, provided important financial backing and hosted many events that showcased the varied culture and heritage of the region. To ensure that the ECoC maintained its regional dimension, a Regional Steering Group was appointed with representation from all the participating municipalities.

As Patron for Aarhus 2017, the Danish Queen has been directly involved, participating in a preparatory video and book preface, speaking at the Opening and attending several events. Likewise, the Prime Minister and the Minister for Culture have been actively involved.

#### 2.4.2 Funding

The budget for Aarhus 2017, as proposed in the application, was 500m DKK (€66.7m). This was proposed to be expended as follows.

**Table 2.2: Proposed operational budget of Aarhus 2017**

| Item                                | Total proposed expenditure (€) | % of total proposed expenditure |
|-------------------------------------|--------------------------------|---------------------------------|
| Programme expenditure               | 50.0 m                         | 75%                             |
| Advertising and public relations    | 8.1 m                          | 12%                             |
| Salaries, overheads, administration | 8.5 m                          | 13%                             |
| <b>Total</b>                        | <b>66.7 m</b>                  | <b>100 %</b>                    |

Source: Aarhus 2017 Application

This was proposed to be expended in the period 2013-18, as shown in the table below.

**Table 2.3: Proposed annual expenditure of Aarhus 2017**

| Item         | Total proposed expenditure (€) | % of total proposed expenditure |
|--------------|--------------------------------|---------------------------------|
| 2013         | 3.3 m                          | 5%                              |
| 2014         | 4.8 m                          | 8%                              |
| 2015         | 5.5m                           | 8%                              |
| 2016         | 13.5 m                         | 20%                             |
| 2017         | 35.1 m                         | 53%                             |
| 2018         | 4.5 m                          | 6%                              |
| <b>Total</b> | <b>66.7 m</b>                  | <b>100 %</b>                    |

Source: Aarhus 2017 Application

Of the total financing, some 84% was expected to come from the public sector (including the EU) and 16% from the private sector, as shown in the table below.

**Table 2.4: Proposed financing of Aarhus 2017**

| Year                        | Total proposed financing (€) | % of total proposed expenditure |
|-----------------------------|------------------------------|---------------------------------|
| Aarhus Municipality         | 13.3 m                       | 20%                             |
| Other municipalities in CDR | 6.0 m                        | 9%                              |
| Central Denmark Region      | 7.3 m                        | 11%                             |
| Danish government           | 26.7 m                       | 40%                             |
| Foundations and sponsors    | 10.7 m                       | 16%                             |
| EU                          | 2.7 m                        | 4%                              |
| <b>Total</b>                | <b>66.7 m</b>                | <b>100 %</b>                    |

Source: Aarhus 2017 Application

According to data provided by the Foundation, the eventual budget of Aarhus 2017 amounted to €61.9m, which was 93% of the total proposed in the application. The shortfall arose due to national government funding being €9m less than hoped at the application stage. As with some other ECoC, the figure proposed for national government in the application was an aspiration (on the part of local stakeholders) rather than a firm commitment, since the government was not – and could not be – part of the partnership during the competitive bidding process. Some of the shortfall was made good by increased funding from Aarhus Municipality, the CDR and foundations and sponsors. By the end of 2016, the complete group of sponsors consisted of 28 foundations and 116 companies and fundraising had amounted to DKK 93.5m (€12.5m). In addition, DKK 9.4m (€1.26m) was raised in in-kind contributions

More than 70% of the budget was directed towards programming activity, a total of 27 which was slightly less than anticipated in the application. Slightly more than anticipated at application stage was spent on advertising and public relations, as well as salaries, overheads, administration.

**Table 2.5: Actual operational budget of Aarhus 2017**

| Item                                | Total expenditure (€) | % of total expenditure |
|-------------------------------------|-----------------------|------------------------|
| Programme expenditure               | 44.2 m                | 71%                    |
| Advertising and public relations    | 8.3 m                 | 13%                    |
| Salaries, overheads, administration | 9.4 m                 | 15%                    |
| <b>Total</b>                        | <b>61.9 m</b>         | <b>100 %</b>           |

Source: Aarhus 2017 Application

This was expended in the period 2013-18, as shown in the table below. Expenditure during the title year was €27.4m, which was less than the figure of €35.1 m proposed at the application stage, reflecting the lower than expected income.

**Table 2.6: Actual annual expenditure of Aarhus 2017**

| Item         | Total expenditure (€) | % of total expenditure |
|--------------|-----------------------|------------------------|
| 2013         | 2.1 m                 | 3%                     |
| 2014         | 4.3 m                 | 7%                     |
| 2015         | 9.3 m                 | 15%                    |
| 2016         | 15.8 m                | 26%                    |
| 2017         | 27.4 m                | 44%                    |
| 2018         | 3.0 m                 | 5%                     |
| <b>Total</b> | <b>61.9 m</b>         | <b>100 %</b>           |

Source: Aarhus 2017 Application

**Table 2.7: Actual financing of Aarhus 2017**

| Year                        | Total financing (€) | % of total financing |
|-----------------------------|---------------------|----------------------|
| Aarhus Municipality         | 15.6 m              | 25%                  |
| Other municipalities in CDR | 5.8 m               | 9%                   |
| Central Denmark Region      | 7.9 m               | 13%                  |
| Danish government           | 17.3 m              | 28%                  |
| Foundations and sponsors    | 11.9 m              | 19%                  |
| EU                          | 1.5 m               | 2%                   |
| Other                       | 1.9 m               | 3%                   |
| <b>Total</b>                | <b>61.9 m</b>       | <b>100 %</b>         |

Source: Aarhus 2017 Application

One of the main corporate sponsors of Aarhus 2017 was the Tuborg Foundation, a charitable foundation established in 1931 with a socially beneficial objective and a strategic focus on volunteering. The Foundation was merged with the Carlsberg Foundation in 1991, which owns 30% of Carlsberg Group. Dividends received by the Foundation enable it to support associations, organisations and volunteering initiatives. The Foundation provided corporate sponsorship of the ECoC as a “Business Plus Partner” of Aarhus 2017. By committing support at an early stage, the Tuborg Foundation helped Aarhus 2017 to attract other corporate sponsors. The involvement of the Foundation went beyond the mere provision of finance, not least since its Director, Anne-Marie Skov, was a member of the Aarhus 2017 Communications Advisory Board from 2015 onwards. Given its specialism in this field, the Tuborg Foundation also provided advice and practical support to Aarhus 2017 in developing the volunteer programme.

Regarding the EU funding, in September 2016, the European Commission awarded Aarhus the Melina Mercouri Prize of €1.5m (DKK 11.1m) for the successful development and planning of the ECoC.

#### **2.4.3 Marketing and Communication**

Aarhus's application set two general communicative goals and several sub-goals, as stated in the table that follows.

**Table 2.8: Original communication goals of Aarhus 2017**

| Communication goals                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>1. Strengthen interest and involvement in culture:</b> <ul style="list-style-type: none"> <li>▪ Cultural consumption is to increase among citizens in Aarhus and the CDR;</li> <li>▪ Understanding of the significance of culture and the ECoC is to be improved;</li> <li>▪ Citizens in Aarhus and the rest of the CDR are to feel a sense of ownership and involvement.</li> </ul>                                                              |
| <b>2. Communicate Aarhus 2017 as a laboratory with a focus on rethought solutions</b> <ul style="list-style-type: none"> <li>▪ The RETHINK mindset is to be known by the citizens of Aarhus, the CDR, Denmark and the rest of Europe;</li> <li>▪ The project is to increase international knowledge of RETHINK as the city's and the region's strengths;</li> <li>▪ Europe is to know that Aarhus is European Capital of Culture in 2017.</li> </ul> |

Source: Aarhus 2017 Application

By the time of publication of the Strategic Business Plan (January 2015), those goals had informed a set of key messages and target groups for the ECoC's communication, as shown in the table below.

**Table 2.9: Focus of Aarhus 2017 communication**

| Key messages                                                                                                                                                                                                                                                         | Target groups                                                                                                                                                                                                                                                                                                             |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>▪ Aarhus 2017 is an invitation and a movement</li> <li>▪ Aarhus 2017 builds on experiment and experience</li> <li>▪ Aarhus 2017 will create change and identity</li> <li>▪ Aarhus 2017 is about quality and legacy</li> </ul> | <ul style="list-style-type: none"> <li>▪ Citizens of the region</li> <li>▪ Next generation (children &amp; youth)</li> <li>▪ Families</li> <li>▪ Danish tourists</li> <li>▪ International tourists</li> <li>▪ Content providers</li> <li>▪ Sponsors and partners</li> <li>▪ Politicians</li> <li>▪ Journalists</li> </ul> |

Source: Aarhus 2017 Strategic Business Plan

The departure of the Head of Communications in February 2014 attracted some negative publicity in the media, although the Foundation was not able to offer public comment for legal reasons. A new Head of Communications was appointed in January 2015 and a formal communications strategy was put in place in February 2015. The strategy, once developed, consisted of four distinct phases, each having a specific promotional event:

- **'Warm up'** featured a 4-day exhibition called 'The Journey towards Aarhus 2017' which took place in April 2015 in Ridehuset Aarhus, a multi-purpose hall.<sup>22</sup> The exhibition featured 60 of the planned projects (30%) representing all 19 municipalities, organised according to their different themes. Having been

<sup>22</sup> <http://www.ridehusetaarhus.dk>

advertised since February 2015 and promoted across the CDR, the exhibition attracted 8,000 visitors. The Foundation reported that the media seemed sceptical prior to the event but that since they had the opportunity to speak to the organisers, representatives of the different key cultural institutions and various cultural personalities, they gained a positive impression. Having given a preview of what was to come, the Foundation promised that more would be revealed in early 2016.

- **‘Ready’** began on 21 January 2016, exactly one year before the opening event. The event took the form of a mega-presentation in Turbinehallen, a large multi-purpose conference/event venue.<sup>23</sup> Around 500 Danish, national and international cultural or media operators were invited to the presentation of 30 highlights of the programme. These included several Mega and Full-Moon events, allowing the audience a good insight into the contents of these events. A video of the event was posted on YouTube with presentations by the CEO Rebecca Matthews, Programme Director Juliana Engberg and the different project organisers.
- **‘Set’** featured a major show at Aarhus Theatre on 16 October 2016 with an invited audience of 600 people. This event marked the release of the full printed (500-page) programme of Aarhus 2017 in Danish and English. With 45 Danish and 35 international media representatives present, it was one of the largest media events ever to take place in Aarhus. As well as speeches by the Danish Minister for Culture, the Mayor of Aarhus, Rebecca Matthews, Juliana Engberg and music by Aarhus Symphony Orchestra, 10 short videos were presented of the programme highlights including a video showing two young children knocking on the door of the Queen’s residence in Copenhagen and presenting the first edition of the programme to her in person.<sup>24</sup> Before the official opening, a vast promotional campaign was launched on the buses, trains and streets of Aarhus, in the airports and in local, regional and national media. The Queen of Denmark also mentioned in her New Year’s speech that she looked forward to the title-year or Aarhus 2017.
- **‘Go’** featured the official opening of Aarhus 2017 on 21 January 2017. It started with an official ceremony in the Aarhus Concert Hall for some 1,200 people attended by the Queen, the Prime Minister, the Minister for Culture, the Mayor, the Deputy Director-General of the European Commission Directorate-General for Culture and Education and a number of project leaders. Afterwards, an outdoor opening procession and event took place which saw 70,000 people assembled in the streets of Aarhus. Danmarks Radio (DR), the Danish public-service radio and television broadcaster broadcast a 1½ hour direct television transmission of the opening for some 800,000 viewers. Television broadcasters from Germany, Sweden and Norway were equally present. The opening ceremony saw 25 international and 50 Danish journalists present. The end of this phase featured the closing event on 9 December 2017 at Hvide Sande Harbour on the West coast with a major music, lights and water show. The closing ceremony was a 30-minute show streamed live back to a giant screen at Aarhus Harbour, then followed by further activities here to illustrate a memorable cultural year via sound and images. After the finale show, the public was

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<sup>23</sup> <https://turbinehallen.dk>

<sup>24</sup> <https://www.youtube.com/watch?v=VDE4AgfWIPA>

invited to a musical festival with more than 75 free concerts of Danish and international bands across the city. The event also served to hand over the 'baton' to the 2018 ECoC by reflecting on the energy of the 2017 cultural year and forwarding the positive vibrations and cultural fortune of Aarhus towards Leeuwarden in the Netherlands.<sup>25</sup>

Following the end of the title-year, the main communication event was a legacy conference entitled "Welcome to the future". This took place in Aarhus on 23 April 2018. The Foundation provided the Board of Governors with its final report and presented several key legacy projects.

The Foundation did not have an official media partner, although it engaged with various media bodies as necessary. Agreements were made regarding the coverage of specific events. For example, DR and several foreign broadcasters broadcast the opening event. Local, regional and national media covered the ECoC during the application process, development stage and title-year, most notably the newspaper Århus Stiftstidende (Stiften). As a local newspaper in the CDR, Århus Stiftstidende ultimately wanted to support the ECoC and see it succeed. However, some coverage was at times critical, particularly during the development phase. Stiften also provided some services to the Foundation on a commercial basis, such as the printing and distribution of programme guides to every household in the CDR.

Throughout the communication activities of Aarhus 2017, it was emphasised that the ECoC is an EU initiative. All the main communication materials gave prominence to the title "European Capital of Culture" and the EU logo. The full programme guide included a full-page "Message from the European Commissioner", whilst the website included a page entitled "The Capital of Culture Concept", which provided information about the ECoC Action and hyperlinks to other past, present and future ECoC.<sup>26</sup>

#### **2.4.4 Local Research**

Aarhus's ECoC application included a proposal from Aarhus University to set up a dedicated research centre entitled "Rediscover 2017". This would "not only deliver an evaluation of Aarhus 2017, but also promote analytical tools and practical methods that will be useful in other contexts". The evaluation and research were to be undertaken at three levels: i) "Macro": the ECoC as a whole; ii) "Meso": specific themes and communities; and iii) individual research projects undertaken by external researchers.

In practice, the research dimension of Aarhus 2017 consisted of a programme entitled "rethinkIMPACTS 2017". This is a programme of research and evaluation implemented jointly by Aarhus University and the Aarhus 2017 Foundation on the basis of a strategic partnership agreement. The research and evaluation activities have included:

- Clarification of the objective of the evaluation.

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<sup>25</sup><http://www.aarhus2017.dk/da/program/mega-events/aarhus-2017-finale/se-aarhus-2017-finalen-i-hvide-sande/>

<sup>26</sup> <http://www.aarhus2017.dk/en/about-us/what-is-aarhus-2017/the-capital-of-culture-concept/>

- Co-development of Aarhus 2017's own monitoring with a view to ensuring data quality and data coverage.
- Development of evaluation criteria in close collaboration with a variety of different stakeholders.
- Prioritisation of the various elements of the evaluation in collaboration with key stakeholders.
- Preparation of study design for the different sub-evaluations.
- Collection and processing of data.
- Reporting, in part on an ongoing basis as a contribution to ensuring that the evaluation results in a learning outcome, and partly in the form of a final, joint evaluation report.<sup>27</sup>

This work has culminated in a number of publications that have informed the development and implementation of the ECoC. In addition, rethinkIMPACTS 2017 has involved students in courses and projects, as well as Masters Theses. Conferences were organised in 2013, 2015 and 2017. The results of rethinkIMPACTS 2017 were due to be presented at a conference in December 2018 and have also fed into this ex post evaluation.

## 2.5 Results

### 2.5.1 Cultural impacts

According to the legal basis of the ECoC, cities holding the title are intended to create a cultural programme specifically for the title-year with a strong European dimension. These programmes should highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual understanding between European citizens. The key results achieved by Aarhus 2017 against this objective were as follows.

First, **Aarhus 2017 presented a cultural programme during the title-year that was of high-quality and more extensive** compared to the city's cultural "baseline" offering in previous years. A total of 442 core projects were implemented, which featured 13,708 "event days". Although some represented the development of existing events, the majority were entirely new projects. In terms of quality, the overall programme received a "citizens' success rating" of 66%, whilst the MEGA and Full Moon Events received positive audience scores of 92%.<sup>28</sup> Of the respondents to the European-level public consultation, 84% reported that the quality of the cultural projects and cultural programmes was "strong" or "very strong" and only 3% said it was "weak" or "very weak". Moreover, 80% reported that the type and scope of cultural projects was

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<sup>27</sup> <http://projects.au.dk/aarhus2017/rethinkimpacts-2017/>

<sup>28</sup> rethinkIMPACTS 2017

“strong” or “very strong” and fewer than 8% reported that they were “weak” or “very weak”.<sup>29</sup>

Second, **the cultural programme has had a significant impact through the creation of new works**, as well as through the exhibition and performance of existing works. This reflects the intention of the concept of “Rethink art and creativity”, which was about “challenging our cultural institutions to ... experiment with new art formats and new aesthetics”.<sup>30</sup> As an example, the cultural programme featured the following commissions by Aarhus 2017:

- “The Bier Trilogy: Brothers, Open Hearts and After the Wedding” was an adaptation of the films of Oscar-winning film-maker Susanne Bier into three stage performances: opera, dance and musical. The Trilogy was produced by Aarhus Musikhuset, Danish National Opera and Aarhus Symphony Orchestra.
- “Coming to a New World” was a new composition by the composer-in-residence, Lars Møller, “inspired by the history, landscapes, sounds and myths of Pafos”. It was performed by the Aarhus Jazz Orchestra on 28 January in Pafos.
- “Premiere” was presented by Aarhus Theatre over three weeks in May-June 2017. Described as a theatrical experiment, Premiere involved the audience in following the cast behind the scenes, in the make-up room and hallways of the Theatre.
- “Sisyphus” was a co-commission with Art Centre Silkeborg Bad. Devised by the internationally-acclaimed artist Callum Morton, Sisyphus featured a series of outdoor installations at the site of the Art Centre. These works drew on the site's history as a health facility, refugee camp and bunker from the period of Nazi-occupation

Third, **Aarhus 2017 has contributed to making the cultural offering of Aarhus and the CDR more European**. As described in section 2.3.2 above, the cultural programme featured performances by a diversity of international artists and exhibitions of international works, strengthened European networks and connections, European co-productions and residencies by European artists. According to data provided by rethinkIMPACTS 2017, a total of 1,200 international artists contributed to the programme. Some 79% of projects featured an international partner and/or a cultural exchange within Europe.

### 2.5.2 Access and participation

One of the criteria that was applied to the selection of the 2017 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”. The programme included a special focus on children and young people, with “Generations” serving as one of the themes of the cultural programme. Against that objective, the key results of Aarhus 2017 are as follows.

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<sup>29</sup> After excluding “don’t know” responses.

<sup>30</sup> Aarhus 2017 Strategic Business Plan

First, **Aarhus 2017 increased the audiences for culture in Aarhus and the CDR in 2017** compared to the “baseline” audience in previous years. The evidence for this finding includes the following:

- Across the entire cultural programme, the total audience for all events was 3.3m.
- The four MEGA events and the twelve Full Moon events attracted total audiences of around 1.35m. These audiences were additional to the baseline situation in previous years, since the events were new for the title-year. Audiences for both types of event exceeded the targets: MEGA events: 196,722 average audience (target: 60,000); 12 Full Moon Events: 46,847 average audience (target: 15,000).<sup>31</sup>
- The ARoS Triennial “The Garden – End of Times, Beginning of Times” attracted approximately 563,500 visitors. Again, this was additional to the baseline situation in previous years, since the event was new for the title-year.<sup>32</sup>
- Several venues reported higher audiences in 2017 than in previous years. For example, Aarhus Theatre reported audiences of 114,000, an increase of 17% on 2016 and the highest for 13 years, whilst all of the ECoC performances sold out.<sup>33</sup> The Frigate Jylland Museum experienced an increase in visitor numbers during 2017, due in large part to the ECoC exhibitions and installations, which included displaying the Viking ships used in the opening ceremony. The ARoS reported a continued increase of visitor numbers, reaching 980,909 in 2017.<sup>34</sup> According to VisitDenmark, ticket sales at the ARoS increased by 7.2% in 2017 reaching 658,086 compared to 613,886 in 2016.<sup>35</sup>
- Data from Visit Aarhus demonstrates that there was an increase in attendance at all but one of the main museums in the CDR in 2017 compared to 2016. Across those museums for which data is complete, there was an increase in visitor numbers of 12.9%. Moreover, four museums showed a greater rate of increase in audiences in 2018 than in 2017 (i.e. Kvindemuseet, Museum Jorn, Museum Østjylland, Museum Skanderborg). The Strandingsmuseum St. George featured an increase of 164% compared to 2015 (data was not available for 2016). Of course, not all the events and exhibitions at these museums were part of the Aarhus2017 programme. But the data does suggest an overall positive impact in terms of access to culture.

**Table 2.10: Audiences at key museums in the CDR**

|                                                       | 2015 |     | 2016 |     | 2017 |     |
|-------------------------------------------------------|------|-----|------|-----|------|-----|
|                                                       | No.  | +/- | No.  | +/- | No.  | +/- |
| <b>Museums (for which 2016-2017 data is complete)</b> |      |     |      |     |      |     |

<sup>31</sup> Welcome Future, Short-term impact of European Capital of Culture Aarhus 2017, Aarhus 2017 Foundation

<sup>32</sup> <https://en.aros.dk/about-aros/press/2018/more-than-15-million-experienced-aros-in-2017/>

<sup>33</sup> Welcome Future, Short-term impact of European Capital of Culture Aarhus 2017, Aarhus 2017 Foundation

<sup>34</sup> <https://en.aros.dk/about-aros/press/2018/more-than-15-million-experienced-aros-in-2017/>

<sup>35</sup> [https://www.visitdenmark.dk/sites/default/files/VDK\\_Website\\_images/Pdf\\_other\\_files/Analyser/2018/attraktionslisten\\_top\\_300.pdf](https://www.visitdenmark.dk/sites/default/files/VDK_Website_images/Pdf_other_files/Analyser/2018/attraktionslisten_top_300.pdf)

|                                                     |          |          |                |             |                |              |
|-----------------------------------------------------|----------|----------|----------------|-------------|----------------|--------------|
| Glasmuseet Ebeltoft                                 | 35,380   | -3.6%    | 37,346         | 5.6%        | 38,404         | 2.8%         |
| Hjerl Hede                                          | -        | -        | 72,831         | 0.4%        | 54,823         | -24.7%       |
| Kvindemuseet                                        | 33,632   | -14.7%   | 32,376         | -3.7%       | 38,481         | 18.9%        |
| Museum Jorn                                         | -        | -        | 41,719         | 4.2%        | 85,154         | 104.1%       |
| Museum Østjylland                                   | -        | -        | 163,205        | -6.0%       | 182,452        | 11.8%        |
| Museum Skanderborg                                  | 24,374   | -10.1%   | 27,586         | 13.2%       | 41,033         | 48.7%        |
| Ringkøbing Skjern Museum                            | -        | -        | 191,911        | 8.8%        | 201,890        | 5.2%         |
| Silkeborg Museum                                    | -        | -        | 20,989         | 4.9%        | 21,476         | 2.3%         |
| <b>TOTALS</b>                                       | <b>-</b> | <b>-</b> | <b>587,963</b> | <b>2.1%</b> | <b>663,713</b> | <b>12.9%</b> |
| <b>Other (for which 2016-17 data is incomplete)</b> |          |          |                |             |                |              |
| ARoS*                                               | -        | -        | -              | -           | 887,559        | -            |
| Strandingsmuseum St. George                         | 13,395   | -33.2%   | -              | -           | 35,076         | -            |

Source: Visit Aarhus Tourism Barometer (<https://aarhus.tourismbarometer.com/>) \*NB: audience numbers for ARoS reported by Visit Aarhus differs from the figures provided on the ARoS website.

- Data from Visit Aarhus demonstrates that much of the increase in audiences at museums was not repeated in 2018, i.e. once the title-year was ended. Indeed, as shown in Table 2.11, most of the museums showed a fall in audiences in the first seven months of 2018 compared to the same period in 2017. This suggests that the ECoC was largely responsible for the increase in 2017.

**Table 2.11: Museum audiences beyond the end of the title-year**

|                                | 2016<br>(Jan-Jul) | 2017<br>(Jan-Jul) | 2018<br>(Jan-Jul) | 2017-18<br>(Jan-Jul) | 2016-18<br>(Jan-Jul) |
|--------------------------------|-------------------|-------------------|-------------------|----------------------|----------------------|
|                                | No.               | No.               | No.               | + / -                | + / -                |
| Glasmuseet Ebeltoft            | 23,013            | 23,808            | 18,320            | -23.1%               | -20.4%               |
| Hjerl Hede                     | 37,188            | 34,894            | 35,770            | 2.5%                 | -3.8%                |
| Kvindemuseet                   | 17,666            | 22,874            | 20,609            | -9.9%                | 16.7%                |
| Museum Jorn                    | 28,018            | 78,810            | -                 | -                    | -                    |
| Museum Østjylland              | 93,864            | 99,207            | 91,471            | -7.8%                | -2.5%                |
| Museum Skanderborg             | 15,508            | 25,615            | -                 | -                    | -                    |
| Ringkøbing Skjern<br>Museum    | 97,508            | 110,105           | 110,556           | 0.4%                 | 13.4%                |
| Silkeborg Museum               | 10,988            | 12,690            | 10,051            | -20.8%               | -8.5%                |
| ARoS*                          | -                 | 627,475           | 184,721           | -70.6%               | -                    |
| Strandingsmuseum St.<br>George | -                 | 16,297            | 9,708             | -40.4%               | -                    |

Source: Visit Aarhus Tourism Barometer (<https://aarhus.tourismbarometer.com/>) \*NB: audience numbers for ARoS reported by Visit Aarhus differs from the figures provided on the ARoS website.

Second, **Aarhus 2017 attracted a high proportion of local citizens to cultural events in 2017**. Across the CDR, some 40% of citizens attended at least one event out of a population of 1.3m. Amongst the inhabitants of the CDR, 88% were aware of the ECoC. In Aarhus, 98% of the city's inhabitants were aware of the ECoC and 60% attended ECoC events. This was no doubt facilitated by the fact that 52% of events were free to attend. Of the respondents to the European-level public consultation, 68% reported that the Aarhus 2017 encouraged them to attend more cultural events. Moreover, 65% of respondents stated that the ECoC had encouraged them to attend a wider type or genre of cultural events in 2017.

Third, **Aarhus 2017 increased the number of citizens involved as creators, performers and audiences, including children and young people** compared to previous years. Most notably, some 6,000 people actively contributed to the "People's Opening". In advance of the title-year, some 10,000 residents of the CDR were consulted.

Fourth, **Aarhus 2017 involved many more citizens as volunteers in culture** compared to previous years. The "Rethinkers" volunteer programme involved 4,535 volunteers in some capacity during 2017. Since this was an entirely new programme, all volunteers were involved in new roles and the overwhelming majority were not previously actively involved in volunteering in the cultural sector. This outcome

compares favourably to the target of 3,500 volunteers. Of the total number, 495 were “core” volunteers, just short of the target of 500. The volunteers ranged in age from 5-85 years. All the Danish regions and 85 nationalities were represented. There was, however, a gender imbalance, as 70% were female. Volunteering proved a positive experience, with 84% reporting that it was satisfying to a “high” or “very high” extent and another 14% reporting “to some extent”. Some 69% reported that they were “likely” or “very likely” to volunteer after 2017, whilst another 26% said it was “likely to some extent”.

At the same time, **it is possible that some displacement of audiences within the region took place during 2017**. Data from Statistics Denmark shows an overall increase of just 0.5% in the number of visitors to museums in the CDR in 2017 compared to 2016. This is below the national rate of 3% (and 3.7% for the rest of Denmark, excluding the CDR). Art museums in the region enjoyed a considerable increase in visitors in 2016, whilst culture historical museums, natural science museums and “museum-like institutions” suffered decreases. Similarly, museums recognised by the State according to the Museum Act enjoyed a considerable increase, whilst other state-subsidised and non-subsidised museums suffered decreases.

**Table 2.12: Museum audiences in the CDR**

| Type                                     | Territory | Visitors   |            | Change 2016-17 |       |
|------------------------------------------|-----------|------------|------------|----------------|-------|
|                                          |           | 2016       | 2017       | No.            | %     |
| All museums                              | Denmark   | 15,036,345 | 15,484,197 | 447,852        | 3.0   |
| All museums                              | CDR       | 3,526,284  | 3,545,596  | 19,312         | 0.5   |
| Art museums                              | CDR       | 875,124    | 967,651    | 92,527         | 10.6  |
| Culture historical museums               | CDR       | 2,310,137  | 2,219,700  | -90,437        | -3.9  |
| Natural science museums                  | CDR       | 91,267     | 73,222     | -18,045        | -19.8 |
| Museum-like institutions                 | CDR       | 249,756    | 100,451    | -149,305       | -59.8 |
| State museums according to Museum Act    | CDR       | 97,896     | 98,671     | 775            | 0.8   |
| State recognised according to Museum Act | CDR       | 2,855,373  | 3,029,992  | 174,619        | 6.1   |
| Other state subsidized                   | CDR       | 129,598    | 50,700     | -78,898        | -60.9 |
| Not subsidized                           | CDR       | 443,417    | 366,233    | -77,184        | -17.4 |

Source: Statistics Denmark

### 2.5.3 Cultural capacity

As noted above, one of the objectives of Aarhus 2017 set out in the application related to supporting the long-term development of arts and culture in the city and the region. Similarly, one of the four “motivations” set out in the Strategic Business Plan related to “Cultural infrastructure”, whilst another related to “Soft city”. This latter motivation

focussed on developing knowledge, networks and know-how in the cultural and creative sectors. In line with these intentions, the ECoC can be seen to have increased the cultural capacity of Aarhus and the CDR in different ways, of which the most significant are as follows.

**Participation in ECoC activities has developed the capacity of cultural operators in Aarhus and the CDR.** According to the Foundation's Welcome Future report, some 48% of projects aimed directly at developing skills and competences, in line with the "Soft city" motivation. There were also 100 small-scale cultural projects implemented by project managers aged under 35 years and with limited experience of implementing such projects.<sup>36</sup> The cultural operators interviewed for this evaluation consistently reported that participation in the ECoC events had enabled them to build their capacity for the future. This includes more operators working on a cross-institutional and/or interdisciplinary basis, which was a feature of 91% of projects.<sup>37</sup> Of the respondents to the European-level public consultation, 68% reported that the ECoC impact of the ECoC in terms of strengthening the capacity of the cultural sector was "high" or "very high", whilst only 7% said there was "little impact" or "no impact".<sup>38</sup>

**The ECoC has increased sponsorship of culture in Aarhus and the CDR by businesses and foundations.** This is evidenced by the sponsorship secured by the Foundation, which was additional to sponsorship in previous years. The total sponsorship attracted from corporate sponsors and foundations amounted to €14.9m. There was also 17.1m DKK (€2.3m) of in-kind sponsorship, although this was much less than the target of 30m DKK (€4m). Moreover, there has been an increase in business involvement through the collaboration between the Aarhus Business Network and the Aarhus 2017 Foundation. This was reported by stakeholders to have raised businesses' interest in supporting culture and to have laid the basis for future collaborations.

**Aarhus 2017 has brought positive economic benefits to the cultural and creative sector and to the wider economy.** Data from Statistics Denmark shows that creative businesses in the CDR are now more optimistic regarding an improved business situation, increasing turnover and increasing employment, compared to the entire business sector in the period 2013-17. Regarding the wider economy, evidence from a study estimated that the ECoC had helped create 1,965 new full-time jobs in the CDR and increase private sector turnover by €159m and that public investment in the ECoC had enjoyed a return of 300%.<sup>39</sup> At the same time, data from Statistics Denmark regarding the number of employees in cultural businesses in the CDR was only available up to 2015, making it impossible to assess the impact of the ECoC on that particular indicator.

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<sup>36</sup> Welcome Future, Short-term impact of European Capital of Culture Aarhus 2017, Aarhus 2017 Foundation

<sup>37</sup> Welcome Future, Short-term impact of European Capital of Culture Aarhus 2017, Aarhus 2017 Foundation

<sup>38</sup> After excluding "don't know" responses.

<sup>39</sup> COWI (2018), Economic Impact Assessment of Aarhus 2017

#### 2.5.4 International profile

Like other ECoC, a key objective of Aarhus 2017 was to raise the international profile of the city and attract international visitors. This was undertaken in different ways and some of the key results are as follows.

**Aarhus 2017 attracted considerable national and international media attention.** Data from the Foundation shows that there were 27,723 media mentions in 2017, of which 2,528 were international. Some 95% of media mentions were positive. Aarhus 2017 featured in media articles in 70 countries.<sup>40</sup>

**The internet and social media activity of the Foundation attracted significant interest,** although achievement against some indicators was less than expected. Performance was above target for website visits, unique website visitors, Facebook followers. It was below target for video views, Twitter followers and LinkedIn followers. Key indicators were as follows:

**Table 2.13: Aarhus 2017 social media statistics**

| Key messages                                                                                                                                                                                                                                         |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>Website visits: 1.2m</li> <li>Unique website visitors: 769,293</li> <li>Video views: 5.2m</li> <li>Facebook followers: 73,728</li> <li>Twitter followers: 5,653</li> <li>LinkedIn followers: 1,654</li> </ul> |

Source: Aarhus 2017 Foundation

**Aarhus 2017 raised the on-line international profile of Aarhus during 2017.** As shown in Table 2.14 below, the number of visits to the Visit Aarhus website increased by nearly 60% in 2017, a much bigger increase than in the previous five years. This represented more than 666,000 additional visits compared to the previous year. The data suggests that this increase is largely due to the ECoC because the number of visits then reduced significantly after the end of the title-year. Indeed, as shown in Table 2.15, there was a reduction of more than 21% in the number of visits during the first seven months of 2018 compared to the same period in 2017.

**Table 2.14: Number of visits to Visit Aarhus website (2013-17)**

| Year | Total website visits | Increase in visits | % change from previous year |
|------|----------------------|--------------------|-----------------------------|
| 2013 | 558,349              | -237,419           | -30%                        |
| 2014 | 789,630              | 231,281            | 41%                         |
| 2015 | 1,092,092            | 302,462            | 38%                         |
| 2016 | 1,115,918            | 23,826             | 2%                          |
| 2017 | 1,781,991            | 666,073            | 60%                         |

<sup>40</sup> Meltwater (quoted in Welcome Future)

Source: Visit Aarhus Tourism Barometer (<https://aarhus.tourismbarometer.com/>)

**Table 2.15: Visits to Visit Aarhus website (2016-2018)**

| Year           | Total website visits<br>(January-July) | % change from previous<br>year |
|----------------|----------------------------------------|--------------------------------|
| 2016 (Jan-Jul) | 649,987                                | -                              |
| 2017 (Jan-Jul) | 1,158,481                              | 78%                            |
| 2018 (Jan-Jul) | 914,383                                | -21%                           |

Source: Visit Aarhus Tourism Barometer (<https://aarhus.tourismbarometer.com/>)

Evidence from page views of Wikipedia also suggests that the ECoC raised the on-line international profile of Aarhus. On the day after the opening event (22 January 2017), the number of views of the Aarhus page on Wikipedia was 1,112, which was the highest for six months, the second-highest during 2017 and nearly twice the daily average (670) in that year.<sup>41</sup>

**There is evidence that some of the increase in the on-line international profile of Aarhus will be sustained beyond 2017.** With the ECoC having come to an end and the Foundation scaling down its communication activities, it is to be expected that there will be some reduction in the number of visits to websites such as Visit Aarhus. As shown in Table 2.15, the number of website visits during January-July 2018 was indeed lower than the equivalent period in 2017. However, the 2018 figure to date is still more than 40% higher than the same period during 2016. This suggests that there may be a long-term increase in the city's international profile.

**Aarhus 2017 increased the number of domestic and international visitors to Aarhus and the CDR during 2017.** Whilst the general trend in recent years has been for an increase in domestic and international visitors, the evidence suggests that 2017 was particularly significant. This is suggested by several indicators:

- The number of overnight stays in the CDR increased by 4.0%, which was more than twice the national rate in 2017. Although the CDR growth rate was slightly above the national average in 2016, this followed four years (2012-15) when the growth rate was considerably lower than the national rate (see Table 2.16).
- Similarly, the number of overnight stays by foreign visitors in the CDR increased by 4.0%, which was nearly twice the national rate in 2017. This followed five years (2012-16) when the growth rate was lower than the national rate (see Table 2.17).
- Within Aarhus itself, the number of hotel bed-nights increased by 10.9% in 2017 compared to 2016. This represented an increase of more than 90,000 (see Table 2.18).
- The number of hotel bed-nights accounted for by foreign visitors increased by more than 21,000, equivalent to 8.4% in 2017 compared to 2016. This increase was significantly higher than the increase of 5.0% in 2016 (see Table 2.18).

<sup>41</sup> <https://en.wikipedia.org/wiki/Aarhus>

- There was an increase of 24.4% in the number of cruise ship visitors arriving in Aarhus in 2017 compared to 2016. The total number of cruise ship visitors was 82,348, which represented an increase of 16,170. This increase built on the very considerable increase of 137.4% in 2016.<sup>42</sup>

**Table 2.16: Overnight stays (all types of accommodation and visitor)**

| Year | Denmark    |          | CDR        |          |
|------|------------|----------|------------|----------|
|      | No.        | % change | No.        | % change |
| 2012 | 44,428,455 | -0.5%    | 9,477,328  | -0.7%    |
| 2013 | 44,531,710 | 0.2%     | 9,410,664  | -0.7%    |
| 2014 | 46,813,559 | 5.1%     | 9,816,031  | 4.3%     |
| 2015 | 49,152,744 | 5.0%     | 10,238,401 | 4.3%     |
| 2016 | 51,453,932 | 4.7%     | 10,780,058 | 5.3%     |
| 2017 | 52,313,730 | 1.7%     | 11,211,333 | 4.0%     |

Source: Statistics Denmark (<http://www.statbank.dk/10196>)

**Table 2.17: Overnight stays in the CDR (all types of accommodation, foreign visitors)**

| Year | Denmark    |          | CDR       |          |
|------|------------|----------|-----------|----------|
|      | No.        | % change | No.       | % change |
| 2012 | 21,858,020 | -0.4%    | 4,976,105 | -1.5%    |
| 2013 | 21,818,857 | -0.2%    | 4,830,819 | -2.9%    |
| 2014 | 23,224,329 | 6.4%     | 5,108,203 | 5.7%     |
| 2015 | 24,731,131 | 6.5%     | 5,444,613 | 6.5%     |
| 2016 | 26,092,578 | 5.5%     | 5,739,622 | 5.4%     |
| 2017 | 26,676,643 | 2.2%     | 5,967,315 | 4.0%     |

Source: Statistics Denmark (<http://www.statbank.dk/10196>)

**Table 2.18: Hotel bed-nights in Aarhus (city area only)**

|      | Foreign |       | Domestic |       | Total   |       |
|------|---------|-------|----------|-------|---------|-------|
|      | No.     | + / - | No.      | + / - | No.     | + / - |
| 2014 | 201,114 | 10.0% | 424,029  | 4.2%  | 625,143 | 6.0%  |
| 2015 | 244,903 | 21.8% | 520,692  | 22.8% | 765,595 | 22.5% |
| 2016 | 257,209 | 5.0%  | 570,963  | 9.7%  | 828,172 | 8.2%  |
| 2017 | 278,699 | 8.4%  | 639,953  | 12.1% | 918,652 | 10.9% |

Source: Visit Aarhus Tourism Barometer (<https://aarhus.tourismbarometer.com/>)

**The long-term impact on international and domestic visits beyond 2017 is uncertain.** It is perhaps to be expected that the number of tourist visits would reduce after the end of the title-year. In fact, the number of visits to Aarhus and the CDR did fall in the first six months of 2018 compared to the equivalent period of 2017. This reinforces the finding that the ECoC made a significant contribution to tourism during

<sup>42</sup> Source: Visit Aarhus Tourism Barometer

2017. Whilst the number of visits in the first half of 2018 is higher than the equivalent period during 2016 (i.e. the year before the title-year), this increase might have occurred even in the absence of the ECoC as part of the general trend towards increased tourism in Denmark and elsewhere. This is suggested by several indicators based on data from the Visit Aarhus Tourism Barometer:

- Overnight stays in the CDR increased by 3% in the first half of 2018 compared to the first half of 2016. This is less than half the rate of 6.2% for Denmark as a whole. The rate for the CDR was higher than rates for the Syddanmark (1.3%) and Nordjylland regions (0.4%), but lower than the rates for the Hovedstaden (8.6%) and Sjælland (4.7%) regions.
- The number of Aarhus hotel bed-nights increased in 9.7% in the first half of 2018 compared to the same period in 2016. However, this increase is considerably lower than the increase between the first half of 2016 and the first half of 2014 (34.8%) (see Table 2.19).
- Foreign bed-nights in Aarhus rose in the first half of 2018 compared to the same period in 2017. The increase from 2016 to 2018 was 7.9%, which is considerably lower than the increase of 25.5% between 2014 and 2016 (see Table 2.19).

**Table 2.19: Hotel bed-nights in Aarhus (Jan-Jun, 2016-18)**

|                | Foreign | Domestic | Total   |
|----------------|---------|----------|---------|
| 2014 (Jan-Jun) | 87,237  | 187,405  | 274,642 |
| 2015 (Jan-Jun) | 78,406  | 195,074  | 273,480 |
| 2016 (Jan-Jun) | 109,469 | 260,859  | 370,328 |
| 2017 (Jan-Jun) | 114,898 | 295,882  | 410,780 |
| 2018 (Jan-Jun) | 118,138 | 288,271  | 406,409 |

Source: Visit Aarhus Tourism Barometer (<https://aarhus.tourismbarometer.com/>)

## 2.6 Legacy

Planning for the legacy of Aarhus 2017 began before the title-year, including a consultation process that took place from May 2016 to January 2017. The consultation consisted of meetings, interviews and workshops with more than 100 key stakeholders. It culminated in the publication of a legacy document: “Our legacy: a new beginning”, which was published by the Foundation Board in March 2017. Given the early publication of this document, the focus was on awareness about possible effects, rather than legacy plans per se.

In terms of continuing cultural activities, the Foundation has made grants to several projects to enable them to continue or repeat in 2018, including three new residences in 2018. In addition, there are plans to continue projects or events that were new or enhanced in 2017. For example:

- ARoS Triennial: “The Garden” served as the inaugural edition of the Triennial in 2017. The ARoS Museum is working on the next edition, which will take place in

2020 with continued support from Aarhus Municipality. The theme for the 2020 edition will be “Mythology”, i.e. the beliefs that sustain contemporary society, such as religious beliefs or trust in the welfare state.

- The Children’s International Festival, which was new for 2017, will continue in partnership with the Hay Festival.
- Animation Workshop will repeat in 2018 the SCI-VI (science visualisation) conference, which first took place in 2017.
- Aarhus Theatre will repeat one of the ECoC productions in 2018 in Copenhagen.

One of the most significant continuing activities will be the volunteer programme. VisitAarhus has taken over the management of the programme and funding is confirmed from Aarhus Municipality and the Salling Foundation. The programme will enjoy continued momentum as Aarhus was granted the title of “European Capital of Volunteering 2018” by the European Volunteer Centre.<sup>43</sup>

In terms of the continued governance of culture in Aarhus, the Foundation will cease operation in 2018, as proposed in the original ECoC application, and there will be no specific legacy body. Legacy planning and activities, such as the volunteer programme, will be carried on by the municipalities, CDR and other stakeholders. There will be some retention of experience and expertise, as the 30% of Foundation staff that were seconded from the municipalities or the CDR will return to their employers. Responsibilities for maintaining the Foundation’s website and social media accounts have already passed to Aarhus Municipality and the CDR. However, no overall continuation strategy has been published by the Municipality and some of the interviewees expressed concern that this risks a loss of momentum.

The structures put in place for regional governance of culture in CDR will continue. In the autumn of 2017, all 19 municipalities restated their political support and committed ongoing, albeit modest, funding in support of the new partnership entitled “European Region of Culture”.

## 2.7 Conclusions

Overall, Aarhus 2017 generally achieved the objectives set for it. The cultural programme was of the scale, scope and quality intended. The Foundation was able to overcome the departure of two senior members of staff (Programme Director, Head of Communications) at an early stage, with no significant impact on the eventual cultural programme or the eventual communications and marketing programme. Funding commitments made at local and regional levels were respected, although the funds from the national level were ultimately less than had been hoped for by Aarhus at application stage. Generally, the management and governance arrangements worked well, as evidenced by the fact that the programme was delivered on time and within budget. As well as contributing to the effectiveness of the ECoC, this efficiency in implementation has been of symbolic importance, given the controversies associated with previous large

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<sup>43</sup> <https://frivillighovedstad.dk/>

cultural events in Denmark (such as the Eurovision Song Contest 2014, which took place in Copenhagen and cost €44.8m).

Unlike some ECoC, Aarhus did not have a strong need “driving” its ECoC. By European standards, the city and the region are affluent and without the severe deprivations or social tensions that afflict former title-holders such as Liverpool or Marseille. Moreover, as Denmark’s second city and with a population of 335,000, Aarhus did not have the same quite the same need to “put itself on the map” that smaller ECoC title-holders have had. The title-year was therefore as much a celebration of the city and its culture, as it was about addressing any major problem. In that context, the theme of “Rethink” was therefore about reflection and asking questions, as much as it was about trying to articulate a new narrative or create a better image for the city. Aarhus showed a wide reach and engaged a broad spectrum of individuals, both locals and tourists. It demonstrated that a successful ECoC programme could extol the virtues of the city, while simultaneously highlighting its international connections.

### 2.7.1 Successes

Some of the main successes in the implementation of Aarhus 2017 were as follows:

**Aarhus 2017 achieved its six strategic goals**, as measured by achievement against its key performance indicators (KPIs). Out of 27 KPIs, 23 were exceeded. Performance against the KPI for the number of core volunteers was just 1% below the target. The number of followers was 6% below target for Twitter and 34% for LinkedIn. Arguably, the only under-performance of any significance was the 41% shortfall against the target for in-kind sponsorship, although this shortfall was made good by increased financial contributions from foundations and businesses.

**Table 2.20: Performance of Aarhus 2017 against its key performance indicators**

| KPI                                                                         | Target | Achieved                                                                      |
|-----------------------------------------------------------------------------|--------|-------------------------------------------------------------------------------|
| <b>Cultural impact</b>                                                      |        |                                                                               |
| Projects with an international partner or cultural exchange within Europe   | 70%    | 79%                                                                           |
| Projects aimed directly at developing skills and competencies               | 40%    | 48%                                                                           |
| <b>Social impact</b>                                                        |        |                                                                               |
| 3,500 volunteers in the volunteer programme                                 | 3,500  | 4,535                                                                         |
| Core volunteers                                                             | 500    | 495                                                                           |
| Diverse group in terms of demography, geography and volunteering experience | -      | 5-85 years<br>30% male / 70% female<br>All Danish regions<br>85 nationalities |

| KPI                                                                                                                                                                                          | Target           | Achieved           |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|--------------------|
| 4 MEGA events on average attract people                                                                                                                                                      | 60,000           | 196,722            |
| 12 Full Moon events average attendances                                                                                                                                                      | 15,000           | 46,847             |
| Citizens attending across the CDR                                                                                                                                                            | 20%              | 40%                |
| Small-scale projects developed and delivered by project owners under 35 years with limited experience of cultural projects                                                                   | 50               | 102                |
| <b>Economic impact</b>                                                                                                                                                                       |                  |                    |
| Increase in overnight stays in Aarhus (2013-2017)                                                                                                                                            | 33%              | 50%                |
| Increase in overnight stays in the CDR (2013-2017)                                                                                                                                           | 12%              | 19%                |
| Increase in overnight stays by international tourists in Aarhus (2013-2017)                                                                                                                  | 45%              | 52%                |
| Creative businesses in the CDR express more optimism regarding improved business situation, increasing turnover and increasing employment, compared to the entire business sector in 2013-17 | -                | ✓                  |
| Regional inhabitants aware that Aarhus is ECoC                                                                                                                                               | 75%              | 88%                |
| Citizens' success rating                                                                                                                                                                     | 60%              | 66%                |
| Mentions in Danish media in 2017                                                                                                                                                             | 12,000           | 25,195             |
| Mentions in international media in 2017                                                                                                                                                      | 1,200            | 2,528              |
| Website visits                                                                                                                                                                               | 0.5m             | 1.2m               |
| Unique visitors to website                                                                                                                                                                   | 350,000          | 769,293            |
| Video views                                                                                                                                                                                  | 100,000          | 5.2m               |
| Facebook followers                                                                                                                                                                           | 40,000           | 73,728             |
| Twitter followers                                                                                                                                                                            | 6,000            | 5,653              |
| LinkedIn followers                                                                                                                                                                           | 2,500            | 1,654              |
| <b>Organisational and Political</b>                                                                                                                                                          |                  |                    |
| Fundraising from foundations, businesses and EU                                                                                                                                              | DKK 80m (€10.7m) | DKK 93.5m (€12.5m) |
| In-kind sponsorships                                                                                                                                                                         | DKK 30m (€2.4m)  | DKK 17.7m (€4m)    |

| KPI                                                                                                                                      | Target | Achieved |
|------------------------------------------------------------------------------------------------------------------------------------------|--------|----------|
| Projects working on a cross-institutional, cross-sectoral and/or interdisciplinary basis                                                 | 85%    | 91%      |
| Partnerships with and across the tourism, education, business, political and media sectors at regional, national and international level | -      | ✓        |

Source: *Welcome Future, Short-term impact of European Capital of Culture Aarhus 2017*, Aarhus 2017 Foundation

**Strong political support at local and regional levels:** although the ECoC brought together 19 municipalities, the regional government and various other stakeholders, Aarhus 2017 generally enjoyed strong, cross-party, political support. This reflected a shared interest in building collaboration across the CDR in light of the administrative reforms of 2007. It also reflected the fact that many of the key players took a very pragmatic approach to participation, seeking the overall success of the ECoC, rather than taking a bi-partisan approach. Some practical factors were also of benefit here, such as the decision of the Foundation to ensure that the cultural programme was present and visible in each municipality and to provide research evidence showing that each gained a reasonable return on its investment of funds. Equally, the fact that many staff members were seconded from Aarhus municipality, other municipalities and the regional government meant that co-operation with the Foundation was based on a high degree of mutual understanding.

**Artistic independence:** perhaps reflecting the strong political support, the Foundation enjoyed a high degree of artistic independence. Artistic independence was also ensured by the appointment of the Chief Executive and the Programme Director. Both were highly experienced and renowned international operators, although both had personal connections to Denmark meaning that they brought a better understanding of the national context than would some others of similar experience. Crucially, the Programme Director was able to shape much of the programme themes and content, while respecting the initial application. Both the Chief Executive and the Programme Director also brought extensive international connections, which supported the artistic ambitions and helped raise the international profile of Aarhus 2017.

**Regional collaboration across the CDR:** the ECoC was the first time that the different municipalities of the CDR had co-operated in the field of culture in this way, with a member of staff dedicated to supporting the collaboration. Key factors in the successful regional collaboration included the Regional Steering Group, which brought together the Heads of Culture from each municipality and the CDR (and has been continued after the ECoC year). Since the Group had been in operation before the creation of the Foundation, it had ensured that from the outset, the cultural programme had a good regional dimension and that the ECoC governance was based on strong, collaborative relationships. As well as supporting an effective ECoC collaboration, the regional

dimension has also stimulated those municipalities to develop their own cultural strategies, whereas previously most did not have one.

**Volunteer programme:** Aarhus's volunteer programme was one of the largest of any ECoC to date, in terms of the total number of individuals involved. Key success factors in its success included the appointment of an experienced co-ordinator, who had previously co-ordinated the volunteer programme of Skanderborg's annual SMUK music festival. Importantly, this co-ordinator was appointed at the end of 2014, thus allowing more than two years to build the programme before the title-year. Another success factor was the membership registration system, which allowed people to register their interest from an early stage and to receive regular communication. The steps taken to keep the volunteers engaged and enthused also proved important, such as the regular gatherings of volunteers and the opportunities for them to visit places where the public are not usually allowed, e.g. backstage at the theatre.

### **2.7.2 Lessons in delivery**

**Addressing weaknesses in direction at an early stage:** much of the success and efficient implementation of Aarhus 2017 is due to the appointment of the Chief Executive and the Programme Director. Prior to that, some considerable difficulties were faced, leading to the departure of the previous incumbents. Whilst many ECoC face the departure of senior staff during the development phase, the risk is that such departures come at a late stage, which risks adverse effects on the development of the programme and negative publicity at a crucial stage. In the case of ECoC, although difficult decisions were required to be made, those decisions were made at an early enough stage to ensure that a strong management team was put in place for the ECoC.

**Importance of an effective opening event:** there was a consensus amongst stakeholders that the opening event had been very significant in contributing to the success of the ECoC. The event was not without its risks, given its innovative nature and the fact that, like all ECoC opening events, it took place in mid-winter, when the weather poses more risks. However, certain elements of the opening event set the tone for the rest of the cultural programme, most notably the involvement of 5,000 local citizens in the light procession and the innovative use of the harbour area.

## 3 Pafos

### 3.1 Background

#### 3.1.1 City, region and history

Pafos in Western Cyprus dates back to the Neolithic Period. The city and the country as a whole are at the crossroads of the Eastern Mediterranean making it a multicultural melting pot. Its geographical proximity to Lebanon, Turkey, Syria, Egypt, Palestine and Israel, as well as continental Europe characterises its culture. As a consequence, Pafos aspired to become the first European Capital of Culture that linked East and West.

The mythological past of the city that gave birth to Aphrodite, the Goddess of love and Beauty, makes Pafos a mystical destination with many related relics and monuments. As this chapter will show, its historical past was a key re-emerging topic of the ECoC. Today, 35,000 people reside in Pafos (Statistical Service of Cyprus) and the city is a fast-developing tourist centre, which significantly contributes to the city's economy and general population.

With a population of only 35,000, Pafos is one of the smallest ECoC hosts with its size being a significant factor affecting how the ECoC was funded, delivered and benefitted the city. Another defining feature of Pafos is the number of tourists - with 3.9 million tourists visiting in and around the city in 2017. Half of those tourists were from the UK and a third from Russia<sup>44</sup>. Also, of significance is the number of ex-patriate residents from the UK living in the city. Although the exact number in the city is not known (as they do not have to officially register with the British High Commissioner), estimates range from 10-25% of the total population. This means that the 'local' audience of the ECoC also included non-Cypriot residents.

Another interesting and, in many ways, unique aspect of Pafos is its relative segregation at a number of different levels. The Turks invaded Cyprus in 1974. In the present day, sovereignty over the entire island belongs to the Republic of Cyprus. The area controlled by the Republic comprises about 59% of the island, mostly in the south and west; while the north is administered by the self-declared Turkish Republic of Northern Cyprus, covering about 36% of the island. As a result of its history, Cyprus is composed by Greek Cypriots, Turkish Cypriots, Armenians and Maronites while the two official languages are Greek and Turkish. This division can be felt in Pafos, in the old town and specifically the former Turkish Cypriot quarter of Mouttalos and its ongoing deterioration, with many buildings remaining empty since its inhabitants were forced to move to the north side of the island. This cultural mix and sometimes past cultural tension were part of the ECoC bid and eventual programme as explained later.

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<sup>44</sup> <http://cyprus-mail.com/2017/12/10/paphos-tourism-figures-last-year/>

The city is also divided into two parts geographically with Ktima, the main residential district, and Kato Pafos, considered the touristic area containing most hotels and restaurants by the sea. These two distinct parts (the historic centre and the seafront) also show a divide between local residents and tourists who, although they generally integrate well, do not necessarily come together through issues such as sport and culture. Bridging the divide and developing coexistence was also part of the bid and eventual programme.

### **3.1.2 Cultural sector**

Linked to the city's size, the cultural sector in Pafos is relatively small and is generally less developed than in most ECoC hosting cities. The city (particularly prior to the ECoC year) also misses key cultural buildings of any size - such as a major theatre, ballet or concert hall. Instead, the cultural sector in Pafos often relates to the city's past. The city's architecture is often seen as its main cultural 'offer' including the Tomb of the Kings, Mosaics, Castle and numerous Churches. In addition to this, the city hosts different cultural events throughout the year. For instance, during September, Pafos holds an annual Aphrodite Festival in the open air at the harbour. Another annual event is Open Studios Cyprus, which takes place during the weekends of October with the endorsement of the Cyprus Department of Education & Culture, Cultural Services, the Cyprus Tourist Organization and UNWTO. For this annual event, selected artists open their studio doors to the general public, providing an informal environment to view and discuss their work. Pafos Municipality owns a popular exhibition and conference space called Palia Ilektriki which is an old converted electricity building that hosts conferences and exhibitions. There are also a number of privately-owned galleries and exhibition spaces within the city which are all comparatively small scale.

The size of the city also means that the number of cultural stakeholders is rather small and to some extent under developed. The number of performers, artists, actors, and singers living in or near the city is relatively small and the extent to which they are experienced in playing to large and international audiences is also limited. It is also worth noting that many of the larger cultural players and most of the cultural offer in Cyprus is firmly focused in Limassol and Nicosia, with Pafos often being seen as the third cultural centre in the country, significantly behind the other two cities in terms of capacity, cultural content and cultural infrastructure.

## **3.2 Development of ECoC**

### **3.2.1 Application**

Since the bid campaign's inception in 2010, Pafos2017 (the body set up to run the ECoC) emphasised the importance of reviving the city's cultural vibrancy to regain the pride of being from Pafos and stressing its European heritage. In order to do so, the aim of the original ECoC bid in Pafos was to re-connect the Greek and Turkish Cypriot communities, re-connect the separate parts of the city, strengthen citizen's identification with the city and enter into a more frequent cultural exchange with Europe and other regions, hence the bid's motto "*Linking Continents-Bridging Cultures*". On that basis, it can be seen that the objectives of Pafos 2017 were relevant to the general and specific objectives of

the ECoC Actions, as set out in Decision 445/2014/EU, particularly the general objective of fostering the contribution of culture to the long-term development of the city.

### 3.2.2 Selection

Alongside Denmark, Cyprus was entitled to propose a European Capital of Culture for 2017. The Cypriot Ministry of Education and Culture took charge of the **selection process**. By the deadline of 31 October 2011, three cities, Limassol, Nicosia and Pafos, had submitted applications. For many, Pafos was often seen as the ‘obvious loser’ in that it was seen as being the most passionate and enthusiastic in their application process but lacked the right level of capacity and infrastructure to truly deliver a large enough ECoC.

At the **pre-selection meeting** in December 2011, it was decided that Nicosia and Pafos should be short-listed for the final selection phase. Limassol was eliminated because the original application was comparatively weaker (in terms of content and ambition).

Both short-listed cities subsequently responded to the call for completed applications by July 2012 and visits were arranged later that summer by a delegation of four members of the selection panel to further assess their applications.

At the **final selection meeting** in September 2012, the four delegates reported back to the rest of the panel on the findings of their visits, and both cities – each represented by a delegation of their Mayors and key cultural, educational and business stakeholders – presented their bids to the panel. Having evaluated the two proposals on the basis of 1) the ‘European Dimension’ and ‘City and Citizens’ criteria, 2) their overall capacity to ensure the event in terms of governance, budget and the support from local authorities and the business sector, and 3) the quality and accuracy of their applications, the panel noted the dedication of both cities in the preparation of their bids and the careful work undertaken to implement the recommendations formulated by the Panel in its report at the pre-selection phase. **The panel decided to select Pafos for the title of European Capital of Culture 2017**, due to the coherence of the whole concept as well as the quality of the artistic and cultural programme proposed.

Compared to Pafos, Nicosia’s bid was often seen by stakeholders as being more ambitious and generally ‘bigger’ in terms of its cultural programme, its goals and its budget. For instance, both bids dealt with the issue of co-existence (between north and south Cyprus) with Nicosia putting forward a variety of larger projects including the total redevelopment of an abandoned airport right on the buffer zone between the two areas (near the Green Line). In contrast, Pafos put forward smaller projects linked to bringing small groups of people from the Turkish and Cypriot sides together to work on cultural activities jointly. Both these projects had the same goals, but the scale, budgets and ambition were quite different. The budgets for both the bids were also very different – although the actual budget for Nicosia does not exist (only the planned budget) those involved in the Nicosia bid estimated it would have been 8-12 times larger than the actual budget for Pafos.

When Pafos was eventually awarded the ECoC title there was a certain amount of surprise among some stakeholders working at the national level. The Pafos bid was always seen as the underdog and in some people's eyes the competition between the two cities was similar to the 'David and Goliath' scenario. National stakeholders were often found to take one of two sides. The first side praised the decision of awarding Pafos the title as being brave and for choosing Pafos because the impact of the ECoC would likely to be greater recognising the city was coming from a low cultural base meaning the added-value of the ECoC was likely to be high. The other side felt that the decision was wrong and missed the opportunity for Cyprus to make the most of their ECoC year by putting on 'the biggest and best show possible' of the highest quality for the larger audiences possible in order to put 'Cypriot culture firmly on the map'.

In order to further improve the bid, the Panel provided a set of recommendations to the winning city, including:

- Maintain and further develop the scope, the content and the quality of the programme;
- Respect the artistic excellence of the project as the main core objective of programme development throughout all phases of the proposed programme development process;
- Improve the European dimension of the programme, placing the city's development in a broader European context by developing European co-operation and connections based on European themes;
- Increase the managerial capacity of the city to handle the ECoC;
- Revisit evaluation plans to include concrete objectives and milestones and ensure fall back options in the event of financial shortfalls.

Pafos was then officially designated as European Capital of Culture 2017 in Cyprus by the Council of the European Union on 17 May 2013.<sup>45</sup>

### **3.2.3 Development**

After Pafos was awarded the opportunity to be one of the European Capitals of Culture for 2017 in spring 2013, the country was severely hit by the economic recession, significantly challenging the development of the programme from its inception. During the informal post-designation meeting between the Pafos delegation and the Monitoring and Advisory Panel for the ECoC, the Panel celebrated the delegation's enthusiasm despite the economic conditions but expressed a concern about the lack of funding.

The Monitoring and Advisory Panel welcomed:

- The initiative of licensing the Pafos2017 logo to raise additional income;
- The set-up of the board of directors, despite the small presence of female board members;

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<sup>45</sup> Decision of the Council of 17 May 2013, OJ L 162 of 14 June 2013.

- The contacts initiated with other municipalities in Cyprus, in particular Limassol and Nicosia;
- The low-cost “pop-up” events to maintain the community engagement.

However, the Panel encouraged Pafos to:

- Cooperate with other ECoC from past years and with Aarhus 2017;
- Reinforce relationships with the Cypriot government and other institutions;
- Ensure the artistic independence of the Artistic Director, pending to be appointed;
- Ensure the recruitment of a Community Involvement and Development Officer.

At the first monitoring meeting, in Autumn 2014, Pafos2017 had addressed some of the recommendations raised by the Panel in prior meetings.

Firstly, the Panel had shown concern by the reduction of the total budget for Pafos2017 from €23 million to €8.5 million. Although Pafos2017 dealt with the budget constraints in imaginative ways there were still serious concerns that the budget had fallen by over 63%.

Secondly, regarding the coherence of the project with the bid-book presented for the selection process, Pafos2017 managed to secure 80% of the projects set out in the bid-book. The way in which the organisation addressed the funding limitations of the project was by reducing the scale of proposed events and projects instead of changing the idea behind them.

Thirdly, the Panel suggested again that Pafos should put more emphasis on the European dimension of the project. This was addressed by including more European projects to the bid-book, increasing collaborations with other ECoC such as Aarhus and Valetta 2018, developing cooperation based on European themes and establishing a temporary group of experts to select European topics.

Finally, the Panel had recommended increasing the visibility of the Pafos2017 logo to increase brand recognition and improve marketing. Pafos addressed this by including the logo in all published and digital media.

When the Panel visited Pafos in spring 2015, they were impressed with the nature of the infrastructure projects and urban interventions, praised Pafos2017 for the establishment of a governance structure, and were pleased to hear that the planning for the communications strategy was underway. However, at this stage, concerns with funding remained as the shareholders of Pafos2017 had still not agreed amounts as well as concerns with the consequent delays in the programme development.

During the second monitoring meeting in Spring 2016, the organisation of Pafos2017 was at the stage of implementation of its strategies, actions and programmes, and the relevant infrastructure projects were underway. The action plans for marketing, finance,

community involvement and evaluation had been finalised, the artistic programme confirmed and contracted, and the necessary staff secured.

The Artistic Programme had been finalised and contracted with new projects having been added to make the programme more coherent. The Community Involvement programme had also been finalised, structuring a plan to engage schools, cultural groups and minority groups, helping the volunteer programme that the panel had praised.

The communications strategy was underway and was focussed at the local, national and international levels. The international communications were developed in collaboration with the Cyprus Ministry of Commerce, Industry & Tourism and the Ministry of Foreign Affairs to promote Pafos2017 in different tourist markets and foreign embassies.

### 3.3 Cultural programme

#### 3.3.1 Overview

The central idea of the Pafos2017 Programme was based on the ancient tradition, when culture developed in open spaces. The 'Open Culture Factory' (a term featuring heavily in the bid) that formed an important part of the cultural programme promised to travel to all areas and communities in Pafos, to display the activities of the Pafos2017 programme and to create a common space of communication and cooperation for everyone. This central idea was not only about open spaces but also about openness in terms of tolerance, acceptance, encouragement and integration of different cultures, ideas and beliefs.

The aim of the ECoC in Pafos was expressed in its motto "Linking Continents – Bridging Cultures". The motto expressed the need for interconnection and bridging the separated inhabitants of Pafos including permanent residents, visitors and immigrants. It also highlighted how important it was to interconnect the scattered areas of the city and to turn the entire province of Pafos into a common space shared by all its citizens - literally and metaphorically. Finally, it stressed the need to bridge the differences between the Greek Cypriot and the Turkish Cypriot community through various extensive projects.

The artistic programme for Pafos2017 was organised around three main themes:

- **Myth and Religion:** Linked back to Pafos cultural heritage and historical background as the place of birth of civilisation and its evolution linked back to the European civilisation. Within this theme, different themes arise such as "Between Heaven and Earth", linking Pafos to its mythological past and "A Goddess- A Woman", putting Aphrodite in the centre and humanising the myth in her.
- **World Travellers:** Referred to the interconnections of people, intercultural dialogue, influences and interactivity that characterises Pafos and Cyprus as a link between East and West. The subthemes related to diversity, exchange and cooperation are "Savour of the World", a celebration to the culinary art, "Tales of the unknown"-emphasising the linkage between continents-, and "Sharing roots"

with a focus on exchange, cooperation and coexistence (diversity, exchange, cooperation and coexistence). The Summer highlight event was based on this thematic, Summer being the time of the year that brings most travellers to Pafos.

- **Stages of the future:** Spoke to the problems of the modern world, technology, dreams and hopes, originality and initiatives. This theme linked back to the common future of two communities in Cyprus: The Greeks and the Turkish and the need to foster an intercultural dialogue. The subthemes within Stages of the future were “Re/sponding to now”, “Re/launching the Khan”- linked to the reintegration of the historic site as a place for exchange and hospitality”-, and “Re-visiting Mouttalos” (see below) as a means to revive the Turkish Cypriot community.

The theme of coexistence and living together which featured heavily in the bid and the emerging cultural programme manifested itself through a series of different projects. Together they made up a combined attempt to stimulate tolerance and acceptance as well as a general shared understanding of other cultures and beliefs. Projects that stakeholders often mentioned as being key to this theme are set out below:

**Coming together:** This project consisted of a series of cultural routes through the neighbourhood of Mouttallos where buildings had laid abandoned since the Turkish invasion in 1974. The streets and open spaces in Mouttallos were used as temporary places for various cultural activities and site installations. The proposal for the project was developed by architectural students and academics of the University of Nicosia during 2014/15 and aimed to encourage more people to visit these abandoned areas and also understand more about the past and future issues which link to the causes of the abandonment. This meant the project had a social aspect as well as a cultural one particularly because the different installations encouraged local residents and visitors to have dialogue about both the installation and the setting (though questions and statements found along the route). The art installations encouraged people (who were often in their late 30s) to visits parts of the city they had never been to before despite living only a few minutes’ walk from these neighbourhoods.

**Trojan Women:** This project was aimed at overcoming of conflict and promoting co-existence and peace and entailed a theatrical production with actors from ‘divided’ cities (including Nicosia, Jerusalem and Mostar). Cypriots from both north and south Cyprus as well as Israel and Palestine, Croats and Moslems came together to perform in Pafos in 2017 and in Delphi in Greece in 2018 and will tour China in the Theatre Olympics in 2019.

**Common Ground:** This project created a ‘visual dialogue’ between Turkish Cypriot children and Greek Cypriot children through a series of art workshops. These workshops helped create two large public art works, one that is displayed permanently in Kyrenia (in the Northern part of the island) and one displayed in Pafos. The key theme of the project was the exchange between the two sets of children. These exchanges were particularly through short films which the children made for each other as well as through drawings and texts that passed from one group to the other and back again. Much of the artworks were made of the earth, stones and other natural materials

meaning the exchange of the art was symbolic (i.e. a part of Pafos was found in Kyrenia and a part of Kyrenia in Pafos). The project also involved an educational part telling the two sets of children about the other one's culture as well as wider discussion at the end of project with the parents to further extend the learning messages of the project.

**Peace2Peace project:** This project was again organised in Moutallos (see first example) and brought together women from both the Turkish and Greek communities who shared a passion for crocheting to contribute to specific projects. An example is a tree which was decorated in Pafos with the crochet products of the volunteers. The project brought together women who had sometimes never been across the border nor had spoken to anyone from the other side. Some of these women also brought their children and husbands to various events and have developed longer standing relationships because of the project. The project organisers also introduced a series of lighter touch discussion points that the women could talk about whilst they were working on their joint projects. This helped the general discussions to at least touch upon (in a non-abrasive way) some of the key issues related to co-existence.

It is worth highlighting that many of the projects with a theme of tolerance and acceptance were more focussed at individuals rather than at the community level. One of the early observations (and sometimes criticisms) of projects helping to promote coexistence in Pafos was in relation to them being relatively small scale where audience or beneficiary numbers were relatively modest. Although these projects may well have had an impact on individuals, the extent to which they changed the way groups or parts of the community felt about other communities was therefore questioned. The scale of impact on these sometimes deep-rooted issues partly goes back to the overall small budget of the ECoC, which is an issue highlighted later in this chapter.

The infrastructure programme for the ECoC (not part of the budget) was co-financed by the European Regional Development Fund (ERDF). It consisted of the refurbishment of the Kennedy Square, Municipal Square and the historical school complex, reconstruction of the Turkish Cypriot quarter Ibrahim Khan, Othellos Attikon cinema, renovation of the Markidon Theatre, refurbishing of St Paul Avenue.<sup>46</sup> Even though the infrastructure projects were not part of the Pafos2017 programme, their design and development were driven by a group of Pafos2017 volunteer architects during the bidding stage. This group, which included Pafos2017 Board Members, worked on the infrastructure projects since 2013 which included preparing the bids for various infrastructure developments. This meant that individuals linked to Pafos2017 had a catalytic role in driving forward key capital projects even though the programme did not directly fund them.

In total, the ECoC cultural programme in Pafos involved around 160 separate projects. The projects emerged from both a bidding phase which was focussed around an open call procedure. The Bidding phase running over 2011 and 2012 highlighted 31 original projects which appeared in the bid book that were developed by the artistic team and a group of artists mostly based in Pafos. The Open Call took place later in 2014 and was

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<sup>46</sup> [http://www.moi.gov.cy/MOI/eufunds2015.nsf/page30\\_en/page30\\_en?OpenDocument](http://www.moi.gov.cy/MOI/eufunds2015.nsf/page30_en/page30_en?OpenDocument)

addressed to national and international artists and cultural organisations. 61 projects were selected and 30 of them were implemented between 2014 and 2016. 12 have not been implemented due to delays and 19 were selected and implemented in 2017. The artistic team at Pafos2017 developed 129 new projects resulting from national and international networks, collaborations with national artistic teams and also projects from the community.

Following the Pafos2017 slogan of 'Open Air Factory', it was estimated by the Pafos2017 organisation that around 60-70% of the projects were delivered outside in the open air. A defining feature of the ECoC programme in Pafos was its use of the outside- from church squares, courtyards, beaches, streets, shopping centres and rooftops to name a few venues. This open-air focus had three key benefits according to the view of stakeholders:

- It often made access to the projects much more inclusive as the cultural projects took place 'in front' of local people and visitors rather than 'behind closed doors' in theatres, galleries and other venues. This meant local people sometimes came across certain projects during their daily outings and helped create an easy way in and out of cultural activities without the need for tickets or pre-planning.
- It helped spread the cultural activities linked to the ECoC around the city as projects took place across numerous sites and not in a relatively small set of traditional culture venues (e.g. theatres, concert halls etc) as can sometimes be the case.

The 168 projects were split relatively evenly across the calendar year rather than being focussed on the summer months. This was possible because of the year-round warm climate which Cyprus enjoys but also to help spread out visitors to the city across the whole year rather than just in the summer when visitor numbers are at their highest.

### **3.3.2 European dimension**

The cultural programme had a series of projects that showed the European dimension - both in terms of highlighting Cypriot culture to Europe and also in terms of bringing culture from other European countries to Cyprus. Examples of such projects are given below:

**The International Sculpture Symposium:** This symposium brought together sculptures from all over Europe (as well as China) to work together on a series of sculptures. These joint sculptures were related to the historical past of Pafos. As well as the production of the sculptures themselves, local people were encouraged to talk to the international artists whilst they were undertaking their work, so they could understand more about their style, their home country as well as the sculpture itself. Local school children were also invited to view the sculptures and talk to the international artists about their home country and the culture found within it. During the symposium the artists also learnt from each other in terms of techniques and sculpture methods but also to learn ('business') skills associated with marketing, material sourcing and communication.

**European Concert by the Berlin Philharmonic** The visit by the Berlin Philharmonic and concert on 1 May 2017 was another important element of the European dimension according to the programme literature. The orchestra played to a sold-out audience in Pafos and the performance was aired across a number of TV and social media outlets with a focus on Germany. Some of the pieces played during the performance had either a European ‘theme’ or had a link to ‘local’ Pafos themes such as love and the gods. This concert was combined with the foundation of an Orchestra of Young Cypriot Musicians which played the day before the main concert. Importantly, the scale and profile of this performance was significantly bigger than Pafos had seen before and the audiences who travelled to the city specifically to see the performance were again greater than ever before. One stakeholder stated, ‘it was the first time audiences drove past Nicosia and Limassol to Pafos to experience culture’.

**European Music Forum:** Pafos hosted the European Music Forum during the ECoC year and this event was the first time that the European Music Council and the International Association of Music Information Centres had held their annual conferences together. More than a hundred music genres from across Europe attended and a key theme was around how music relates to fundamental human rights. The Pafos2017 team made a concerted effort to ensure as many local artistic and performers attended the event as possible to help develop peer-to-peer learning and for European good practice to filter down to local stakeholders over the 3-day event. Local performers also appeared prominently on the artistic programme which again ensured that the European audience were entertained by Cypriot culture.

There were also collaborations with Aarhus2017. Both cities focussed on common projects, capacity building and networking and in 2016 the Aarhus artistic team and key project partners stayed in Pafos for a week resulting in an array of different joint working. These included training workshops provided by operators from Aarhus for local cultural operators in Pafos, a visit by Animation Workshop (a centre of expertise in animation, based in the Central Denmark Region) to work with children, an exchange of correspondence between three writers from Pafos and three Danish writers (“Letters to the Other”) and the “White Tribe in Pafos” project featuring performances in Pafos by Carte Blanche, the innovative sensory theatre based in the Central Denmark Region (see section 2.3.2 above). A childrens school choir in Pafos performed with the famous Aarhus Jazz Orchestra during the official opening ceremony. The Red Hour project, a dance project involving Cypriot and Danish artistis has also performed in both countries. Finally, the opening and closing ceremonies of the two cities also reflected similar themes and compositions inspired by myths and history of Pafos and also on similar issues such as the refugee crisis.

**Evidence from the local evaluation<sup>47</sup> shows that the ECoC has helped audiences learn more about Cypriot culture and also become more familiar with other cultures and traditions.** 43.7% of respondents who attended ECoC activities said that

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<sup>47</sup> The local evaluation of the ECoC undertook a survey of 1,588 people. 1,363 of these participated in Pafos2017 activities (the experimental group) and 225 of respondents had not participated in any Pafos2017 activates (the control group).

they felt a common European identity compared to 24.1% of the control group (i.e. those who did not attend ECoC activities). Further evidence from the same survey also shows that ECoC activities stimulated a greater interest in interacting with people from other European cultures as a consequence of attending ECoC cultural events. Those respondents attending cultural ECoC events were twice as likely to want to interact with other European cultures compared to the control group.

The open public consultation also gives further and very positive insight on people's opinions around the European Dimension. 52% of respondents stated that they felt the ECoC had either had a very high or high impact on promoting European cultures compared to 20% for Aarhus. In addition, 59% of respondents felt that the ECoC had helped promote local cultures from the host city compared to 37% in Aarhus. Finally, the open public consultation also found that 52% of respondents felt the ECoC in Pafos had helped people to become more aware of other European cultures outside of their country (compared to just 19% for Aarhus).

It is worth highlighting that Pafos2017 was generally felt to have been successful in encouraging European visitors already in the city to be part of the ECoC. This is evidenced by the fact that around 40% of audiences of ECoC projects were from outside of Cyprus (although not a direct comparison, figures from San Sabastian and Pilsen ECoC were around 5%). Over 3 million visitors come to Pafos and its surrounding area each year and the ECoC specifically tried to show them Cypriot culture and also encourage them to take part in the cultural programme.

According to the Pafos2017 team, the ECoC went out of its way to advertise its programme at the airport, in 'traditional' tourist locations (e.g. near the beach) as well as in hotels where European visitors were staying. Key projects that were promoted to this 'ready-made' European visitor market were often Cypriot in nature with a high degree of 'local' feel which the Pafos2017 team purposely tried to do (as opposed to promoting culture which could be 'found anywhere').

Examples and evidence to back up the opinions of the Pafos2017 were pieces done by local sculptures and artists being shown in the large tourist hotels which visitors could enjoy during their stay (each piece explained who the local artist was and gave a background explanation to the Cypriot focus of the art). Instead of these pieces being shown in galleries for instance, there was a specific effort made to ensure European visitors already in the city were directly connecting with this local art. Local performers also played in these hotels during the evening entertainment. Although these hotels normally had regular entertainment outside of the ECoC year there was again a specific focus on local songs, instruments and dance to ensure Cypriot culture was promoted as much as possible to European visitors staying in these hotels.

The focus of the ECoC programme on local culture was generally praised nearly all of the stakeholders interviewed as part of the European evaluation and the make-up of the projects did tend to have a clear remit of promoting, celebrating and showcasing Cypriot and Paphian culture. A mapping exercise done as part of the local evaluation showed that around 80% of the cultural programme had a theme or genre related to

Cypriot culture. Even relatively simple projects such as the Common Ground project explained earlier which involved two groups of children working on art projects together had a wider local message around encouraging school children to consider the differences and similarities between them and other children elsewhere in Cyprus. As one stakeholder highlighted “we didn’t want to just put on a general cultural programme: Pafos already has a variety of shops and bars that could be found anywhere in Europe. We wanted our cultural programme to be about Pafos and Cyprus, to show Europe we have a side to us other than the sun and the beach”.

An aspect of the European Dimension covered in the bid but that was less obvious to the European evaluators in the actual delivery of the cultural programme was around bringing eastern and western Europe together. The bid-book mentioned a number of times about the unique geographical position of Cyprus and Pafos between eastern and western Europe and the city’s proximity to places such as the Lebanon, Turkey, Syria, Egypt, Palestine and Israel.<sup>48</sup> In reality, the cultural programme that was delivered had less emphasis on this aspect - although there were a few examples of where individual artists came from places such as Turkey, the European evaluators found less of a reoccurring theme apparent in the actual overall programme.

Regarding links to other EU programmes and initiatives, the ERDF co-financed the infrastructure developments in Pafos, which complemented the ECoC and its cultural programme (as described in section 3.3.1 above). These proved essential as they included the restoration of key venues, such as the Markideio Municipal Theatre and the Attikon Cinema. Aside from that, there were few direct links with other EU programmes and initiatives.

According to the Pafos2017 team, 29% of all projects were international productions and a further 11% were collaborations between Cypriot and international artists. Some of these projects took place because of support of embassies and other international agencies. For example, the German Embassy and the Cyprus Tourism organisation contributed to the European Concert of the Berlin Philharmonic, the EU-Japan Fest funded a number of projects including a large-scale installation in the Pafos caves (Chiharu Shiota). Other international collaboration examples including Cassandre from the Comedie de Geneve with the famous actor Fanny Ardant being supported by the French Institute and the British Council supporting the official hand-over ceremony concertproject with the choir called Philharmonia Voices.

The final aspect of the European dimension highlighted by all of the projects interviewed as part of the European evaluation was linked to the small budget that the programme and its corresponding projects had. Working with international artists, planning exchange programmes and putting on shows involving European performers all costs more money than working with local artists from in and around Pafos. This meant that the extent to which European cultural stakeholders could come over to Pafos was more limited than in other ECoC and when the budgets of projects were cut after the bid stage

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<sup>48</sup> [https://issuu.com/pafos2017/docs/pafos2017\\_bidbook](https://issuu.com/pafos2017/docs/pafos2017_bidbook)

one of the first aspects to be lost in order to save money was the use of performers from other European countries.

### 3.3.3 City and citizens dimension

**Most cultural activities of Pafos2017 took place in the open air across the whole city. This was a strong contributing factor in mobilising all citizens – both local residents and the international expat community – to both re-discover the cultural heritage of their city; and connect them with the communities living in these different spaces.**

The lack of cultural infrastructure in Pafos in terms of theatres, museums and galleries forced the city to look for alternative ways to organise and host the ECoC.<sup>49</sup> The favourable climate of Cyprus<sup>50</sup> allowed the city to organise most activities and events outside, hence placing the city of Pafos and its cultural heritage at the heart of the programme as an 'Open Air Factory' of and for culture. According to the Cultural Programme of Events documentation, around 70% of projects were delivered outside.<sup>51</sup>

To accommodate for this, the Municipality invested heavily (around 14 million euros<sup>52</sup>) in re-developing key areas of the old city centre (evidenced by the existence of new projects such as the Moutallos or Kennedy Square, the wider city (e.g. the local beach and harbour) as well as the wider region around Pafos (e.g. Akamas area).<sup>53</sup>

These significant changes made to their city in the years leading up to the ECoC helped citizens of Pafos embrace the ECoC project from the start. This is reflected in the responses to the survey of local residents from the local evaluation, which shows that the respondents' perceptions on the value and contribution of the ECoC to the city of Pafos was high from the outset, and increased as the ECoC year progressed. This survey showed that 59.5% of respondents who attended ECoC events felt that the added value of the ECoC to the city was very positive and 32.7% thought it was positive. The same survey showed that even those local residents who did not attend ECoC events also thought the ECoC had high levels of added value with a total of 84% of responses saying the effects were either very positive or positive.

A first important dimension of putting the citizens at the heart of the cultural programme was to encourage **the re-discovery of the cultural and historical background of key spaces** by the local residents of Pafos.

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<sup>49</sup> For example, there are only a small dozen museums and art galleries in Pafos and two theatres (the Attikon and Markideio theatres). See: <https://www.paphos.com/v/culture/>

<sup>50</sup> Cyprus has an average daily maximum temperature ranging between around 15 degrees Celsius in the months of January-March and around 30 degrees in the months of May-October, with barely any rainfall between April and October. See <https://www.metoffice.gov.uk/holiday-weather/europe/cyprus>

<sup>51</sup> Pafos2017 (2017). *Pafos2017 European Capital of Culture. Open Air Factory. 2017 Programme of Events*. Pafos: 1 November 2017. Available at: <http://www.pafos2017.eu/wp-content/uploads/2017/01/Pafos2017-Programme-English.pdf>

<sup>52</sup> Interim Evaluation of Pafos2017 (Pafos2017) March 2018

<sup>53</sup> Pafos2017 (2017). *Pafos2017 European Capital of Culture. Open Air Factory. 2017 Programme of Events*. Pafos: 1 November 2017, p. 152-156. Available at: <http://www.pafos2017.eu/wp-content/uploads/2017/01/Pafos2017-Programme-English.pdf>

Through the 'Myth and Religion' theme, for example, the programme tried to reconnect the citizens of Pafos with its rich mythological and religious history as the basis of European civilisation, by organising events in locations such as Aphrodite's Rock, the Sacred Gardens and the Geroskipou area. Although these areas of the city were sometimes visited by local people, they had become a focal point for tourists rather than local citizens. Through the above ECoC projects, local people were again encouraged to visit these areas of the city and rediscover a connection with their city's past. This is evidenced by the fact that 50% of the people taking part in ECoC projects and therefore attending events such as those mentioned above were from the city and a further 21% were from the suburbs of the city meaning the main 'beneficiaries' of ECoC activities were local citizens.

A second dimension was for these spaces to act as meeting points to **connect the different communities living in these different spaces**.

Under the sub-theme 'Tales of the Unknown' the SeeFest project, which involved film screenings all throughout August 2017 of well-known films from all over the world at Pafos Beach, serves as an illustrative example of how the beach area was consciously used to bring the local citizens in contact with the expat community who are usually staying in this area.

Vice-versa, several projects under the 'Stages of the Future' theme explored how culture could be used to revive the old city centre to counter-balance 'beach tourism' (see international profile section below). Stakeholders emphasised the importance of both the cultural and infrastructure projects organised in the Mouttalos quarter and the Ibrahim's Kahn of the old town to reconnect the Greek and Turkish Cypriot communities and strengthen citizens' identification with the city. Evidence from the survey of attendees of ECoC events shows that they were more interested in learning about other cultures as a consequence of ECoC activity. 43.7% of those who attended ECoC activities stated that they wanted to interact more with other cultures compared to only 24% of those who did not attend ECoC activities.

**Pafos' small size and the absence of a well-developed cultural sector inspired all citizens, both local residents and the international expat community, to actively engage with the programme.** When Pafos won the ECoC title, it came as a surprise to most citizens, especially given the small size of the city and its underdeveloped cultural sector and audience compared with Limassol and Nicosia as the other two candidate cities for the title. However, it is precisely these two characteristic features of the city, in addition to the aforementioned Municipal infrastructure developments in the years leading up to the ECoC year, which inspired **great ownership for the ECoC among the citizens of Pafos**. All stakeholders interviewed as part of the evaluation underlined they were proud and felt responsible for getting involved in the cultural programme, to make sure 'their' ECoC would be a success. This is evidenced by the high levels of participation in the cultural events by local residents. First of all, the majority of the audience was Cypriot (59%), many of which were from Pafos. Secondly, a large part of the international audience was living in Pafos as a permanent resident (in particular the audience members with Greek or British nationality).

**The volunteer programme was another key factor in mobilising the citizens to actively engage with the programme, and a key component of the Pafos2017 delivery structure.** The Volunteers Coordinator of Pafos2017, evidence from the registration onto the volunteer programme shows that **more than 350 local and international volunteers were mobilised** for the practical implementation of ECoC activities. Through dedicated open calls for individuals and local sports and cultural associations<sup>54</sup> during and in the years leading up to the 2017 ECoC year, the city was able to unite the citizens of Pafos *“under one goal: To make this year, a year to remember!”*.<sup>55</sup>

The success of the volunteer programme lies in the type of involvement requested from the volunteers. Compared with other ECoC, the **involvement of the volunteers went a lot ‘deeper’** for the delivery of the ECoC activities.

Evidence from the content of the Pafos2017 Volunteer Programme Induction Pack and monitoring information collected by the Pafos2017 Volunteer Coordinator shows that instead of being limited to more logistical tasks such as distributing flyers or crowd management (which are more typical tasks of volunteers in other ECoC), the volunteers were, for example, asked to assist with the organisation, set-up and running of events (Production Team), to manage, design and distribute promotional material (Communication and Marketing Team), or to assist in classifying and archiving data collected as part of the local evaluation (Administration and Cultural Barometer Team).<sup>56</sup> A group of volunteer researchers also provided suggestions and inspiration for the infrastructure works funded by the Municipality.<sup>57</sup> The stakeholders interviewed as part of this evaluation also confirmed that many volunteers were actively involved in the design of cultural activities, for example, through taking part in project meetings and preparing a range of implementation and action plans for specific projects.

Finally, to further encourage volunteers to get involved, evidence from the volunteer programme shows that the Team Organisers provided specific training to the volunteers (e.g. training on theatre techniques and musical productions in the Production Team). Every volunteer also received an **official Pafos2017 Participation Certificate as well as a personal Pafos2017 Volunteer Logbook**, to officially record the work they offered to the organisation, as well as the skills developed in doing so.

**There was, however, no formal mechanism through which local citizens could influence the cultural programme.** Evidence from the budget and also the bid-book shows that there was no specific project or activity which directly reached out to local citizens to consult on their thoughts. As opposed to other ECoC, Pafos did not have any citizens' panels or community fund (giving citizens the opportunity to allocate funding

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<sup>54</sup> E.g. Open Call to individuals (and Sports Clubs and Social Groups of Pafos): <http://www.pafos2017.eu/en/become-volunteer-pafos2017-info-kiosks/>

<sup>55</sup> Interview with Stelios Papageorgiou by Lantis Bros, Lead Sponsor of the Pafos2017 volunteer programme: <https://cy.coca-colahellenic.com/en/our-stories/pafos2017/>

<sup>56</sup> See <http://www.pafos2017.eu/en/volunteer-programme/>

<sup>57</sup> Pafos2017 (2017). *Pafos2017 European Capital of Culture. Open Air Factory. 2017 Programme of Events*. Pafos: 1 November 2017, p. 152. Available at: <http://www.pafos2017.eu/wp-content/uploads/2017/01/Pafos2017-Programme-English.pdf>

to cultural projects which they think are worth supporting). The funding structure of Pafos2017 (see below) shows that only 1% of the total budget or €51,389 was spent on community involvement and outreach activities. The Pafos2017 Office also had only one dedicated Volunteers Coordinator and two Community Involvement Officers.

During the last monitoring visit at bid stage the intention was that "Pafos 2017 will be declared the national official school objective for the 2016-2017 school year" to ensure the ECoC became more embedded in young communities. In total five teachers were allocated to the Pafos2017 team between 2015 and 2017 from the Ministry of Education and Culture. These teachers visited schools to help share and promote the priorities and work of the Pafos ECoC across Cypriot schools. The work of the ECoC officially became a key priority of primary and secondary schools which resulted in hundreds of small projects where children took part in various cultural activities within their classroom and beyond<sup>58</sup>.

Instead, as described above, the input of local people into the programme grew more 'organically' as a result of the small size of the budget, capacity issues within Pafos2017 and hence their increased degree of responsibility in the project implementation. During the bidding stage, there were a small number of focus groups with local people to allow them to air their thoughts on the bid, but as the programme became more developed there was no route through which local residents could influence, comment or steer the content of the cultural programme.

### 3.4 Governance and funding

In terms of governance and funding, the programme was implemented with a very small budget and administrative secretariat compared to other ECoC. A significant weakness of the ECoC was the severe drop in funding from the bid to the implementation stage from €23m to just €8.5m. Coupled with the effects of the financial crisis and difficulties in hiring the necessary people for a stable governance structure,<sup>59</sup> this led to capacity issues at various levels. The Board of Directors, the Pafos2017 team and the project coordinators all had to work under extremely difficult conditions with little in the way of spare capacity. Nevertheless, with the help of an important body of volunteers all actors were able to find creative solutions to the lack of financial, organisational and administrative capacity which characterised the implementation of the cultural programme. As one stakeholder described it: *"when budget goes down, creativity goes up"*.

#### 3.4.1 Governance

The Municipality of Pafos set up Pafos2017 (known formally as Pafos2017 ECoC Organisation) soon after the city was awarded ECoC status. Pafos2017 is a private non-profit organisation and was responsible for the overall control of the ECoC, its budget

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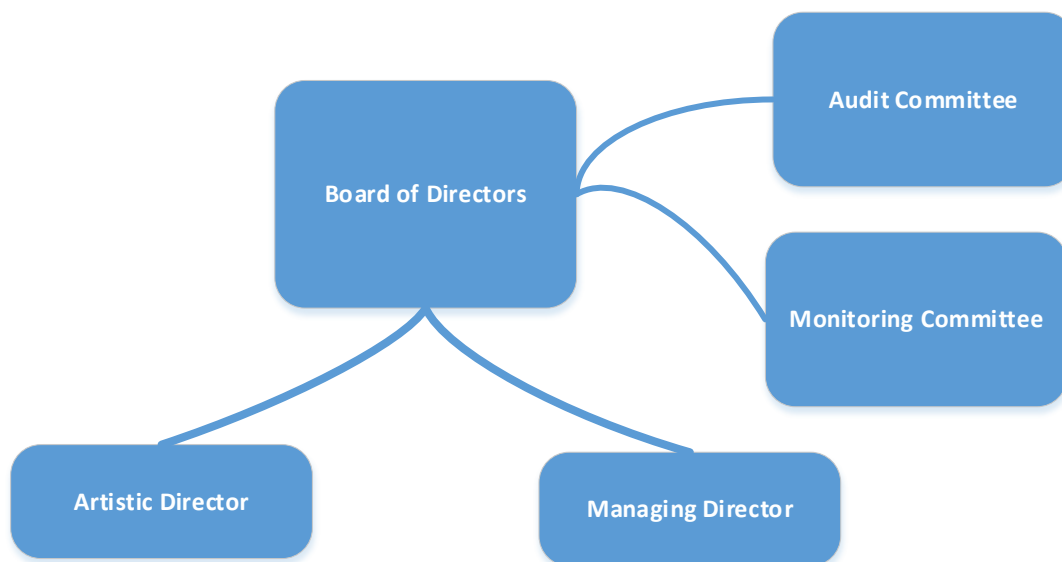
<sup>58</sup> [http://www.moec.gov.cy/stochoi/2016\\_2017\\_scholiki\\_chronia.html](http://www.moec.gov.cy/stochoi/2016_2017_scholiki_chronia.html)

<sup>59</sup> For example, the appointment of the Chairman of Pafos2017, which started in September 2012 and did not finish until March 2013 while the recruitment process of the Community Involvement and Development Officer (CIDO) took much longer than expected (starting in December 2014 and not finishing until October 2015).

and the delivery of some of the key projects. A Board of Directors were appointed who took charge of key decision around resourcing, priorities and key projects (with an 80% majority decision) and none of these directors had a direct political role. The Board also had the overall responsibility to ‘make sure the company is working towards its strategic goals, in an effective way, both within the allocated budget and transparency’<sup>60</sup>. **The Chairman was identified as a key player in successfully managing the difficult financial and political climate in which the Pafos2017 Foundation had to operate.** Immediately after Pafos was awarded the title in September 2012, there were **significant delays of around six months in setting up the Pafos2017 Board of Directors** (BoD). Stakeholders explained that the main reason for this were disagreements between the two leading political parties within the Municipality on who should become Chairman of the BoD. It took until March 2013 for the Municipality to agree on appointing Mr Christos Patsalides as the Chairman of the association.

The diagram below provides an overall of the main aspects of the governance structure.

**Figure 3.1: Governance structure**



The Audit Committee was responsible for the company’s operations around the transparency of financial and legal issues and information. The Committee was made up of independent auditors from the official body of certified public accountants in Cyprus as well as local stakeholders who have a career in legal or financial management. The Monitoring Committee was responsible for the ongoing assessment and evaluation of Pafos2017. They met irregularly to assess issues such as impact and spend.

The Managing Director was responsible for organising, coordinating and monitoring the overall implementation of the ECoC. Their responsibilities therefore included administration, communication and financial management of all activities linked to the programme. The Artistic Director was responsible for conceiving, designing, developing

<sup>60</sup> Open Air Factory: questions and answers (Pafos2017).

and implementing the cultural programme. They therefore helped realise the original bid book and helped implement the ECoC's vision and concept.

The **lack of direct influence from the Municipality in the delivery of Pafos2017** was actually often praised by many stakeholders interviewed as part of this evaluation. They believed that, in line with the ECoC's motto "Linking Continents – Bridging Cultures", the true strength of ECoC lies in the fact that it can independently function across and unite political differences. Some stakeholders, however, felt that the lack of cooperation between the Municipality and Pafos2017 in the years leading up to the ECoC year and in 2017 had an impact on building the political commitment needed for adequate legacy planning.

The Municipality did lead on two important areas of the Pafos ECoC. The first was the application process, which has already been described in greater detail above, and ran from 2011 until September 2012. The second area was the appointment of the Board of Directors of Pafos2017. After this the Municipality reduced its role.

Almost immediately after the Chairman was appointed, **the financial crisis hit Cyprus**. In addition to this, there was a misconception among the citizens of Pafos that winning the ECoC title would lead to a large amount of extra EU funds coming into the city to be spent on culture and other city improvements. This meant that many local residents and cultural stakeholders did not understand that the title was partly – and primarily – about inspiring voluntary engagement as well as commitment from local and national, public and private stakeholders to unleash and promote Pafos' cultural potential.

In this difficult financial and political operational climate, **the Chairman played a key role** in exerting influence on key stakeholders at local and national levels to provide the necessary budgetary solutions and financial inputs for the ECoC (these budgetary solutions are discussed in further detail in the section on funding below). Chairing the Board of Directors on a volunteer basis, he also convinced the other members of the board to do the same. One point of critique voiced by the artists and project coordinators interviewed as part of this evaluation, however, was that the majority of the BoD had little to no expertise in the field of culture. Indeed, with the exception of the educational and professional backgrounds in Architecture of Konstantinos Letymbiotis and Yiannis Koutsolambros,<sup>61</sup> an assessment of the Board Members experience from LinkedIn all had either a Law, Politics or Science background, were local business owners (e.g. Rogiros Anastasi<sup>62</sup>) or had been involved in politics at local or national level (e.g. Christos Patsalides, former Minister of Health and Internal Affairs in Cyprus).

**The Pafos2017 Secretariat was responsible for the day-to-day management and coordination of the implementation of the cultural programme. Their work was praised by all stakeholders in the evaluation** and evidence from the open

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<sup>61</sup> See [http://udsarchitects.com/web/monolit\\_member/konstantinos-letymbiotis/](http://udsarchitects.com/web/monolit_member/konstantinos-letymbiotis/) and <https://www.linkedin.com/in/yiannis-koutsolambros-ab67b2a/>

<sup>62</sup> See <https://www.linkedin.com/in/rogiros-anastasi-44a11480/>

public consultation shows that around 70% of respondents thought the ECoC in Pafos was organised and delivered very strongly or strongly. The Pafos2017 team only ever had a maximum of 17 staff members in 2017, which is significantly smaller than other ECoC secretariats, which often have between 30-50 staff. This lack of capacity meant that each team member was often required to – as one stakeholder put it – “*do the work of three people*”. All staff worked on a variety of tasks interchangeably, from artistic support and international relations to the promotion and even practical organisation and running of projects. For example, in preparation of the Berlin Philharmonic Orchestra’s performance in May, one ECoC Director spent several hours sticking numbers on the back of chairs, a task which in other ECoC would have been carried out either by volunteers or paid administrative staff. Despite the Secretariat’s hard work, which was unanimously praised by all stakeholders involved in the evaluation, the lack of capacity was often highlighted as problematic.

**As a result of capacity issues, the coordinators of individual ECoC projects and their local volunteers had a lot more responsibilities when it came to the implementation of their activities compared with other ECoC.** Instead of being able to focus primarily on the management, coordination and design of their projects, the project coordinators had to go down to the practical levels of promoting and technically implementing the activities. Vice-versa, as highlighted above, evidence from the volunteer programme shows that the volunteers were also given more responsibilities in terms of the design and content of the cultural activities, and not just limited to technical or organisational support tasks, such as handing out flyers or crowd management. Many of them were actively involved in the design and governance of projects, events and activities and also in helping to construct certain projects (e.g. some volunteers helped build sculptures directed by the artists).

### **3.4.2 Funding**

**The Pafos2017 budget was small.** The total expected budget was €8.5 million, which was significantly lower than the bid stage level of €23 million<sup>63</sup>. Despite their lack of involvement in terms of governance and practical implementation of the cultural programme, the Cypriot national government was the biggest financial contributor with around €4.5 million from the Ministry of Education and Culture, making up almost 60% of the total budget.<sup>64</sup>

With the exception of a few shifts in the timeline, the planned and actual income from the local and regional government were fully aligned, and amounted to roughly €1 million or 10% of the total budget.

**The national and local government provided important financial support to Pafos2017, but there was a lack of operational involvement in the**

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<sup>63</sup> Data derived from the original bid-book and the Final draft Accounts provided by Pafos2017 Foundation.

<sup>64</sup> Initially, €5 million worth of funding was set aside by the Ministry for the ECoC. It was agreed, however, that only the required amount for the implementation would be paid out to Pafos2017. To evaluate this need, Pafos2017 was required to submit audited accounts and budgets to the government twice a year. In light of positive financial management and additional private funding secured, it was concluded that around 10% or €500,000 less national funding would be needed for the implementation of the ECoC.

**implementation of the cultural programme.** The Ministry of Education and Culture as well as the Municipality of Pafos provided **important financial support to Pafos2017**. Their combined financial contribution amounts to over €5 million (or 62.14% of the total budget) over the period of 2013 until 2018 according to figures provided by the Pafos2017 Secretariat (see budget overview table below). However, it was the Pafos2017 Secretariat which was actually responsible for coordinating and supporting the different project coordinators in the implementation of their cultural activities.

The European Union's Melina Mercouri Prize (€1.5 million), private sector funding (coming mostly from sponsors secured in 2017) and an important sum of €300,000 collected through ticket sales, amounted to almost another €3 million or 30% of the budget.

**Table 3.1: Timetable of planned income**

| Timetable of planned and actual income (in €) |         |         |         |         |           |           |           |           |           |           |         |        |              |           |                   |         |
|-----------------------------------------------|---------|---------|---------|---------|-----------|-----------|-----------|-----------|-----------|-----------|---------|--------|--------------|-----------|-------------------|---------|
| Source of income                              | 2013    |         | 2014    |         | 2015      |           | 2017      |           | 2017      |           | 2018    |        | Total income |           | % of total income |         |
|                                               | Planned | Actual  | Planned | Actual  | Planned   | Actual    | Planned   | Actual    | Planned   | Actual    | Planned | Actual | Planned      | Actual    | Planned           | Actual  |
| National                                      | 150,000 | 150,000 | 500,000 | 500,000 | 1,350,000 | 1,350,000 | 2,000,000 | 2,000,000 | 1,000,000 | 422,466   | N/A     | 60,325 | 5,000,000    | 4,482,791 | 58.82 %           | 54.06 % |
| Pafos Municipality                            | 50,000  | 50,000  | -       | -       | 180,000   | 90,000    | 240,000   | 250,000   | 200,000   | 200,000   | N/A     | 80,000 | 670,000      | 670,000   | 7.88 %            | 8.08 %  |
| Geroskipou Municipality                       | -       | -       | 25,000  | 25,000  | 35,000    | 23,000    | 40,000    | 42,000    | 60,000    | 45,000    | N/A     | 25,000 | 160,000      | 160,000   | 1.88 %            | 1.93 %  |
| Peyia Municipality                            | -       | -       | -       | -       | 40,000    | -         | 30,000    | 40,000    | 40,000    | 40,000    | N/A     | 30,000 | 110,000      | 110,000   | 1.29 %            | 1.33 %  |
| Union Pafos Communities                       | 10,000  | -       | -       | 10,000  | 15,000    | -         | 15,000    | 30,000    | 10,000    | 10,000    | N/A     | -      | 50,000       | 50,000    | 0.59 %            | 0.60 %  |
| Pafos Chamber of Commerce & Industry          | 500     | 500     | 3,000   | 3,000   | 3,000     | -         | 3,500     | 3,000     | -         | 3,500     | N/A     | -      | 10,000       | 10,000    | 0.12 %            | 0.12 %  |
| EC                                            | -       | -       | -       | -       | -         | -         | -         | -         | 1,500,000 | 1,500,000 | N/A     | -      | 1,500,000    | 1,500,000 | 17.65 %           | 18.09 % |

| Timetable of planned and actual income (in €) |         |         |         |         |           |           |           |           |           |           |         |         |              |           |                   |         |
|-----------------------------------------------|---------|---------|---------|---------|-----------|-----------|-----------|-----------|-----------|-----------|---------|---------|--------------|-----------|-------------------|---------|
| Source of income                              | 2013    |         | 2014    |         | 2015      |           | 2017      |           | 2017      |           | 2018    |         | Total income |           | % of total income |         |
|                                               | Planned | Actual  | Planned | Actual  | Planned   | Actual    | Planned   | Actual    | Planned   | Actual    | Planned | Actual  | Planned      | Actual    | Planned           | Actual  |
| Private sector                                | -       | -       | -       | -       | 515,840   | 5,654     | 250,000   | 75,911    | 234,160   | 873,054   | N/A     | 51,464  | 1,000,000    | 1,006,083 | 11.76 %           | 12.13 % |
| Tickets & other                               | -       | -       | -       | -       | -         | 9,383     | -         | 17,718    | -         | 275,662   | N/A     | 206     | N/A          | 302,969   | N/A               | 3.65 %  |
| Total                                         | 210,500 | 200,500 | 528,000 | 538,000 | 2,138,840 | 1,478,037 | 2,578,500 | 3,958,629 | 2,925,160 | 1,869,682 | N/A     | 246,995 | 8,500,000    | 8,291,643 | 100 %             | 100 %   |

Source: Based on data provided by Pafos2017

**This fall in budget had a serious impact on the amount of cultural activity that could take place and the ability of Pafos2017 to put on the cultural programme set out in the bid-book.** The bid-book did not originally set out all of the planned activity of the ECoC in Pafos, which means that the exact decrease in the number of activities that were not eventually put on cannot be calculated. Despite some of the ‘positive’ nature of the benefits of the programme explained elsewhere in this report, the impact of the budget cut and therefore on the impact of the ECoC on Pafos overall cannot be underestimated.

**Despite an already extremely tight starting budget, Pafos2017 was able to save even more costs than initially anticipated.** Looking at actual expenditure, figures provided by the Pafos2017 Secretariat show that around €500,000 of the actual income was left over at the end of April 2018. The majority of the budget (i.e. almost three quarters) was spent on the cultural programme. This is followed by marketing and personnel costs, with 15% and 7% respectively. Operating expenditure, consulting and outsourcing fees, finally, amounted to just under 10%. The latter includes €129,000 of consultancy fees; €119,755 of fees on outsourcing (mainly for production services) and €12,080 for the local evaluation.

It should be noted that the budget does not include the cost of infrastructure projects, which were funded separately by the Municipality of Pafos.

**Table 3.2: Budget**

| Item                                          | Total proposed expenditure (€) |                  | % of total proposed expenditure |              |
|-----------------------------------------------|--------------------------------|------------------|---------------------------------|--------------|
|                                               | Planned                        | Actual           | Planned                         | Actual       |
| Programme development                         | 5,100,000                      | 5,311,291        | 60%                             | 69%          |
| Promotion and marketing                       | 1,190,000                      | 550,892          | 14%                             | 7%           |
| Wages, overheads, administration              | 1,785,000                      | 1,785,751        | 21%                             | 23%          |
| Community involvement and volunteer programme | 85,000                         | 51,389           | 1%                              | 1%           |
| Monitoring and evaluation                     | 297,500                        | 12,080           | 3.5%                            | 0.16%        |
| <b>Total</b>                                  | <b>8,500,000</b>               | <b>7,711,403</b> | <b>100.0 %</b>                  | <b>100 %</b> |

Source: Data provided by Pafos2017

**Pafos was forced to be innovative when it came to the delivery of its ECoC in order to deal with the smaller budget.** The financial crisis of 2013, however, made the task of securing supplementary services and funding from individuals and public / private institutions a lot more challenging. The main solutions to overcoming the small budget were:

- **Savings on the labour budget through the promotion of individual volunteering:** important savings were made through the employment of the Board of Directors working on a volunteer basis. It was estimated that the Board, if paid, would

have cost the ECoC an extra 100 thousand euros<sup>65</sup>. The idea behind this strategy was to inspire commitment with the local citizens to also volunteer in implementing the ECoC. As explained above, the initial misconception regarding the budget as well as the difficult financial climate in Cyprus made it very hard to convince people to invest time or money in culture. Nevertheless, the Pafos2017 Secretariat was very successful in motivating the citizens of Pafos to take up a high degree of responsibility (especially in comparison with other ECoC), as evidenced through the volunteer programme, which enabled it to make significant savings on the labour budget.

- **Bid-book revisions:** the projects included in the original bid-book were thoroughly revised in terms of their budget and scope. On average, up to 80% of the projects' budget was cut if the estimated budgets from the bid-book are compared with the actual ones indicated in the delivery plan. This was done in particular by scaling down the projects in terms of their sub-activities (for example, by reducing the number of performances or number of artists or by working with artists with a lesser 'international status'). The individualised support provided by the Artistic Director in this revision process was highlighted as crucial by all the project coordinators.
- **Licensing the Pafos2017 Trademark:** another key initiative was the registration of the brand of Pafos2017 as an official Trademark, followed by a call for proposals to attract businesses to use the logo and its specific IP rights under the terms of a License Agreement. In return for a licensing fee of 25% offered to the organisation of Pafos2017 for each category of products, businesses were allowed to use the official Pafos2017 logo for designing, producing and distributing their products and services. In addition to providing an important additional source of income for Pafos2017, this strategy helped promote the ECoC as its logo was used across a range of locations.<sup>66</sup> The income collected from the License Agreement was counted as part of the budgets recorded for the programme.
- **Additional private funding:** finally, an important additional sum of €1 million of private funding was secured. For example, Pafos2017 managed to convince several local hotels to offer free accommodation to visiting artists and other ECoC visitors. As a result, approximately 80% or more than 3,000 nights of accommodation were provided for free.<sup>67</sup> Stakeholders highlighted that convincing private investors to invest in the ECoC project in the preparatory years of the ECoC was extremely challenging, given the impact of the financial crisis. This is why most private funding was only secured from 2017 onwards. The private sector income was calculated as part of the budgets put forward by the programme.

### 3.4.3 Marketing and Communication

**Marketing and communication for the Pafos ECoC was generally focussed on local and national activities rather than having an international slant.** Although some of

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<sup>65</sup> Pafos2017 estimation based on average wage of Directors in non ECoC Board duties.

<sup>66</sup> See <http://www.pafos2017.eu/en/call-for-proposals-pafos2017-merchandise-programme/>

<sup>67</sup> Pafos2017 offered hotels the opportunity to become official sponsors of the ECoC and to make use of the Pafos2017 logo for their individual promotional activities on the condition that they offered a certain number of free nights of accommodation. To become an official sponsor of the ECoC, a minimum of 40 free nights had to be offered. To become a 'lead sponsor', more than 70 nights had to be offered.

the projects had an international dimension (see European dimension section) the Pafos2017 Foundation tended to write press releases and undertake communication and promotional campaigns for local audiences. The main reason for this was twofold.

First, there was only one full time member of staff who had a remit on communication. Not only was she generally responsible for implementing communication work for the Foundation, they also took care of press releases, Public Relation events, graphic design, web development and marketing to tourists.

Second, the focus on local marketing and communication was linked to the general focus of Pafos2017 on encouraging local people and tourists already in the city to visit ECoC activities rather than trying to attract additional tourists to visit Cyprus from abroad.

As a consequence of the above, the marketing and communication activity of Pafos2017 was generally low key. There was no data or monitoring information provided about how many press releases were produced or how much budget was allocated to this activity. There was a general effort on updating and promoting the website and also in producing press releases where possible. Other activity related to producing regular 'what's on' guides so that local people understood what cultural events and performances were happening. Because around 70% of activities took place in the open air throughout the city the promotional campaigns also relied on people 'coming across' ECoC projects during their daily routine.

There was a contract in place with the state Radio and TV to ensure ongoing coverage of of the ECoC. There was also a protocol signed with KYPE (Cyprus News agency) to promote all news and press releases in Cyprus and abroad.

Although the findings around marketing and communication were limited, the public consultation results did show a more positive slant. 48% of respondents stated that the marketing and information sharing was either very strong or strong. One key strength of this aspect of Pafos2017 was the high number of banners found around the city promoting the ECoC year (with a link to the website for more information and sometimes mention of larger cultural events). These banners were found at Pafos airport, at major bus stops and other transport hubs across the city and also at key ECoC venues such as the city square and the ECoC Foundation offices. These were seen as being a relatively cost-effective way of highlighting that Pafos was an ECoC city and acted as a constant reminder throughout the year that the city had the title.

The communication activities and materials of Pafos 2017 gave prominence to the title "European Capital of Culture". The EU logo featured prominently on key publications, most notably the monthly programme guides, although not on the Pafos 2017 website. The "Chairman's address" on the website referred to the history of the ECoC without explicitly referring to it as an EU initiative. However, the EU nature of the ECoC was emphasised by

the official handing over of the title to Valletta and Leeuwarden, the two European Capitals of Culture in 2018.<sup>68</sup>

#### 3.4.4 Local Research

Pafos2017 commissioned the Neapolis University Pafos to conduct the local evaluation of the ECoC<sup>69</sup>. The evaluation examined six areas of the programme: Cultural Vibrancy and Participation, Cultural Access and Participation, Identity-Image-Place, European Dimension, Economic Impact, and The Philosophy and Management of the Process. Because the overall budget for the ECoC was relatively small the evaluation commissioned by Pafos2017 was also relatively small and focussed on a range of qualitative interviews with local and national stakeholders. As stated earlier in this report, the local evaluation did undertake a survey of 1,588 people, 1,363 of which belonged to the experimental group (i.e. those who had attended ECoC activities) and 225 were from the control group (i.e. local people who had not attended ECoC activities). In addition to this, a further 118 people were interviewed at the main airports of southern Cyprus. These interviews asked respondents about their awareness of the ECoC (prior to their arriving but also at the end of their holiday) and the extent to which their visit to Cyprus was influenced by Pafos being awarded the ECoC for 2017. The results of this research have also fed into this European evaluation.

### 3.5 Results

#### 3.5.1 Cultural impacts

**The main impacts of the ECoC in Pafos linked to culture were much more around improving the skills of cultural players than improving the cultural infrastructure of the city in terms of new venues, buildings and equipment (see point 3.5.3 in this respect).** The smaller budget of the ECoC did not allow for any large-scale cultural improvements in the physical sense. However the city did see improvements to some cultural buildings in 2016 and 2017 because of the ECoC in the form of the renovation of the Othellos Attikon cinema and also work on the Markidon Theatre. These activities were not officially part of the ECoC programme or the ECoC budget and would have taken place regardless of whether Pafos was successful with its ECoC bid or not. However, the managers of these new venues who were interviewed as part of the European evaluation stated that around 75% of the activities taking place in these venues were ECoC related during 2017 meaning the venues played an important part in the ECoC year. In addition, the ECoC also helped ensure that these new cultural venues were 'busy' and full during their first year helping to ensure they got off to a positive start.

In addition to these physical improvements to cultural facilities, the city did experience a number of refurbishments of mainly civic areas including the Kennedy Square, the

<sup>68</sup> <http://www.pafos2017.eu/en/pafos-officially-passed-baton-european-capital-culture-valletta-leeuwarden/>

<sup>69</sup> Tsagkaridis K. (2018). Anafora Apotelesmaton tis Dietous Ereunas tou Politistikou Barometrou (2016-2017) gia tis Epiptoseis tis Politistikis Proteuousas stin Pafo: Epidraseis stin Politistiki, Koinoniki kai Oikonomiki Anaptyksi [Report of the findings of the two-year research of the Cultural Barometer (2016-2017) regarding the effects of the ECoC on Pafos' cultural and socioeconomic development]. Retrieved from <https://hephaestus.nup.ac.cy/handle/11728/10849>

Municipal Square and the historical school complex, reconstruction of the Turkish Cypriot quarter Ibrahim Khan and the refurbishing of St Paul Avenue. Again, although these were not officially part of the ECoC programme or actually linked to culture, they did help show to local residents (and to a lesser extent visitors) that the city was generally improving before and during the ECoC year and added to the overall feel of the city 'getting better' in the period of the ECoC. One stakeholder stated that these wider physical improvements 'reinforced the good work of the ECoC and vice-versa'.

The impact of the ECoC on culture was greatest in terms of the amount of cultural activity taking place in the city over the year compared to non- ECoC years. As noted in the introduction to this chapter, Pafos is not necessarily known (even on the Cypriot level) for its cultural scene, meaning that the amount of cultural activity in the city was relatively low before the ECoC year. The survey done as part of the local evaluation showed that 58.9% of ECoC participants felt that cultural activity in the city had increased significantly as a consequence of the ECoC status. Further evidence from the open public consultation shows that 73% of respondents felt that the ECoC year had seen an increase in the number and distribution of the cultural projects. 84% of respondents to the same survey state that the ECoC had encouraged them to attend more and a wider type of culture in 2017 than before. Finally, evidence from a mapping exercise done locally showed that cultural activity in the city was ten times greater in 2017 than in 2016. All of the local stakeholders (but less of the national stakeholders) felt that this was a key argument for Pafos being awarded the ECoC in the first place in that it took a city with a low level of cultural activity to another level in terms of the amount and diversity of culture which people could enjoy.

It is worth noting that the cultural impact of the ECoC on Pafos was sometimes affected by projects using artists and performers from the more established cultural bases of Nicosia and Limassol. 'Importing' cultural capacity into Pafos was highlighted as one aspect which may affect the longer-term impact of the ECoC on the cultural sector as those from other cities performing in projects would then return to their host city post 2017. Those cultural players interviewed as part of the evaluation who ran some of the larger ECoC projects did tend to be from outside of Pafos. Although around 1 in 10 stakeholders saw this as an issue, most stakeholders recognised that this approach was firstly necessary as Pafos was never going to 'have enough artists to put on a full programme' and secondly because this approach still benefitted the cultural scene of Cyprus overall as it enabled to connect local artists and inhabitants with artists from Nicosia and Limassol.

Another cultural impact of the ECoC highlighted by all local stakeholders was around encouraging local cultural operators to expand their 'repertoire' into themes such as coexistence, tolerance and acceptance (key issues of the cultural programme). Prior to the ECoC, local actors, artists and other performers did not tend to approach these more deep-rooted and 'serious' issues in their work. Encouraged by their involvement in the ECoC, local artists developed a range of projects around these themes in a way that they had never done previously with them developing plays, paintings, sculptures and other artistic productions which depicted these issues and promoted aims such as coexistence. It was interesting to note that the local evaluation picked up on this issue and stated that the project leads taking part in their consultations felt that these themes would continue to be depicted in local cultural offerings going forward.

### 3.5.2 Access and participation

The total number of audiences of Pafos ECoC events was 207,250. Results from the public consultation show that the ECoC had a positive effect on encouraging people to attend more cultural events in 2017. 80% of respondents said that the ECoC encouraged them to attend more culture (compared to 68% in Aarhus). In addition, 84% of respondents said that the ECoC encouraged them to attend a wider type or genre of cultural events in 2017 and 76% said that the ECoC encouraged them to visit the city more often. Finally, 59% of respondents to the open survey said that the ECoC in Pafos had increased the number of people accessing culture (by a 'very high' or 'high' impact). This again compares favourably to Aarhus where 45% of respondents responded in the same way.

Moving beyond this high-level evidence, at the level of both the audience attending the ECoC events and the volunteers supporting their delivery, Pafos2017 was successful at bringing together people from a variety of backgrounds. In this way, the ECoC was able to act as an important facilitator for creating interconnections between the separated local inhabitants of Pafos, the international expat community and traditional 'beach tourists' in Pafos, in line with its motto "Linking Continents – Bridging Cultures".

As has already been highlighted above, despite the fact that Pafos2017 did not have any structures in place to formally engage the citizens in the design of the cultural programme, **the ECoC programme was successful in appealing to a wide range of audiences**, with high participation levels increasing over time. This is evidenced by the local evaluation and the open public consultation. For the latter, the public consultation found that 67% of respondents said that the ECoC in the city had introduced more people to culture who normally do not access it (compared to 37% in Aarhus). Building on this, the local evaluation shows that 58.9% of ECoC participants attended more cultural events as the year progressed. For 30.2% their involvement stayed more or less the same. And for 26.3% their involvement decreased over the course of 2017. The evaluation also reveals there was a good age and gender balance across the audience, as well as a mix of residents from different parts of the city, including the international expatriate community living in Pafos and more traditional "sunseekers". A telephone survey of 1,588 Cypriot residents living in Limassol, Larnaca, Nicosia and Pafos conducted as part of the local evaluation reveals that, after Cyprus (59%), most participants came from the UK (13%), Greece (11%), Germany (4%) and Russia (2%). 8% were people from other nationalities such as China and Japan, and 2% had dual citizenship.

Two important factors contributed to the ECoC's success of bringing together the local and international communities around cultural events.

Firstly, in line with the "Open Air Factory" theme, evidence from the Cultural Programme shows that **around 70% of cultural events took place outdoors**, in the streets, squares, parks and beach of Pafos. This significantly increased the accessibility of the projects and made them very inclusive.

Secondly, the community involvement and development strategy of the Pafos ECoC was primarily focused on ‘getting the numbers up’ by “*go[ing] for **mass participation activities to appeal to as many people as possible***”. The ‘Music Together!’ project, for example, brought together professional musicians, musical conservatoires and choirs from Pafos to organise outdoor concerts in the city to bring together people from different nationalities living in Pafos. Another ‘mass cultural event’ is ‘Walk the Museums’. Inspired by similar open museum nights already existing in many other European cities, guided tours through the city and district of Pafos were organised on 18-19 May 2017 to attract people to visit the city’s museums. ‘Let’s Move’, finally, was a project bringing together the Folklore Associations of Pafos and neighbouring Municipalities as well as secondary, technical and occupational schools to make the whole city dance. Starting in the Kennedy Square, the group paraded through the entire city, trying to engage more and more people as they went along.

Less attention, however, was paid to increasing the **participation of disadvantaged groups** or specific target groups in general, such as for example: young people, people with disabilities or old people. According to the Cultural Programme of Events<sup>70</sup> there were no projects that specifically named these groups as their primary target groups. The programme did have a more specific ambition to bridge the differences between the Greek Cypriot and Turkish Cypriot communities through dedicated projects, such as the Great Mosaic, Peace2Peace, Pygmalion Effect, Common Ground, Dangerous Travel, Live History, Trauma and Traces, and Ibrahim Khan. However, most of these projects were rather small-scale and did not attract as much participation from the Turkish Cypriot community as was hoped.

As highlighted before, the volunteer programme was one of the most important contributing factors to the success of the Pafos ECoC. In total, Pafos2017 was able to mobilise **more than 350 local and international volunteers** throughout 2017, which significantly contributed to ‘deepening’ the citizens’ level of participation and engagement with the ECoC.

### **3.5.3 Cultural capacity**

The impact of the ECoC on Pafos in terms of cultural capacity comprises four dimensions:

- Audience building;
- Cultural infrastructure;
- Skills development; and
- Quality of cultural offer.

Firstly, the local evaluation shows that the attendance of local and European citizens at ECoC cultural events increased their engagement with culture in general. 74.7% of respondents answered positively to the question whether the ECoC had had a positive impact on their involvement in cultural activities (as opposed to 49.4% of the control

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<sup>70</sup> Open Air Factory- 2017 Programme of Events (Pafos2017) published in November 2017

group). The **'audience for culture'** built as a result of the cultural offer the ECoC made available to the local residents is therefore an important first result in terms of cultural impact. Around half of stakeholders interviewed as part of this evaluation reported the city had *"become hungry for culture"*, which had never been the case before. As stated earlier, evidence from the ECoC public consultation was also positive as 80% of respondents stated that the ECoC had encouraged them to attend more cultural events.

Secondly, the ECoC functioned as an important catalyst for **cultural infrastructure developments**. This is evidenced by the existence of a range of new infrastructure developments and renovations including the Ibrahim's Kahn, the Attikon and the Markideion theatre as major cultural venues to host events and performances. Many local citizens reported that the title has 'pushed' the Municipality to set in motion infrastructure development plans which, *"for decades"*, had been in "planning stages". The Municipality, then, felt that Pafos could not adequately function as the host city for the ECoC if the infrastructure and 'visual look' of the city did not allow for this.

Next, in terms of cultural capacity at the level of the local project coordinators and artists, the ECoC has delivered important results in terms of **skills and capacity development**. The ECoC open public consultation shows that 87% of respondents felt that ECoC had had some positive effect on building the cultural capacity of the sector in the city with 60% stating that the impact was either very high or high. Around three quarters of stakeholders' interviews revealed that, for most local artists and project coordinators, the ECoC was their first opportunity to get involved in projects at such a large scale, and to have such a large and international audience for their artistic products. Furthermore, the limited budget, governance structure and related capacity issues meant that the individuals involved in the implementation of the ECoC, at all levels – from the members of the Board of Directors to the individual project coordinators and volunteers –, were forced to work across different job roles and take up additional responsibilities. The local project coordinators in particular highlighted that, despite the challenges this entailed, these working conditions helped them as well as everyone else involved in the organisation of their projects (e.g. the volunteers) to gain expertise in many areas they would otherwise never have gotten involved in, i.e.: from applying to ECoC and private funding to writing presentations, conducting interviews and the practical organisation surrounding their cultural events.

Finally, the ECoC had a positive impact on the **perceived quality of the local cultural offer**. The local evaluation, for example, shows an increase over time in the respondents' perceptions on the quality of cultural events. 73.4% of respondents who attended ECoC cultural events were positive when answering the question whether the quality of the events was improving over time, because of the ECoC helping stimulate better and more cultural activities (compared with 58.8% for the control group). The public consultation of the ECoC backed this up with evidence showing that 75% of respondents said that the Pafos ECoC had very strong or strong quality cultural projects. The open public consultation also found that 57% of respondents said that the ECoC had helped strengthen the cultural offer by increasing the range and diversity of the offer (compared to 52% in Aarhus). Around half of stakeholders interviewed as part of this evaluation explained that it was particularly the expertise from 'outsiders' (i.e. experts or artists not originally from Pafos

or even Cyprus) which was so beneficial to their work. For example, the support provided by the Artistic Director of Pafos2017 was mentioned by several project coordinators as highly valuable. The project coordinator of 'Common Ground' believed that the fact she was Irish contributed to the success of her project. Because bridging the differences between the Greek-Cypriot and Turkish-Cypriot communities was central to her project, she felt that the more 'neutral' stance she was able to take on this extremely sensitive subject, contributed to people's willingness to collaborate and accept the project.

#### 3.5.4 International profile

**Pafos2017 was not so much about increasing the international profile of the city as it was about *changing* it.** The local evaluation shows that **almost 40% of the audiences were not from Cyprus**. This is significantly higher than other ECoC, where foreign visits often make up less than 10% (Aarhus, Pilsen and Riga all reported that around 5-7% of their audiences were from abroad). The high number of foreign audiences can mainly be put down to the large number of UK expats already living in Pafos, which amounts to approximately 15,000 people, and large numbers of visitors from Greece. Prior to the ECoC, Pafos also already benefited from a large number of international visitors, coming to the city for beach tourism.<sup>71</sup> As such, the goal of increasing the international profile of Pafos and attracting more overseas visitors was not a priority. This is evidenced by the fact that there were no press releases in the ECoC city or the international travel press or advertising in overseas locations to attract more overseas visitors to Pafos. There was only one project (worth around € 60,000) which went towards investing in 'Pafos2017 welcome banner' at the airport.<sup>72</sup>

Evidence from the local evaluation shows that the awareness of Pafos being an ECoC was relatively low. A survey of visitors entering Cyprus from the two airports in the country shows that 80% of them were not aware that the city had ECoC status in 2017 and only 1.5% of respondents stated that their visit was influenced by Pafos being an ECoC. This evidence again shows that there was less effort and impact from this ECoC to attract 'additional' tourists into the city during 2017.

The focus of Pafos2017 was more about **encouraging the local population and tourists already in the city** to take part in the ECoC. As stated before, one of the key objectives of the "Open Air Factory" was to reconnect the local citizens with the cultural and historical heritage of Pafos, in particular in the old city centre. According to all stakeholders linked to the visitor economy interviewed as part of this evaluation, the wider purpose of attracting more visitors to the old city centre was to increase its potential as a 'cultural vector' for tourism, in addition to the more 'traditional beach tourism' which Pafos has always been known for.

Despite the above, the open public consultation shows that a city having ECoC status does sometimes affect the likelihood of a person wanting to visit the city. The survey showed that 42% of respondents said that Pafos having ECoC status would mean they would be

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<sup>71</sup> The evaluation did, however, record a slight increase in the numbers of tourists overall, as well as an increased diversity in the types of visitors coming to Cyprus.

<sup>72</sup> ECoC annual report, Pafos2017, November 2018

‘much more’ likely to visit the city and a further 45% said that they would be ‘slightly more’ likely to visit the city. Only 13% said that having ECoC status would make no difference in their decision to visit Pafos. The public consultation also found that 58% of respondents thought that the ECoC had either a very high or high impact on increasing international visitors to the city. The respondents to the public consultation were generally from the local city or region of Pafos which suggests why their responses were generally positive in this respect. The results from the public consultation also show that a city having ECoC status can influence tourism numbers in a city as it becomes a contributing factor in their decision on which destination to choose.

### 3.6 Legacy

This section looks at the longer-term legacy of the Pafos ECoC post 2017 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.

The main finding of the evaluation in terms of legacy and sustainability is that there has been a **lack of legacy and sustainability planning**. This is evidenced, firstly, by the fact that no formal legacy planning in the form of a formal document or strategy setting out plans for the continuation of activities or structures was developed. Secondly no concrete formal structure has been put in place yet to ensure the sustainability of the cultural activities beyond 2017 (e.g. to run the cultural infrastructure which has been developed as a result of the ECoC). Further evidence demonstrating a lack of legacy planning is that only two of the seventeen Pafos2017 staff members remained in office in 2018 to largely close down the programme, or to finalise the monitoring activities. Most Pafos2017 structures have now either been closed or not been updated since early 2018 (e.g. the website, the volunteer programme and various communication publications).

The lack of legacy planning came out as the most negative aspect of the ECoC according to the results of the open public consultation. 47% of Pafos respondents to the public consultation stated that they felt the legacy planning was either weak or very weak compared to just 6% for Aarhus. In stark contrast with the overall ‘pride’ and positivity which transpired from almost all stakeholder interviews when asked about Pafos2017, **this particular aspect of the ECoC was met with strong disappointment by stakeholders**. Stakeholders described that, during the ECoC year, the local inhabitants were afraid the opportunities Pafos2017 presented to experience culture would be a ‘once in a lifetime opportunity’, and that they therefore were trying to make the most of it by trying to attend as many events as they possibly could.

**Work to sustain the cultural offer is generally happening in a more ad-hoc and organic way at project level**, relying on the aforementioned ‘passion’ of the project coordinators, and their desire to *“make it happen no matter what [...] for [their] city, for [their] family”*. The ‘Peace2Peace’ project, for example, brought together Greek- and Turkish-Cypriot women who love to crochet. The organisation and its activities have been sustained after the ECoC year, and the project coordinators still organise projects on a

regular basis. Another example is 'Common Ground', a project which involved the organisation of cementography workshops – a unique Cypriot artform – with children of the Turkish-Cypriot community of Kyrenia and the Greek-Cypriot community of Pafos, resulting into two separate artworks. The project coordinator explained that she had been continuing the project in 2018, with support of the Irish Embassy, so the children from both schools could meet in person.

There are, however, indications that the Municipality and Ministry for Education and Culture are putting plans in motion to sustain of the cultural offer in Pafos in a more coordinated manner:

- Firstly, the Ministry has offered **additional funding of €270,000 for cultural projects** to the Municipality. On 17 January 2018, Pafos2017 launched a call for proposals under the Programme for Enhancing Cultural Development in Pafos, *“aimed at the continuation of cultural production and growth after the completion of the programme of Pafos2017”*<sup>73</sup>. There have been over a hundred applications that were evaluated and passed by the Board of Directors. 31 projects were selected and passed over to the municipality for implementing them and spending the 270,000 euros.
- Secondly, as a direct result of the ECoC, a **separate Department for Culture is currently being established** within the national Ministry of Education and Culture, merging the current sub-Departments of Antiquities and Modern Culture.
- Thirdly, the Municipality of Pafos is also working to set up a **Cultural Foundation** which could replace the Secretariat of Pafos2017 and coordinate cultural activities in the city. To date, however, no such foundation has been set up yet, and the general feeling of the population is that *“the momentum is already lost”*, as legacy and sustainability actions have started too late. The suspected reasons are that the Municipality wants to take its time to make sure that, whichever structure is chosen for such a Foundation, it will be sustainable and impactful in the long term.

### 3.7 Conclusions

There were a number of factors working against Pafos being a success at the start of the ECoC delivery process. The very small budget, the financial crisis leading to further budget cuts, the 'surprise' which many national stakeholders had in Pafos winning, and finally the lack of a strong cultural infrastructure in the city were all factors that led many to be slightly sceptical about how much Pafos could deliver on its ECoC promise.

Whereas the evaluation findings show some positive findings and effects of the ECoC in Pafos, the overarching issue relates to Pafos2017 having a budget that was well below the figure contained in the bid-book. Although the amount of cultural activity was meaningful for local people to see and feel a difference in the city, it was less than the level set out in the original bid-book.

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<sup>73</sup> See <http://www.pafos2017.eu/en/announcement-organization-european-capital-culture-pafos201/>

While many cities hosting the ECoC are passionate about its success, the residents and cultural players in Pafos were particularly enthusiastic about ‘their’ ECoC making a positive difference in ‘their’ city. The small size of the city, the enthusiasm of its inhabitants, local pride and the hard work of local people all made Pafos2017 work well, despite it having a very small budget. The amount of effort the Pafos2017 team put in, the important role of volunteers and the hard work of the city (from its hoteliers giving away free nights to accommodate artists through to local cafes giving up limited space for exhibitions) all made a significant contribution to the success of the ECoC. The amount of ‘in-kind’ support provided to this particular ECoC was a key aspect of its success. Many stakeholders living in the city stressed how they felt a ‘sense of duty’ to make the ECoC a success - a feeling not held by the population of larger host cities to the same degree.

The small budget of the ECoC also encouraged the Pafos2017 team to be creative, not only on the cultural programme itself but also on how it was delivered and the methods that were used. A key aspect to consider here was the open-air nature of the cultural programme where activities took place in the streets, hotels, beaches, cafes and even swimming pools across the city. The open-air nature saved money, it helped spread the culture across numerous sites and it also added to levels of inclusivity as culture happened ‘in front of local people’ rather than behind closed doors in traditional cultural venues.

The fact that Pafos also had a small and relatively undeveloped cultural infrastructure led to a mix of issues that were both positive and negative. The ECoC greatly increased the amount of culture activities in the city - probably by around ten times as much as normal. Having an ECoC in a city with a small cultural infrastructure did however cause problems in terms of legacy. The extent to which the city’s cultural players could continue activities and projects without the impetus of the ECoC has been a key negative issue.

### 3.7.1 Successes

The main successes of the Pafos ECoC are as follows:

**Awareness of limitations, finding innovative solutions to use weaknesses as strengths:** when applying for the ECoC and developing its cultural programme, Pafos was very aware of its limitations. Compared with Limassol and Nicosia, Pafos was the weakest candidate ‘on paper’. The city was small in terms of population, had an under-developed cultural infrastructure and also lacked a ‘base audience for culture’. This lack of ‘cultural foundations’ would have required a significant investment budget which, again, was also lacking in Pafos. With the ‘Open Air Factory’ theme, however, Pafos decided to turn these weaknesses into strengths by putting them at the heart of its cultural programme, thereby making the case that “*money isn’t everything*”. All projects were designed to be ‘open’ in three senses of the word: 1) open in terms of *spaces* (most activities were organised outside, all over the city; 2) open in terms of *cultural themes* (under the motto of ‘linking continents – bridging cultures’, the Pafos ECoC was centred around ‘mass participation activities’ to ensure the ECoC was as open and inclusive as possible, and inspire the engagement of the local community in the delivery of the activities); and 3) open in terms of *entrance fees* (most events were free, which also contributed to building the audience needed for the ECoC). By organising many free activities outside, all over Pafos as a small

city, and involving the local community in their delivery through volunteering and in-kind donations, Pafos was able to make important budget savings, whilst at the same time limiting any negative impact this would have on the success or quality of the ECoC year.

**Involving the city in ECoC delivery:** the ECoC in Pafos did a good job in terms of involving the city and its residents in the actual delivery of the programme. Local people and businesses were not simply the audiences of the ECoC but were also an instrumental part of the delivery model. For example, instead of asking volunteers (something found in most ECoC) to do basic jobs such as crowd control or handing out leaflets these volunteers helped open, facilitate and close key venues, helped build sculptures and helped promote the programme on their social media accounts. Another example is how local hotels instead of simply being benefactors of increased visitor numbers donated 3,000 free nights to visiting artists. The extent to which Pafos2017 encouraged people to 'get behind' the programme was therefore a key success to consider in future ECoC.

**Do not always go for the obvious ECoC hosts:** to a certain extent, Pafos was not the obvious choice to be the Cypriot ECoC host city. However, many national stakeholders felt it was worth giving the city 'a chance' to make a real difference and put the ECoC into a place where culture was relatively weak rather than strong and where previous audience participation in culture was low rather than high. The evaluation has shown that an ECoC can be small but still successful and an ECoC is not always about putting on the 'biggest' and most expensive show possible. This example is therefore worth consideration in other Member States which are deciding whether to give the title to cities which will almost automatically put on a solid ECoC or take a slight risk in giving the title to a location which may have more to gain through hosting an ECoC.

### **3.7.2 Lessons in delivery**

**Legacy will be a challenge in small ECoC host cities:** Past ECoC evaluations have shown that legacy and sustainability of ECoC activity is a challenge. This issue was exacerbated in Pafos because the cultural sector does not have enough scale to automatically 'take on' new and additional cultural projects without the injection of funding and interest an ECoC year brings. The benefit of hosting an ECoC in a larger city with a large cultural infrastructure is that a certain amount of legacy will 'stick' after the year itself. In a small city this will not be the case and extra effort is required to ensure legacy is given its fullest chance possible to succeed.

**Small budgeted ECoC need to be carefully chosen:** The successes outlined in this report are not necessarily successes that would happen in every ECoC found in a small city such as Pafos. A small budgeted ECoC would not necessarily work in a large city and only worked in Pafos because its population was only 35,000. An ECoC with a budget of €8m in a host city with a million residents would have little added value, especially if its cultural scene were large and well developed. Likewise, an open-air theme for an ECoC based in Northern or Western Europe where the weather is less favourable and predictable would also not work. In this respect, the success factors in Pafos are relatively unique and cannot be easily replicated in other future host cities. This means ECoC with smaller budgets do need to be chosen with care.

## 4 Conclusions and recommendations

This chapter sets out the overall conclusions and recommendations of the ex-post evaluation of the 2017 ECoC Action. It draws together the results from the chapters on Aarhus and Pafos and to a lesser extent the findings from previous ECoC evaluations. Conclusions are offered in relation to the evaluation questions (EQs) stated the terms of reference for the evaluation. As stated in the introduction chapter, the evaluation has not developed recommendations for the 2017 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 Conclusions

#### 4.1.1 Relevance

**EQ1: To what extent were the objectives of each title city relevant to the objectives of the Action?**

The objectives of both Aarhus 2017 and Pafos 2017 were relevant to the general and specific objectives of the ECoC Action, as set out in Decision 445/2014/EU. As shown in section 2.2.1, Aarhus articulated a comprehensive set of objectives that directly related to all the objectives of the Decision. As shown in section 3.2.1, the objectives of Pafos were also relevant to the objectives of Decision 445/2014/EU but were narrower in scope. Within Pafos, there was an emphasis given to the development of the city, particularly using culture to connect the Greek and Turkish Cypriot communities and the spaces they inhabit. As shown in sections 2.3.2 and 3.3.2, the objectives of both cities also encompassed the “European dimension” and the “City and Citizens dimension” in line with Decision 1622/2006/EC.

**EQ2: To what extent were the title cities’ cultural programmes and associated activities relevant to their own objectives?**

The cultural programmes of both Aarhus 2017 and Pafos 2017 were relevant to their own objectives and broadly consistent with the programmes proposed in their applications.

As shown in section 2.3, the objectives of Aarhus 2017 were reflected in a set of “core values”, “concepts” and “motivations” that determined the overall narrative and programming of the title year. One of the motivations was the “European dimension”, which was reflected in performances by a diversity of international artists and exhibitions of international works, exploration of European cultural diversity and common history, and connections with European networks. The other three motivations related to the “City and Citizens dimension”, which addressed cultural infrastructure, knowledge and skills of local artists and the involvement of citizens.

As shown in section 3.3, the objectives of Pafos 2017 was reflected in the three main themes of the cultural programme. These themes emphasised the cultural heritage of Pafos in a European context, the (need for) interconnections between people within the city and

beyond, and the need for intercultural dialogue. The “European dimension” was reflected in projects that presented Cypriot culture to a European audience and that brought culture from other European countries to Cyprus. The “City and Citizens dimension” was reflected in activities that took place across the city, with an emphasis on using open spaces and involving local citizens.

#### **4.1.2 Effectiveness**

##### **EQ3: To what extent were the EU-level objectives achieved?**

The 2017 ECoC made a significant contribution to the achievement of the four specific objectives of Decision 445/2014/EU and thus to the two general objectives of the Decision.

Both ECoC enhanced the range, diversity and European dimension of the cultural offer in their respective cities during 2017 (as shown in sections 2.5.1 and 3.5.1). Both presented cultural programmes that were more extensive, diverse, innovative and international compared to the cultural baseline offering in previous years. Whilst some projects featured the development or repeat of activities and events in previous years, the majority of each cultural programme was genuinely additional. More European and other international artists were involved compared to previous years, some new works were created and performed or exhibited and spaces in both cities were used in new ways to host cultural events.

Both ECoC widened access to and participation in culture during 2017, although the evidence is stronger in Aarhus than in Pafos. As shown in section 2.5.2, Aarhus attracted audiences of 3.3m and ensured that the total audience for culture in the city and the region were greater in 2017 than in 2016. Aarhus also reached a high proportion of local citizens, with 60% of people in the city and 40% in the region attending at least one event. As shown in sections 2.5.2 and 3.5.2, since Pafos2017 did not gather comprehensive audience data, the full extent to which access was widened cannot be known. However, the various open-air events attracted good audiences and the local evaluation has also shown that the ECoC increased the involvement of local people in cultural activities and there was a high degree of diversity amongst audiences, despite the lack of focus on the participation of disadvantaged groups.

Both ECoC have helped strengthen the cultural capacity of the local cultural and creative sectors and their links with other sectors. As shown in section 2.5.3, Aarhus 2017 has developed the capacity of cultural operators in the city and the region, increased sponsorship of culture and brought positive economic benefits to the cultural and creative sector. As shown in section 3.5.3, Pafos 2017 has developed the audience for culture, served as a catalyst for cultural infrastructure investments and developed the skills and capacity of local cultural operators.

The ECoC has raised the international profile of Aarhus through culture, whilst in Pafos, the ECoC has helped make audiences for culture more international. As shown in section 2.5.4, Aarhus 2017 attracted considerable attention from national and international media and from social media, raised the on-line international profile of Aarhus and increased the number of domestic and international visitors to the city and the CDR during 2017. As shown in section 3.5.4, the efforts to promote Pafos 2017 internationally were quite limited and, as a result, awareness of the ECoC amongst visitors to Cyprus was very low. However, the ECoC was successful at attracting expatriates and foreign tourists once they had arrived in Pafos, with non-Cypriots accounting for almost 40% of audiences. This is significantly higher than other ECoC, where foreign visitors typically make up less than 10% of total audiences.

#### **EQ4: To what extent were the title cities' own objectives achieved?**

Overall, Aarhus 2017 generally achieved the objectives set for it. The cultural programme was of the scale and quality proposed in the original application and had a genuine European dimension. The city space was used in new ways, new works were created and more citizens (including children) were involved as creators, performers and audiences. There was a significant increase in visitors to Aarhus and the CDR, as well as to local museums and galleries, as well as a greater international on-line profile. All six strategic goals were met, as measured by achievement against the KPIs. Performance exceeded target for 23 out of 27 KPIs and was close to target (i.e. within 6%) for two others.

The performance of Pafos against its objectives was limited by the 80% reduction in its budget compared to the figure proposed in the application. Reflecting this, the size of the cultural programme was also far less than originally proposed. Pafos tried to promote togetherness in its bid in order to bring north and south Cypriots together. Although the theme of coexistence did exist in some of its projects, it was perhaps too small to effectively deal with this complex and generational issue. It did “start a conversation” about coexisting at the individual level but did not make a significant impression in this respect at a higher level. In this respect, Pafos did not tend to have an overarching and clear theme running through its cultural year.

#### **EQ5: To what extent has the Action resulted in unintended effects?**

Like most ECoC, the two 2017 titles made bold promises and set high expectations for themselves. Both promised a diversity of activities and aspired to achieve a diversity of cultural, economic and social impacts. In that context, it is difficult to categorise any positive effects as “unintended”, since most would relate to one or other of the intended effects set out in their applications.

At the same time, as noted in the answer to EQ4 above, it can be said that Aarhus generally fulfilled, and in some ways exceeded, its initial expectations regarding the scale and scope of its cultural programme, the engagement of citizens and the attraction of international visitors. At this early stage, it is too early to state whether the legacy will fulfil expectations. However, the regional impacts perhaps show the potential to exceed expectation, given that the regional collaboration in the field of culture looks likely to endure beyond 2017

and some municipalities have been inspired to develop their own cultural strategies, whereas previously most did not have one.

In the case of Pafos, the very severe reduction in the budget compared to that proposed in the application has served to limit the fulfilment of expectations. Whilst some positive effects have been achieved, the size of the cultural programme and associated activities has been generally too small to have the desired impact, particularly in terms of the primary aim of bringing together the different communities in the city.

**EQ6: To what extent can the positive effects of the ECoC Action be considered to be sustainable?**

As stated in the legacy sections of the city chapter, whilst the ECoC is always a one-off event for the title-holders, Aarhus in particular has generated potential for long-term impact through the skills and experience gained by cultural operators, the involvement of citizens, increased audiences and (in the case of Aarhus) greater international profile. Pafos will also see some long-term benefits but little has been done to ensure these benefits are maximised. Whilst some of those effects might endure – and funding has been provided in both cities for legacy/continuation projects – this will rely on continued partnership working by the various stakeholders, since neither city is planning a specific legacy body.

Although the Pafos ECoC year generated a lot of interest and excitement during 2017 this was already diminishing in early 2018 as staff posts and projects stopped being funded. Soon after December 2017, projects had disappeared and momentum (particularly in terms of volunteers) was also on a sharp decline. The lack of any attempt to have a legacy plan developed even during the year is a key weakness of the ECoC. Because the cultural programme was relatively small it needed to have a long-term plan in place to make a meaningful step change in the cultural offer of the city. If the ECoC had been awarded to another city with a larger existing cultural infrastructure, then the level of impact in the city may well have been higher than it actually was in Pafos.

Planning for the legacy of Aarhus 2017 began before the title-year, including through a consultation process that took place from May 2016 to January 2017. The consultation consisted of meetings, interviews and workshops with more than 100 stakeholders. It culminated in the publication of a legacy document: “Our legacy: a new beginning”, which was published by the Foundation Board in March 2017. Given the early publication of this document, the focus was mostly on those effects that were likely to endure, rather than legacy plans per se.

In Aarhus, the data show some sustainability of effects, with tourist visits and attendance at some cultural venues higher in the first half of 2018 than in the same period of 2016 (i.e. the year before the title-year). The continuation of key projects, such as the ARoS Triennial and the Children’s International Festival, offers the potential for long-term impact, as does the continuation of the volunteer programme. Whilst much of the experience and expertise will be retained in the city and the CDR, the lack of a specific legacy body and an overall continuation strategy risks a loss of momentum. More promisingly, the potential for

continued regional collaboration in the field of culture look promising, given the new structures put in place.

#### **4.1.3 Efficiency**

##### **EQ7: How did the management arrangements of each title city contribute to the achievement of outputs, results and impacts?**

The ECoC remains a challenging concept to implement at local level, due to the need to build cross-party political support, secure funding from diverse sources (including national government), build capacity for implementation and ensure artistic independence

In Aarhus, the arrangements for governance and implementation proved efficient, drawing on the strong political support both in the city and across the region and despite difficulties arising from the departure of senior staff during the development phase. This is reflected in the fact that the Foundation and its partners delivered a cultural programme of the intended scope, scale and quality, raised the necessary resources and generally fulfilled the expectations set for the ECoC. Moreover, the regional collaboration also proved effective, given that the ECoC was the first time that the different municipalities of the CDR had co-operated in the field of culture in this way. Aarhus also implemented a comprehensive and effective local programme of evaluation and research, although the use of big data was limited.

Notwithstanding the impact of the reduced budget, the working arrangement of the Pafos2017 team was efficient and seen as a strong point of the programme. All staff members tended to have multiple responsibilities and roles and the team was successful in generating a lot of interest from volunteers who played a critical role in the programme's delivery. The small size of Pafos city meant that local people tended to feel responsible for its success and were prouder of it in a way that people in other larger cities with ECoC status might not experience to the same extent. However, the communications activities of Pafos did not prove effective in reaching a wide international audience beyond those international visitors and expatriates already present in the city. Pafos implemented a local evaluation, which provided useful results but was quite limited in scope and made no use of big data.

##### **EQ8: To what extent were the selection, monitoring and EU co-financing procedures, introduced by Decision 2006/1622/2006/EC efficient?**

The experience of the 2017 has demonstrated some strengths and weaknesses in the procedures for selection, monitoring and EU co-financing. On the one hand, the selection and monitoring procedures, as well as the informal meetings with the panel prove valuable in giving impartial advice and support to the ECoC from highly experienced experts, some of whom have implemented previous ECoC. Moreover, the formal meetings provide an opportunity for the panel to hold the cities to account, in terms of respecting the promises made in their respective applications.

At the same time, the experience of Pafos shows the limits to the procedures set out in the 2006 Decision. More specifically, the procedures have not proved sufficiently robust to

prevent a reduction of 80% in the funding committed to the Pafos ECoC. For that reason, the changes introduced by the 2014 Decision (to be applied to the 2020-33 titles) are to be welcomed. In particular, it is encouraging to note that, for the 2020-33 titles, the Melina Mercouri Prize will only be awarded if the title-holders honour the commitments made at the application stage, including maintaining the budget at a level capable of delivering a high-quality cultural programme in line with the application and the criteria. Given this change, it might be useful for the Commission to discuss with the panel how this more robust process might operate and under what conditions the Prize might be withheld.

**EQ9: To what extent did the title cities manage to raise the necessary resources?**

**EQ10: To what extent were the financial and human resources secured by each title city appropriate and proportionate?**

The two ECoC for 2017 present very different experiences regarding their success in raising resources.

Aarhus proved broadly successful in raising the resources promised in the application. Whilst the sum raised from some sources, e.g. in-kind sponsorship, was less than proposed, the shortfall was offset by increased from elsewhere. Overall, the award of the title led to considerable additional investment in culture of around €66.7m during the years 2013-18. Whilst the Melina Mercouri Prize added value, Aarhus has shown that, it is the award of the title rather than the additional EU funding, which is the trigger for such investment in large or medium-size cities.

In contrast, Pafos proved far from successful in raising the resources promised in the application. With hindsight, it was probably over-ambitious for a city of 35,000 people to propose a total budget of €23m. Indeed, this figure represents about 95% of the eventual funding of Aarhus, which has a population nearly ten times that of Pafos and which also involved the whole region with a population of 1.3m. The small budget of Pafos meant that the ECoC needed to be creative in how it delivered its cultural programme. It used volunteers, it held much of its activity outside (for free) and it asked local residents, businesses (such as hoteliers) and other organisations to donate their time, effort and good will to 'make things happen' for 'their' city. In this respect, the Pafos ECoC made best use of a very small budget and still succeeded in implementing a cultural programme that was well received by local residents, international visitors and expatriates.

Despite Pafos having general positive results in terms of efficiency it does need to be stated that the budget was nowhere near budget highlighted in the bid book. Although evidence presented in the city chapter shows that the programme was run efficiently, the evaluation cannot ignore that the scale and scope of the ECoC was negatively affected by the large decrease in funding available.

#### **4.1.4 Coherence**

**EQ11: To what extent was the ECOC Action coherent and complementary to other EU initiatives?**

As described in section 1.1.2, the ECoC Action is coherent and complementary to the Creative Europe Programme in that it promotes the objectives of Creative Europe and is distinct from the other activities supported by the programme. Aarhus and Pafos also made use of funding from Creative Europe to support projects in their cultural programmes. Funding from the Europe for Citizens programme has also helped Aarhus continue its volunteer programme in 2018.

The ECoC Action is also coherent with and complementary to the European Structural and Investment Funds, depending on the context of each city holding the title. In the case of Pafos, ERDF was used in the years leading up to 2017 to co-finance essential investments in the refurbishment of the city centre and renovation of key venues, such as a theatre and a cinema (section 3.3.1). Those investments thus supported the successful implementation of the ECoC cultural programme, whilst the ECoC helped “valorise” the investments by ensuring that the venues were used and given greater profile.

#### **4.1.5 EU added value**

##### **EQ12: What is the EU added value and the visibility of the ECoC Action?**

Given the modest EU funding associated with the Melina Mercouri Prize, Aarhus 2017 - and to a lesser extent Pafos 2017 - could have attempted to implement cultural programmes of broadly similar scale, even in the absence of the ECoC title. However, it is highly uncertain that local, regional and national stakeholders - including corporate sponsors and independent foundations - would be stimulated to invest the same level of resources without the prestige and profile awarded by the title. Indeed, the evidence throughout this report (summarised in the answers to EQ1 to EQ11 above) suggests that the ECoC, as an EU initiative, provides the stimulus for stakeholders to commit resources and effort to a shared vision and collaborative programme at a much greater scale than would otherwise happen. This is evidenced, for example, by the creation of dedicated organisations to implement the ECoC and the allocation of resources that are additional to the “mainstream” budgets of different cultural bodies. As shown in the case of Aarhus (section 2.5.4), the ECoC title also helps cities generate considerable attention from international media, social media and tourists, as reflected in the data on website hits and tourist visits to the city and region during 2017.

Regarding the visibility of the EU, both title-holders gave full prominence to the title of “European Capital of Culture” in their communication and promotional materials. Aarhus also made extensive use of the EU logo and gave prominence to the fact that the ECoC is an EU Action, e.g. on its website and in its programme guide (section 2.4.3). In contrast, Pafos did not use the EU logo as widely (e.g. on the website) and generally gave less prominence to the fact that the ECoC is an EU Action (section 3.4.3).

As shown in section 1.1.2, the European Commission plays a key role in promoting the ECoC Action via publications, events and the Europa website. These activities support the ECoCs’ own promotional activities, for example, by providing links to their websites. Whilst all the essential information can be found on the Europa website, the ECoC page is not

particularly prominent and might not be found by the casual browser who is unaware of the ECoC or unaware that it is an EU Action.

## 4.2 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.

### **1. The Commission should consider a review of the long-term impacts of the ECoC.**

Whilst this evaluation has captured the “story” of the 2017 ECoC and identified evidence of short-term effects, the scope and length of the evaluation does not allow consideration of the long-term impact. Indeed (as shown in sections 2.6 and 3.6), it has only proved possible to consider the potential for legacy impact. There is therefore merit in reviewing the long-term impact of ECoC over the last 5 or 10 years. Such a review would generate evidence on the overall effectiveness and sustainability of the ECoC Action and provide lessons for future ECoC applicants and title-holders.

### **2. The Commission should review the different approaches to evaluation taken by previous and designated ECoC.**

The 2014 Decision requires the Commission to establish evaluation common guidelines and indicators for the cities holding the title. The EU-level evaluations of the 2007-17 ECoC have described the approaches by the ECoC to their own local evaluations and have drawn on any early evidence from those evaluations. However, the EU-level evaluations have usually been concluded before the local evaluations have completed their full programmes. A review of those local evaluations would provide evidence regarding possible methodologies, key success factors, strengths and weaknesses and good practice. Such evidence would then strengthen the Commission’s guidelines and indicators and also prove useful to future title-holders.

### **3. The Commission should incorporate guidance on using big data in its common guidelines on evaluation of ECoC.**

As shown in this report (section 4.1.3), both cities made limited use of big data in their research and evaluation activities. By providing advice and good practice examples, the Commission could then encourage future title-holders to use big data more extensively.

### **4. The Commission should discuss with the panel how best to ensure that future ECoC honour commitments made in their applications, particularly financial commitments.**

Given the severe reduction in the budget of Pafos, there is a need to use the new procedures for selection, monitoring and EU co-financing set out in Decision 445/2014/EU to best effect. This will be particularly important in the period up to March 2020 when a decision regarding the award of the Melina Mercouri Prize is due to be made to the first titles designated under Decision 445/2014/EU.

### **5. The Commission should improve the visibility of the ECoC pages on Europa.**

In particular, there is a need for the ECoC to be visible on the Culture page, for example, as one of the options on the “Initiatives” tab. By providing such a link, the ECoC will become more visible to casual browsers who are otherwise unaware of the ECoC.



## Annex one: Interviews undertaken

**Table A1: Interviews undertaken in Aarhus**

| Aarhus interviews                                                   |                                                              |
|---------------------------------------------------------------------|--------------------------------------------------------------|
| Rebecca Matthews                                                    | Aarhus2017 (Chief Executive Officer)                         |
| Juliana Engberg                                                     | Aarhus2017 (Programme Director)                              |
| Karin Buhl Slæggerup                                                | Aarhus2017 (Head of Partnerships & Development)              |
| Rina Valeur                                                         | Aarhus2017 (Head of Strategy & Operations)                   |
| Bent Sørensen                                                       | Aarhus2017 (Head of Communications)                          |
| Anne Glad                                                           | Aarhus2017 Board                                             |
| Lene Øster                                                          | Aarhus 2017 Regional Manager                                 |
| Trine Holm Thomsen                                                  | Head of Aarhus Theatre                                       |
| Jens Bjerg Sørensen                                                 | CEO, Schouw & Co A/S                                         |
| Jens Christian Tangbæk                                              | Danske Bank                                                  |
| Thorkild Andreasen                                                  | Carte Blanche                                                |
| Henrik Hauritz                                                      | Viborg Municipality                                          |
| Morten Thorning                                                     | The Animation Workshop                                       |
| Erlend Høyersten                                                    | ARoS Art Museum                                              |
| Anne Juhl Nielsen                                                   | Aarhus 2017 (Monitoring Manager)                             |
| Lars H.Olsen                                                        | CEO, The Frigate Jylland Museum                              |
| Kristian Thrane                                                     | Aarhus 2017 (Community Manager)                              |
| Louise Ejgod Hansen                                                 | Associate Professor, rethinkIMPACTS 2017                     |
| Jan Schouby                                                         | Stiften                                                      |
| Rina Valeur Simonsen, Head of Strategy & Operations                 | Aarhus 2017 Secretariat (main organiser)                     |
| Bent Sørensen, Head of Communications                               | Aarhus 2017 Secretariat (main organiser)                     |
| Bente Steffensen, Head of Business Network                          | Aarhus Business Network (instigating business interest)      |
| Mathilde Smedegaard, Project Coordinator                            | Aarhus Jazz Orchestra (project organiser)                    |
| Merete Ipsen, Head of the Museum                                    | Women's Museum (project organiser)                           |
| Jan Christensen, Managing Director                                  | Aarhus Concert Hall (project organiser)                      |
| Anne-Marie Skov, Director & member Advisory Board on Communications | Tuborgfondet (sponsor especially interested in volunteering) |
| Casper Agerbo, Head of Marketing                                    | BKI Foods A/S (sponsor)                                      |

| Aarhus interviews                                            |                                          |
|--------------------------------------------------------------|------------------------------------------|
| Birthe Tofting, Director International Sales, Marketing & HR | VOLA a/s Design Taps (sponsor)           |
| Ulla Lund, Volunteer Coordinator                             | Aarhus 2017 Secretariat (main organiser) |
| Jakob Vinkler, Chef and owner of SMAG                        | SMAG restaurant (project organiser)      |

**Table A2: Interviews undertaken in Pafos**

| Pafos interviews               |                                                |
|--------------------------------|------------------------------------------------|
| Pafos 2017                     |                                                |
| Christos Patsalides            | Chairman BoDs                                  |
| Yiannis Koutsolambros          | Member BoDs-active in infrastructure issues BB |
| Georgia Doetzer                | Artistic Programme Director                    |
| Terpsi Vasou                   | Administrative and Financial Director          |
| George Lazoglou                | Production Manager                             |
| Galatia Georgiou               | International Relations Officer                |
| Anastazia Anastasiou           | Marketing Officer                              |
| Stelios Papageorgiou           | Volunteers Offices                             |
| Sotiroula Konikkou             | Community Involvement Coordinator              |
| Marina Sokratous (Aristodemou) | Schools in Action-Higher Education             |
| Ntia Germanou                  | Schools in Action-Primary Education            |
| Other stakeholders             |                                                |
| Kostas Kadis                   | Minister of Education and Culture              |
| Pavlos Paraskevas              | Head of the Cultural Services MEC              |
| Themis Filippides              | Pafos Municipality Secretary - BB              |
| Yiannis Anthis                 | Pafos Municipality Foreign Affairs -BB         |
| Stella Shepi                   | Pafos Aphrodite Festival -BB                   |
| Other Stakeholders             |                                                |
| Phedon Phedonos                | Pafos Mayor (from 2015)                        |
| Michalis Pavlides              | Yeroskipou Mayor (from 2011)                   |
| Marinos Lambrou                | Peyia Mayor (from 2017)                        |
| Michalis Nikandrou             | Chairman of Union of Communities (from 2017)   |
| Marios Zachariades             | Pentalia Community                             |
| George Mais                    | Chairman, Pafos Chamber of Commerce            |
| Nasos Hadjigeorgiou            | Pafos Regional Board of Tourism                |
| Angelos Loizou                 | Chairman Cyprus Tourism Organisation           |

| Pafos interviews            |                                                 |
|-----------------------------|-------------------------------------------------|
| Yiannis Toumazis            | Chairman, Cyprus Theatre Organisation           |
| Nenad Bogdanovic            | Executive Director Cyprus Symphony Orchestra    |
| Shuji Kogi                  | Secretary EU-Japan Fest Committee               |
| Dr Konstantinos Tsagkaridis | Pafos2017 Culture Varometre Neapolis University |
| Christina Athinodorou       | Composer                                        |
| George Rodosthenous         | Director of The Truth about Venus (London)      |
| Mary Plant                  | Visual Artist Aphrodite's Library               |
| Minas Tigilis               | Artistic Director Monodrama Festival            |
| Demetra Socratous           | Project Partner                                 |
| Christiana Mouzouri         | Peace2Peace Coordinator                         |
| Katerina Foukara            | Myth and Sculpture Park                         |
| Daniella Mouyiannou         | Project partner and Chariot Ex Artis            |
| Miriam McConnon             | Common Ground                                   |

## Annex two: Terms of Reference

### Specifications

Ex-post evaluation of the two 2017 European Capitals of Culture Contracting Authority:  
European Commission

### 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>74</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>75</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>76</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. Decision 1622/2006/EC governs the European Capital of Culture event for the years 2007 to 2019. A new Decision was adopted by the European Parliament and the Council in April 2014<sup>77</sup>.

#### 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.

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<sup>74</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>75</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>76</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).

<sup>77</sup> Decision No 445/2014/EU of the European Parliament and of the Council of 16 April 2014 establishing a Union action for the European Capitals of Culture for the years 2020 to 2033 and repealing Decision No 1622/2006/EC (OJ L 132, 3.5. 2014, p. 1). This Decision, which covers the ECoC titles 2020 to 2033, retains the general structure and main elements of the previous Decision while introducing improvements to maximise the benefits of holding the title as well as taking part in the competitive process for all bidding cities and their citizens. Improvements include among others the introduction of more explicit and measurable criteria, the reinforcement of conditionality for the payment of the Melina Mercouri Prize and the obligation for the cities – instead of the Commission – to carry out the ex post evaluation of the ECoC year

### 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.

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 2017 ECOC shall be evaluated. This hierarchy is based principally on the 2006 Decision (as this Decision provided the legal basis for the 2017 ECOC), but is also complemented by information in the new legal basis for ECOC post 2019<sup>78</sup> in order to reflect the evolving requirements and expectations for ECOC. Taking this hierarchy of objectives as the starting point, the contractor will develop a full intervention logic for the ECOC Action, in line with the Commission's Better Regulation Guidelines, Chapter 6.2<sup>79</sup>.

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<sup>78</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).

<sup>79</sup> [http://ec.europa.eu/smart-regulation/guidelines/ug\\_chap6\\_en.htm](http://ec.europa.eu/smart-regulation/guidelines/ug_chap6_en.htm)

| 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                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                  |                                                                          |
| <p>Stimulate a diverse range of cultural activities of high artistic quality</p> <p>Implement cultural activities promoting cultural diversity, dialogue and mutual understanding</p> <p>Implement cultural activities highlighting the diversity of cultures in Europe and European themes</p> <p>Involve European artists, promote cooperation with different countries and transnational partnerships</p> <p>Combine traditional art forms with new types of cultural expression</p> | <p>Create new and sustainable opportunities for a wide range of citizens to attend or participate in cultural events</p> <p>Involve local citizens, artists and cultural organisations in development and implementation</p> <p>Provide opportunities for volunteering and foster links with schools and other education providers</p> | <p>Improve cultural infrastructure</p> <p>Develop the skills, capacity or governance of the cultural sector</p> <p>Stimulate partnership and co-operation with other sectors</p> | <p>Attract the interest of a broad European and international public</p> |

### **1.3 Description of the Action for the year 2017**

#### **1.3.1 The selection of the two European Capitals of Culture 2017**

Under Decision 1622/2006/EC, Denmark and Cyprus are the two Member States entitled to host a European Capital of Culture in 2017. 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.

Three cities from Cyprus (Limassol, Nicosia and Pafos) responded to the call for applications. Nicosia and Pafos were preselected in December 2011. In September 2012 Pafos was recommended at the final selection meeting. In May 2013, the Council officially designated this city on the basis of the panel's recommendation.

In Denmark, Aarhus and Sønderborg entered into the competition and were both pre-selected in December 2011, with Aarhus winning over at the selection meeting held in Copenhagen in September 2013. The city was designated by the Council equally in May 2013.

#### **1.3.2 The monitoring of the two European Capitals of Culture 2017**

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 Pafos and Aarhus, the two monitoring meetings took place in November 2014 and April 2016. On the basis of the panel's recommendation, the Commission awarded the Melina Mercouri Prize to Pafos and Aarhus in the autumn 2016.

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 2017

#### 1.3.3.1 *Pafos*

With the title "Open Air Factory" it seeks for openness in the way of thinking, acting and living. A high number of events happen in open venues, taking advantage of the climate and also limiting the need for big infrastructures that might not be used afterwards.

With the motto "Linking Continents, Bridging Cultures", the programme highlights relations and connections between countries and culture, as well as between citizens, migrants and visitors. The programme includes global themes of war, conflicts, refugees, migration, xenophobia and integration, with the aim to promote intercultural understanding and dialogue, and work on the complex issues related to Pafos' multicultural and bi-communal society.

The programme is structured in three Thematic Lines: Myth and Religion, World Travellers and Stages of the Future. An additional programme runs across the three lines, Travelling Stage, aiming to bring the programme of Pafos 2017 to its surrounding areas. The programme will feature 140 projects, resulting from the bid-book, open calls and designed by the Artistic team. Many projects are connected with sites of significant importance of the heritage of Pafos and of European heritage.

The opening was held on 28th and 29th January 2017, with concerts and other events scattered around the different venues of the city. The main event was around the Town Hall, around the myth of Pigmalion.

In July 2017, the Summer Highlight will aim at connecting the sea with the city and highlighting the European maritime heritage. Other highlights include a performance from

the Berliner Philharmoniker, Moons & Stars (a festival featuring international artists at unexpected places) and Trojan Women, based on the Euripides' work.

Pafos has collaborated with several other ECoCs with which it shares common interests, via several exchange programmes and co-productions. Projects including the Turkish Cypriot community have been inserted in the programme.

According to the second progress report, the total budget for Pafos2017 amounts to 8.5 m €. 88% comes from the public sector and 12% (around 1 m) from the private sector. The main contributors are the National Government with 5 m and the Chamber of Commerce with 1m. The Melina Mercouri prize amounts to 14% of the total. The expenditure is distributed among programme (60%), marketing and promotion (14%) and administration and monitoring (26%).

#### *1.3.3.2 Aarhus*

The programme of Aarhus 2017 is articulated around the theme "Rethink", described as the idea of an ongoing European cultural laboratory to rethink the challenges of today and tomorrow through culture and art.

Focused on the process, it is structured around three "programme arenas": "Rethink the City", "Rethink Values" and "Rethink Creativity". "Rethink the City" will "encompass urban spaces and development, the notion of the city as an urban playground and the cultural landscapes that connect the region". "Rethink Creativity" focuses on the artistic and cultural expressions themselves. "Rethink Values" deals with "culture as ethics, morals and value systems, including social practices in the context of ethnicity, language and nationality" and will look at our core values "Democracy, Sustainability and Diversity".

The programme is divided in three seasons: Spring, Summer and Autumn. A fourth season, Winter, has been added for the opening and closing events. Each of the seasons will include projects in all the three arenas mentioned.

Highlights of the programme include:

- Spring: "Life boats", "Manor Houses – the gateway to Europe", "The festival of the Century" merging knowledge, art and culture around the history of Aarhus, Denmark and Europe; "Rethink the Village" looking for ways to revitalise small villages through culture, residencies, active citizenship and collaboration across villages in Europe.
- Summer: "Urban Lab" in collaboration with other municipalities to make a creative urban space; "River Art", a European Championship in fireworks, "Hidden Places" aiming for artist to perform and meet their audiences in new contexts.
- Autumn: "Creativity World Forum" bringing together heads of states, entrepreneurs and knowledge institutions to exchange about how culture can meet the challenges of tomorrow; "Rethink Human Being" for a spiritual, philosophical and scientific perspective; "The City of Light" will be a digital media event at the Aarhus new harbour space.

Aarhus has established a strong collaboration with Pafos 2017, in the form of co-productions and shared exhibitions. It has equally collaborated with other ECOs (San Sebastian, Leeuwarden).

The budget foreseen for the year amounts to 57,55 m€, as reported for the second monitoring meeting. 70% of this amount will be devoted to the programme, with 90% of the projects outsourced. 13% will be invested in promotion and marketing and 14% in administrative costs, including wages. The biggest contributor will be the National Government with 30% of the total. The City will contribute 27% (15,350 m€), the Region 13% (7,2 m€) and other regional municipalities 11% (6 m€). Aarhus plans to raise around 2.4 m€ from the EU.

#### **1.3.4 Evaluations carried out by the two European Capitals of Culture 2017**

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 Aarhus 2017 and Pafos 2017 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. The evaluators will consider cautiously the envisaged schedule for the delivery of the evaluation data and results from the ECOs and the impact of delays in the schedule of this evaluation and foresee alternative methodologies in the contingency planning.

## **2.0 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 2017 European Capitals of Culture Action, Pafos and Aarhus.

The aim is to better understand how the two 2017 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 2017 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 title city 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 title city'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 title cities' cultural programmes and associated activities relevant to their own objectives?**

- To what extent were the activities consistent with the title city'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 title cities cooperate?

### **Effectiveness**

#### **EQ3: 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 taken 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?

#### **EQ4: To what extent were the title cities' 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 title city?
- To what extent did the title city 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?

**EQ5: 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?

**EQ6: 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?

**Efficiency**

**EQ7: How did the management arrangements of each title city 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?

**EQ8: 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?

**EQ9: To what extent did the title cities 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)?

**EQ10: To what extent were the financial and human resources secured by each title city 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?

**Coherence**

**EQ11: To what extent was the ECOC Action coherent and 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 title cities complemented other EU initiatives, e.g. European Youth Capital, European Green Capital?

**EU added value**

**EQ12: 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 in the cities and overall Europe aware of the event and of the fact that the title is an EU action?

## **3.0 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 2017 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 2018 should provide some first messages on the two 2017 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 2017 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;

- A Summary of the Open Public Consultation, including: a description of the methodology (scope of the consultation, how questions were developed and how the consultation was advertised, the methods used for analyses), an overview of the profile of respondents, and a quantitative and qualitative analysis of the responses.
- 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 10-page synopsis of all stakeholder consultation activities, reporting on the methodology used to consult different types of stakeholders during the evaluation, the main topics/viewpoints emerging from the different stakeholder consultations and how the consultation work has been taken into account in the wider evaluation work.
  - 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>80</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>81</sup>. The contractor should describe in the offer the approach they will adopt to facilitate data linking.

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<sup>80</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>81</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.

## 4.0 Organisation, timetable and budget

### 4.1 Organisation

The contract will be managed by Unit D2 of the European Commission Directorate-General for Education, Youth, Sport 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.

### 4.3 Timetable

The indicative starting date is **October 2017**. 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>82</sup>:

| Deadline                  | Task                                                                                                                                                                                                                                            |
|---------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Early October 2017</i> | A <b>kick-off meeting</b> may be held after the signature of the contract.                                                                                                                                                                      |
| <i>November 2017</i>      | Contractor submits the <b>inception report</b> to Steering Group. At least one <b>Steering Group meeting</b> will be held remotely or in Brussels within <b>two weeks</b> after the submission.                                                 |
| <i>1 March 2018</i>       | Contractor submits the <b>initial bulletin</b> to Steering Group.                                                                                                                                                                               |
| <i>15 April 2018</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 remotely or in Brussels within <b>two weeks</b> after the submission. |

<sup>82</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.

| Deadline     | Task                                                                                                                                                                                                                                                                    |
|--------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 15 June 2018 | 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 remotely or in Brussels within <b>two weeks</b> after the submission. |
| 15 July 2018 | Taking account of the Commission's comments contractor submits the <b>final report and executive summary</b> to Steering Group.                                                                                                                                         |
| 31 July 2018 | 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**.

#### 5.0 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 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 2007-2015<sup>83</sup>;
- The panel's reports concerning the 2017 titles;
- Interim evaluation of selection and monitoring procedures of ECOC 2010-2017, Ecorys, 2011<sup>84</sup>
- IMPACTS 08 - European Capital of Culture Research Programme <http://www.liverpool.ac.uk/impacts08/>
- European Capital of Culture Policy Group <http://ecocpolicygroup.wordpress.com/>

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<sup>83</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)

<sup>84</sup> Idem

## 6.0 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. The methodology shall as a minimum include the following public consultations:

- Public consultations through the ECOC's and cities' websites with the objective of gathering the view of the local and national population with regards to the evaluation criteria and the awareness of local and national population of the action being an EU action. The consultation should be open for a minimum of 12 weeks and published in the official language used in the city and in English.
- An open public consultation at European level, focusing on the relevance, coherence and EU added value of the ECOC action, and on the awareness of the general public of the action being an EU Action. This consultation will be conducted in accordance with the requirements of the Commission's Better Regulation Guidelines. The consultation will be published in the relevant Commission's website in English, German and French and will be open for a minimum period of 12 weeks. The contractor will prepare a Summary of the Open Public Consultation, to be submitted no later than 6 weeks after the end date of the public consultation. The Summary will include: a description of the methodology (scope of the consultation, how questions were developed and how the consultation was advertised, the methods used for analyses), an overview of the profile of respondents, and a quantitative and qualitative analysis of the responses.
- The consultation shall comprise around 15 questions and include closed questions and at least one open question. The typical response is calculated as 200 to 300 answers. Should the number of answers exceed 300, the contractor will analyse the first received 300 answers. The analysis of answers additional to these 300 will be considered to be out of contract and specific arrangements will be put in place.

Further to this, when designing the evaluation methodology, the contractor must take account of the following:

- The evaluation must be performed in accordance with the European Commission's Better Regulation Guidelines<sup>85</sup>. A Better Regulation "Toolbox"<sup>86</sup> is also available to support with the implementation of these Guidelines.
- 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

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<sup>85</sup> [http://ec.europa.eu/smart-regulation/guidelines/toc\\_guide\\_en.htm](http://ec.europa.eu/smart-regulation/guidelines/toc_guide_en.htm)

<sup>86</sup> [http://ec.europa.eu/smart-regulation/guidelines/toc\\_tool\\_en.htm](http://ec.europa.eu/smart-regulation/guidelines/toc_tool_en.htm)

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 2007-2016 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 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</i> EU 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>                                        | <p>What was the process of securing the necessary financial resources?</p> <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>                                                                                                                                                                                                                                                                                                                                                                                    |

|                   | Questions                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                   | <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 were achieved? (special focus on the <b>European dimension</b>)</p> <p>Any other significant results (not in the intervention logic)?</p>                                                                                                                                                                                                                                                                                                                                                                                                                                              |

|                | Questions                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                | 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?)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <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?</p> <p>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>                                                                                                                                                                                                                                     |
| <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>                                                                                                                                                                                                                                                                                                                      |

|                | Questions                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                | <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> <p>To what extent did the ECoC achieve the impacts they hoped for?</p>                                                                                                                                                                                                                         |

## 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>             | <p>To what extent ECoC had an impact on increased 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> <ol style="list-style-type: none"> <li>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>Artistic vision and political interests</li> <li>Traditional and contemporary culture</li> <li>City centre and suburban/regional locations</li> <li>“High” art and popular art/culture</li> <li>Established cultural institutions and independent groups and artists</li> <li>Attractiveness to tourists and the local population</li> <li>International names and local talent</li> </ol> |

|                           | Questions                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|---------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                           | <p>i. Usual activities and new activities</p> <p>j. Professional and amateur/community projects</p> <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> <p>What were the areas for further improvement?</p> |
| <b>European dimension</b> | <p>To what extent was the European Dimension represented in the cultural programme? How was the European dimension interpreted?</p> <p>What key themes of European significance were emphasised in the cultural programme? Could some other themes/issues have been emphasized more strongly?</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| <b>EU added value</b>     | <p>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?</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |

## Annex four: Results of the Public Consultation

### Introduction

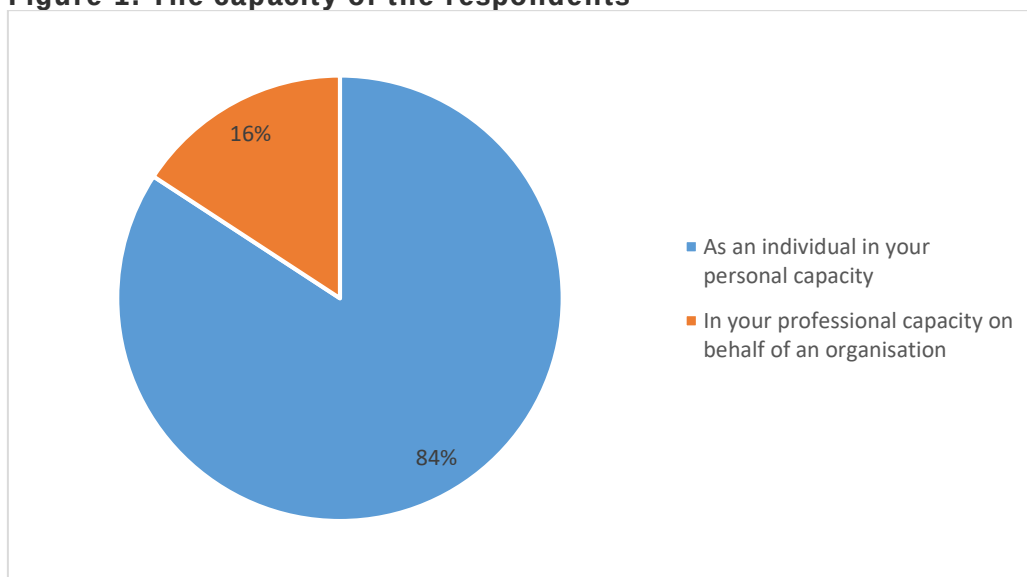
The European Commission's open public consultation for the evaluation of the 2017 European Capital of Culture (ECoC) Action in Pafos and Aarhus was launched on 11<sup>th</sup> March 2018 and closed on the 21<sup>st</sup> of July 2018 meaning it was open for seven weeks and two days.

The ECoC aims 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'. To achieve this objective, the ECoC Action intends to help cities hosting the ECoC to enhance the range, diversity and European dimension of their cultural offer, whilst widening participation in culture among residents and strengthening the capacity of the local cultural sector. The ECoC also aims to raise the international profile of the host cities and help promote and celebrate different European cultures.

The ECoC public consultation was an open survey to all people and organisations, however, some of the questions ideally required the respondent to have visited the ECoC city in order to give a response. The views of the respondents will feed into the independent evaluation of the 2017 ECoC, which is undertaken at a European level to provide future European Capitals of Culture with best practices and lessons that they are able to learn from.

The Open Public Consultation received a total of 76 responses from across Europe. A number of respondents attended both the European Capital of Culture (ECoC) in Pafos and Aarhus, which explains why the maximum of 56 respondents for Pafos and maximum of 31 respondents for Aarhus exceeds the total number of respondents.

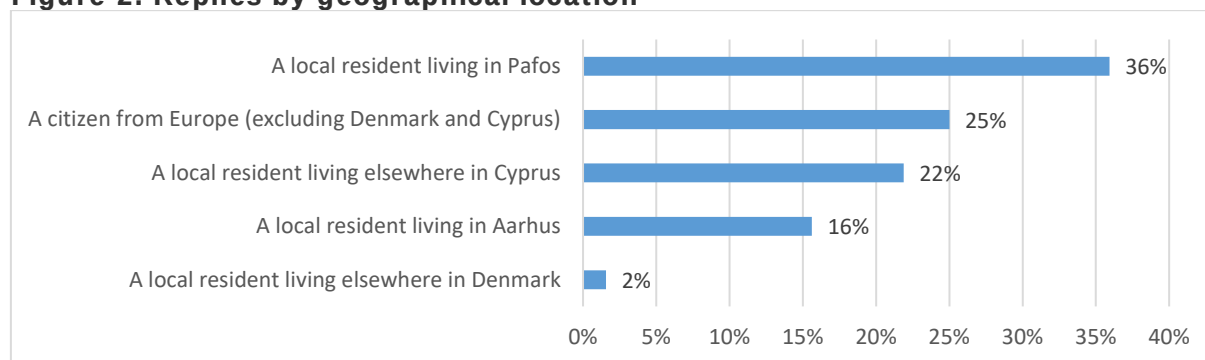
**Figure 1. The capacity of the respondents**



N = 76

The public consultation gathered a large number of responses from individuals, responding in their own personal capacity (N=64), whilst 16% (N=12) responded in their professional capacity on behalf of an organisation.

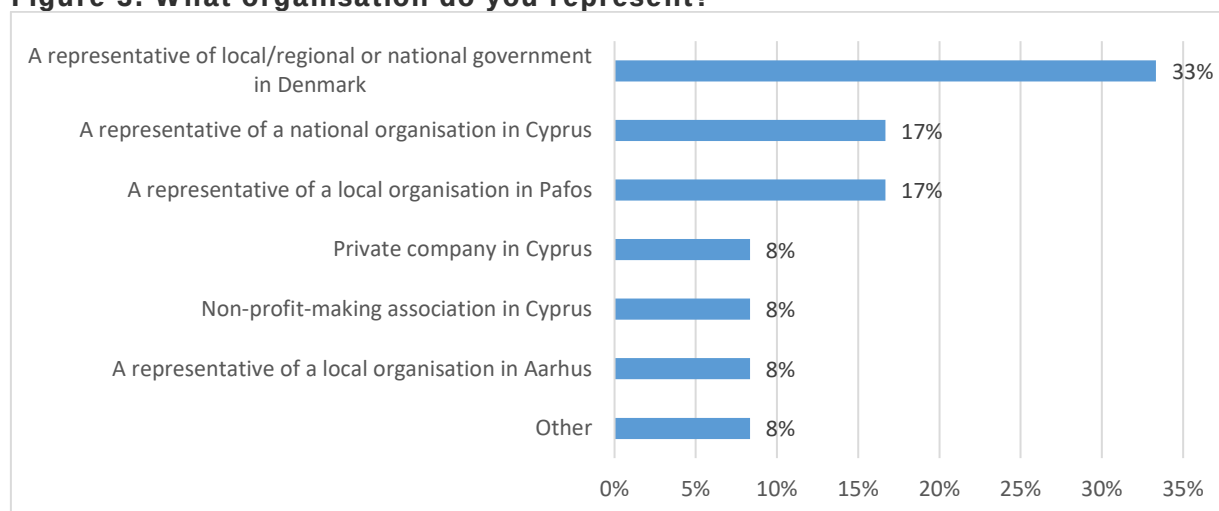
**Figure 2. Replies by geographical location**



N = 64

The largest group of respondents were local residents living in Pafos- 36% (N=23), whilst less than half of this number- 16% (N=10), were local residents living in Aarhus. We also see a relative high number of citizens responding from elsewhere in Cyprus- 22% (N=14), in comparison to those responding from elsewhere in Denmark- 2% (N=1). There was a good response from people outside of Denmark and Cyprus who constituted 25% (N=16) of those who responded, representing a quarter of all responses.

**Figure 3. What organisation do you represent?**

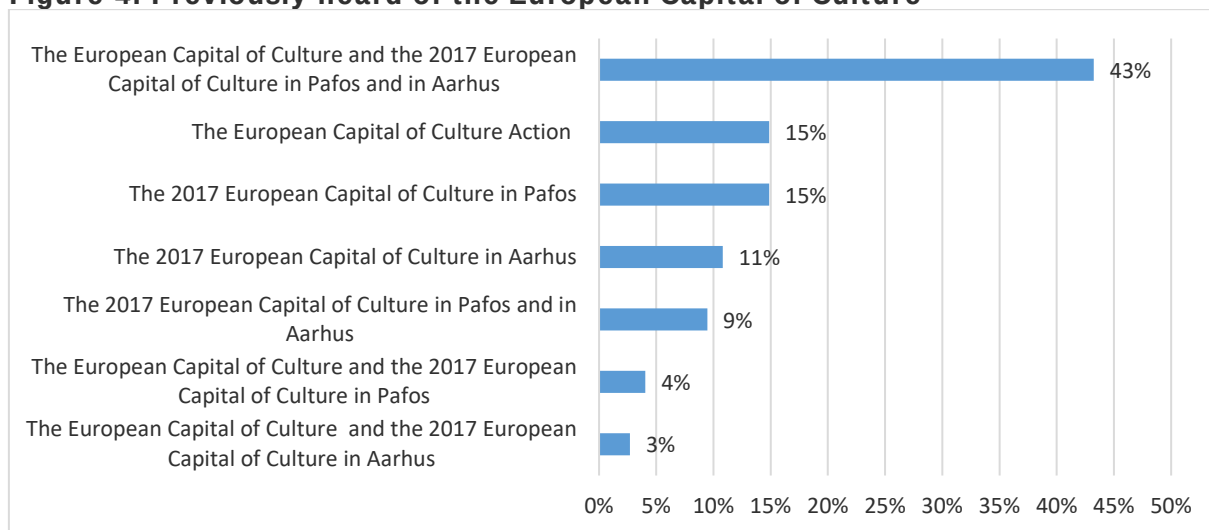


N = 12 (other relates to Making Europe Again<sup>87</sup>)

Among the respondents who replied in their professional capacity, the largest number of respondents (N=4) represented their local/regional or national government in Denmark, whilst no one from Cyprus responded in this capacity. Representatives from a national organisation in Cyprus and a local organisation in Pafos were both the second most common type of respondent (N=2 for both).

<sup>87</sup> [www.makeeuropeagain.eu](http://www.makeeuropeagain.eu)

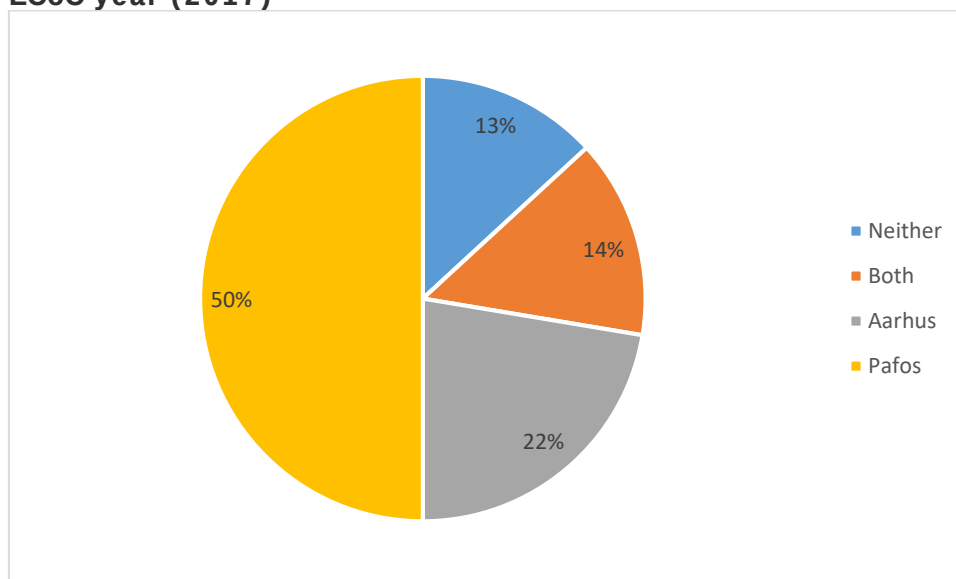
**Figure 4. Previously heard of the European Capital of Culture**



N = 74

A large number of respondents (N=32) had heard of the European Capital of Culture and the 2017 Capital of culture in both Pafos and Aarhus, whilst 15% (N=11) had only heard of the European Capital of Culture Action.

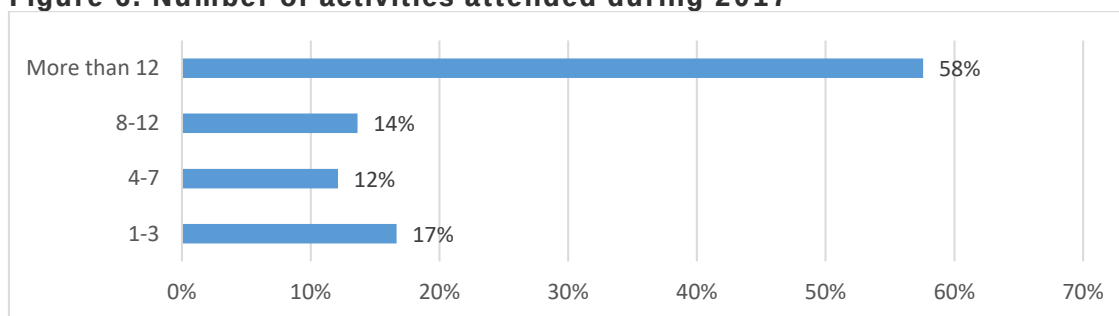
**Figure 5. Attendance at a cultural activity in either Pafos or Aarhus during the ECoC year (2017)**



N = 76

Most respondents (N=38) attended a cultural activity in Pafos during the 2017 ECoC, with 22% (N=17) attended an event in Aarhus. There were a number of respondents who attended both an activity in Pafos and Aarhus (N=11), whilst only 13% (N=10) of respondents had not attended a cultural event in either city.

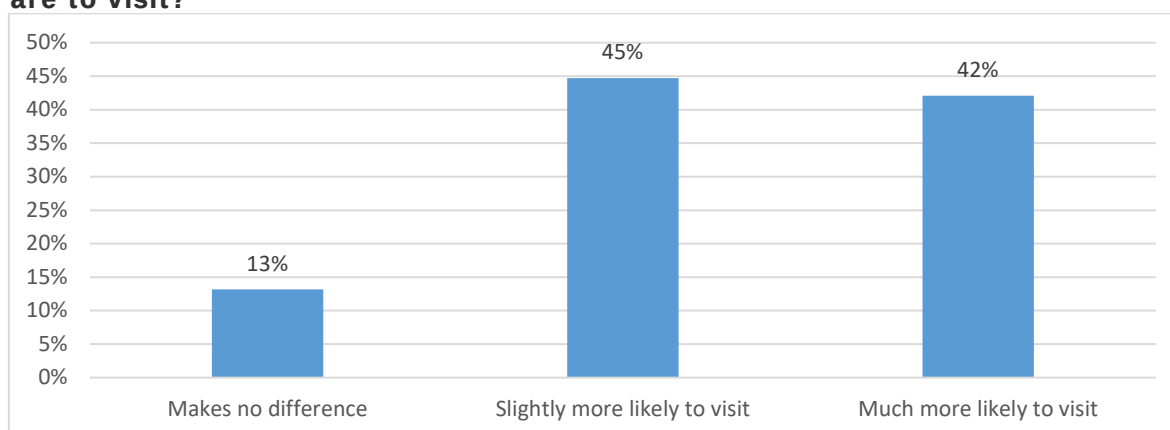
**Figure 6. Number of activities attended during 2017**



N = 66

The majority of respondents (N=38) attended more than 12 activities during 2017, whilst only 17% (N=11) only attended 1-3 activities. This means that most respondents to the survey were generally well informed about the ECoC and its activities (i.e. projects, cultural activities).

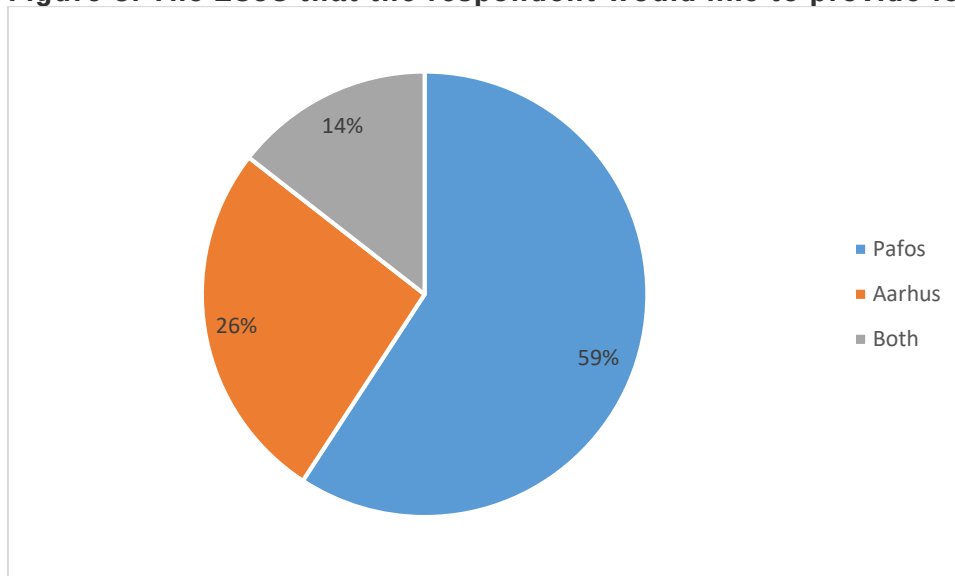
**Figure 7. To what extent does the ECoC status of a city affect how likely you are to visit?**



N = 76

No respondents stated the ECoC status would make them less likely to visit the specific city, whilst 45% and 42% (N=34 and 32 respectively) stated that the ECoC status would make them slightly more likely and much more likely to visit the ECoC. Only 13% (N=10) of respondents said that it would make no difference to them visiting the city. This means that a city having ECoC status does have an influence on whether an individual visits the city and is part of their decision-making process about where they wish to travel. Approaching half of respondents stated that they were much more likely to visit a city with ECoC status.

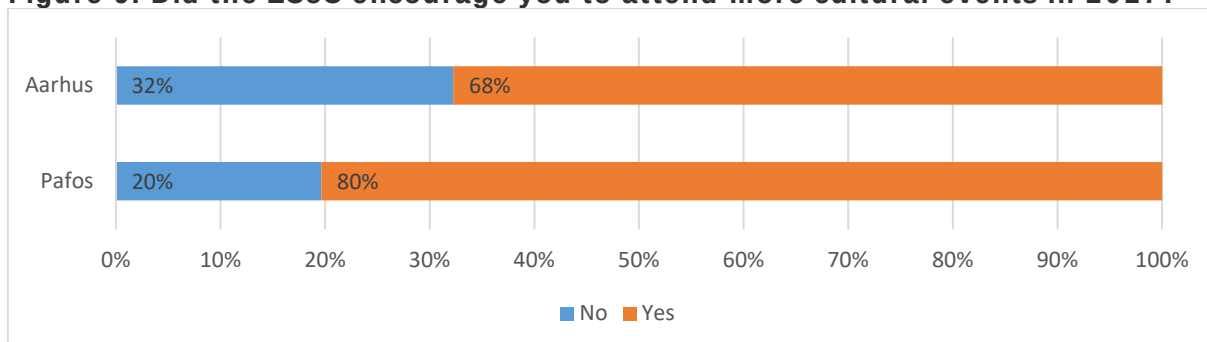
**Figure 8. The ECoC that the respondent would like to provide feedback on**



N = 76

As a result of more people visiting Pafos, 59% (N=45) wanted to provide feedback on Pafos, whilst 26% (N=20) wanted to provide feedback on Aarhus only. A total of 14% (N=11) of respondents wanted to provide feedback on both Pafos and Aarhus.

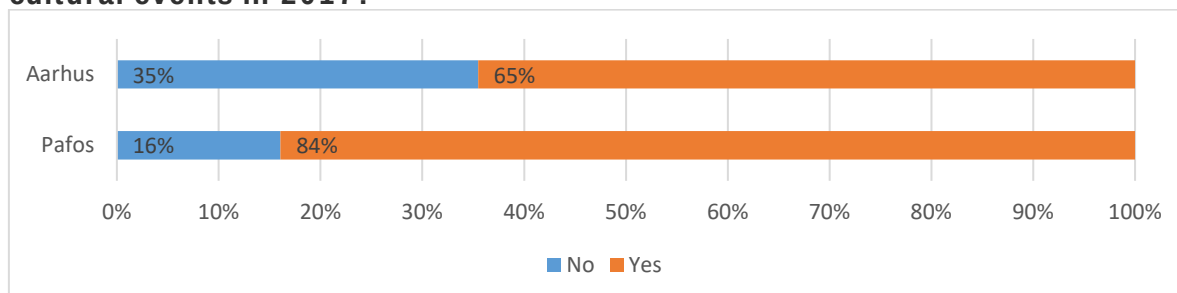
**Figure 9. Did the ECoC encourage you to attend more cultural events in 2017?**



N = 56 for Pafos. N = 31 for Aarhus

The ECoC encouraged people to attend more cultural events in 2017, with 80% (N=45) and 68% (N=10) for Pafos and Aarhus respectively attending more cultural events. Only 22 people did not feel encouraged to attend more cultural events despite the 2017 ECoC. This means that as well as ECoC status encouraging people to visit a city it also encourages people to attend more cultural events than they would normally.

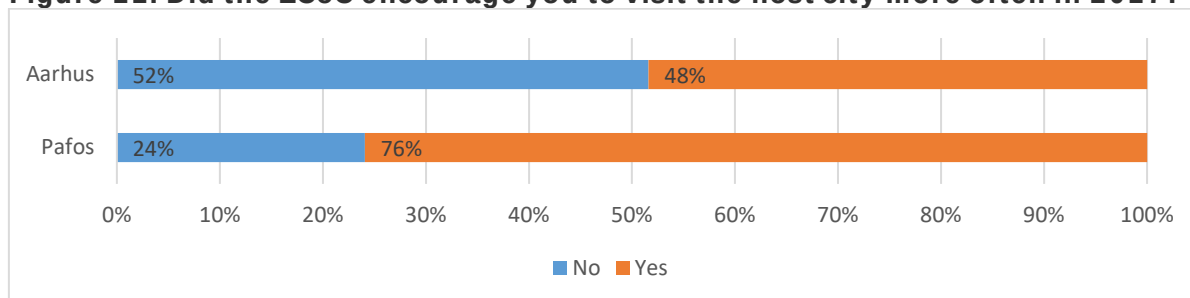
**Figure 10. Did the ECoC encourage you to attend a wider type or genre of cultural events in 2017?**



N = 56 for Pafos. N = 31 for Aarhus

Overall the ECoC encouraged people to attend a wider type or genre of culture in 2017, with 84% (N=47) in Pafos and 65% (N=20) of people attending a broader range of cultural activities. This shows that the ECoC status helps diversify and widen then types of events people attend as well as simply the number of them.

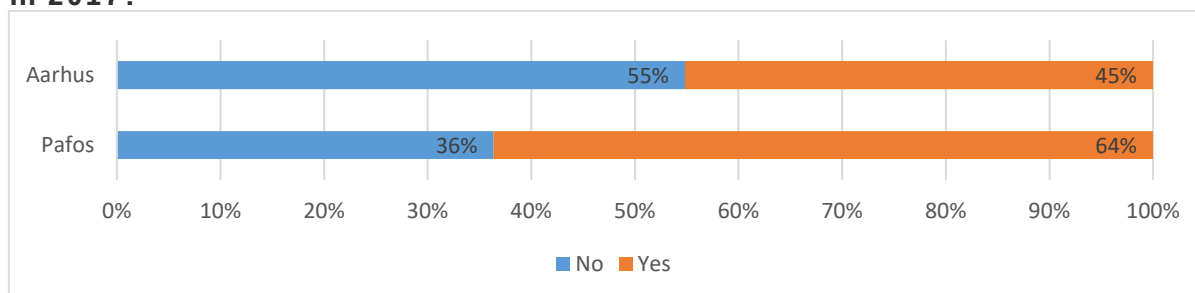
**Figure 11. Did the ECoC encourage you to visit the host city more often in 2017?**



N = 54 for Pafos. N = 31 for Aarhus

The ECoC consultation received mixed responses when assessing its impact on encouraging people to visit the city in 2017, with 76% (N=41) being encouraged to visit Pafos, whilst only 48% (N=16) were encouraged to visit Aarhus. Respondents tended to say that they only visited the city for one time during the year (if they were foreign visitors) and those local residents who responded tended to say they visited the city all the time anyway.

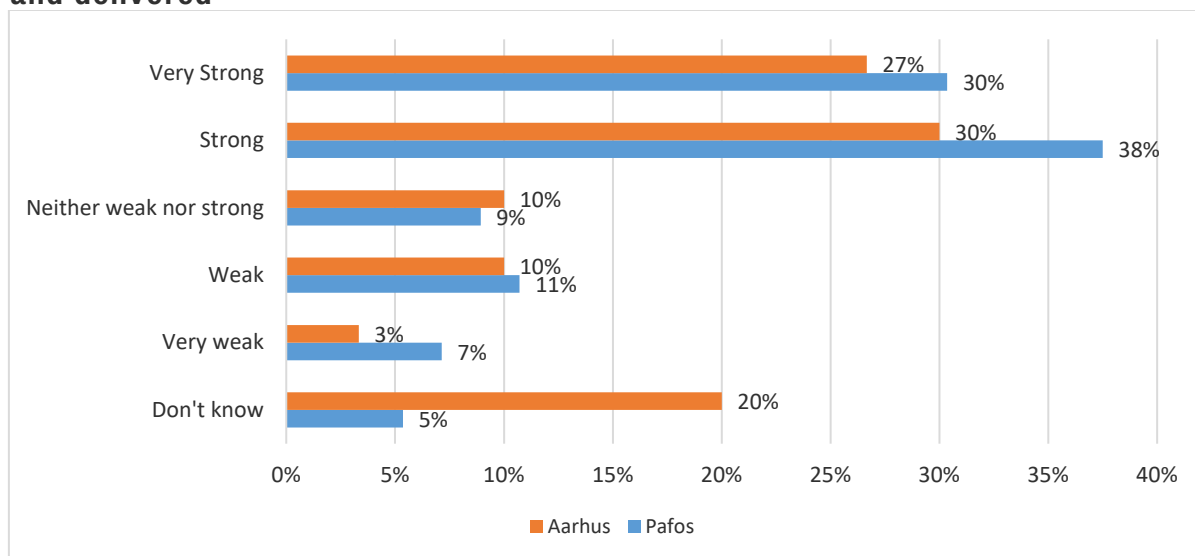
**Figure 12. Did the ECoC encourage you to spend more money in the host city in 2017?**



N = 55 for Pafos. N = 31 or Aarhus

The ECoC encouraged 64% (N=35) of those attending Pafos to spend more money, whilst 45% (N=14) of those who attended the ECoC in Aarhus were encouraged to spend more money. This shows that over half of those responding did increase the amount of money they spent in the city because of ECoC status. This was partly explained by the fact that local residents attended many of the cultural events and their spend levels were generally lower than foreign visitors.

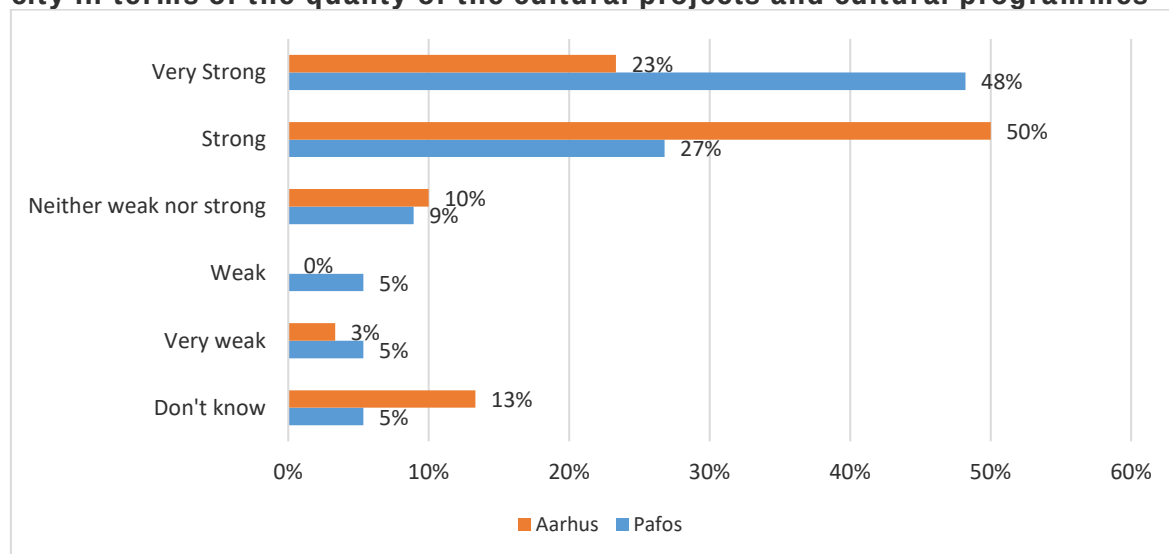
**Figure 13. How well the ECoC was organised and delivered in the 2017 host city in terms of the management of the ECoC in relation to how it was planned and delivered**



N = 56 for Pafos. N = 30 for Aarhus

Overall the feedback on the management of the ECoC in relation to how it was planned and delivered was extremely positive, with 68% (N=38) of respondents for Pafos stating that it performed very strongly or strongly. Additionally, 57% (N=17) of respondents for Aarhus also rated the performance as very strong or strong, whilst an additional 20% (N=6) responded that they did not know how Aarhus performed. Only a small percentage (around 15%) responded negatively to this question.

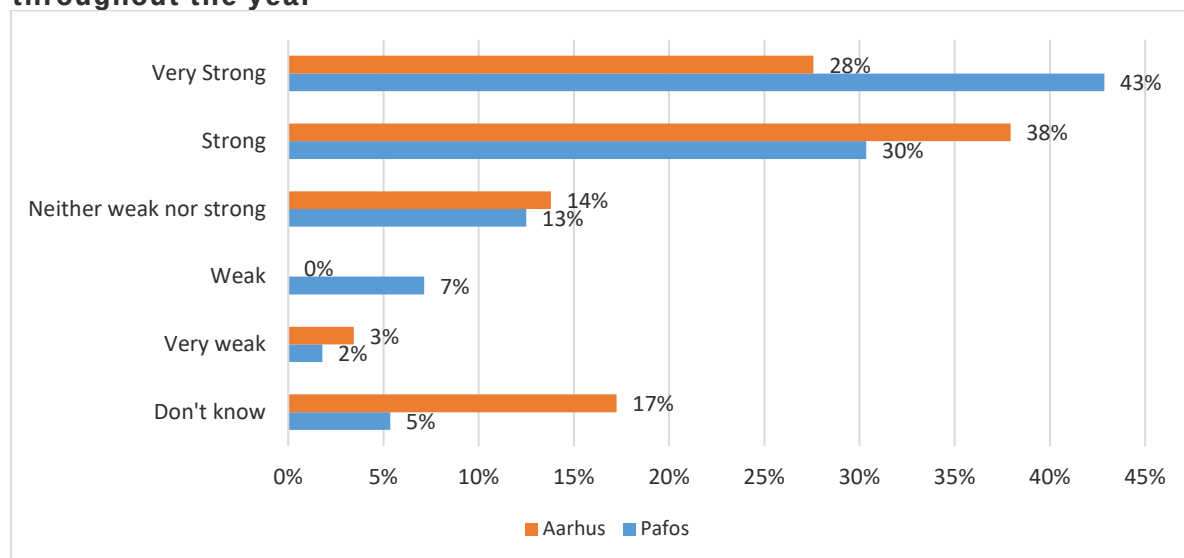
**Figure 14. How well the ECoC was organised and delivered in the 2017 host city in terms of the quality of the cultural projects and cultural programmes**



N = 56 for Pafos. N = 30 for Aarhus

The quality of the cultural projects and cultural programmes offered by each ECoC also received positive reviews with 75% (N=42) rating the results as very strong or strong in Pafos, and 73% (N=22) in Aarhus. Only 3% (N=1) associated the quality of the cultural projects and programmes as being weak or very weak in Aarhus.

**Figure 15. How well the ECoC was organised and delivered in the 2017 host city in terms of the number and distribution of cultural projects found throughout the year**

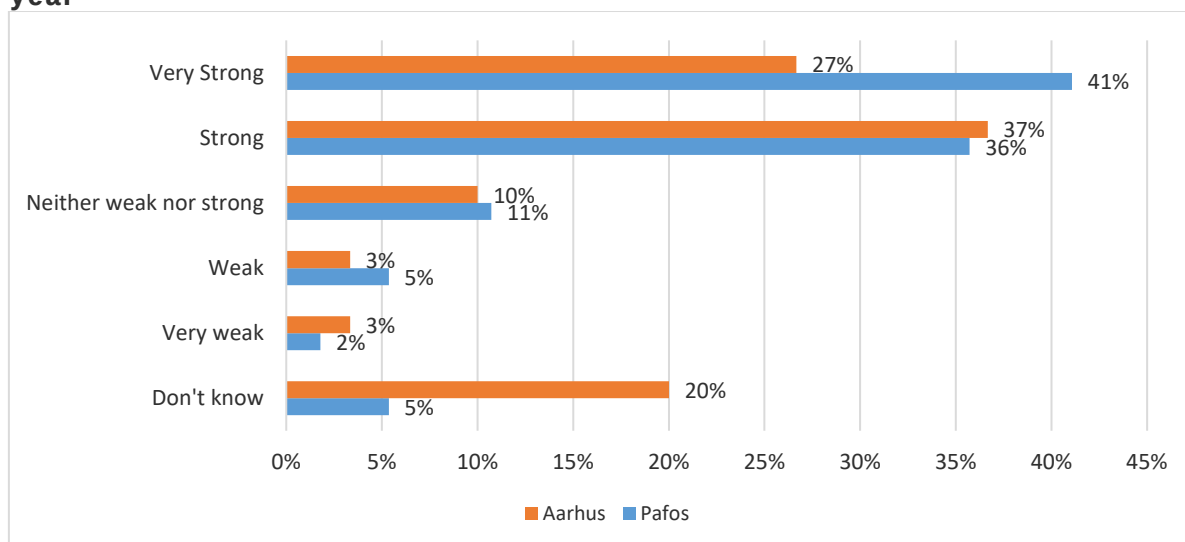


N = 56 for Pafos. N = 29 for Aarhus

Both Pafos and Aarhus received positive responses in relation to the number and distribution of cultural projects found throughout 2017. For Pafos 43% (N=24) of respondents said that the distribution was very strong, with another 30% (N=17) stating that it was strong. Aarhus also receive a positive response, with 28% (N=8) stating that it was very strong and 38% (N=11) advising it was strong. There was a

minimal number of respondents for both Pafos and Aarhus that did not think there was a good distribution of cultural projects throughout 2017.

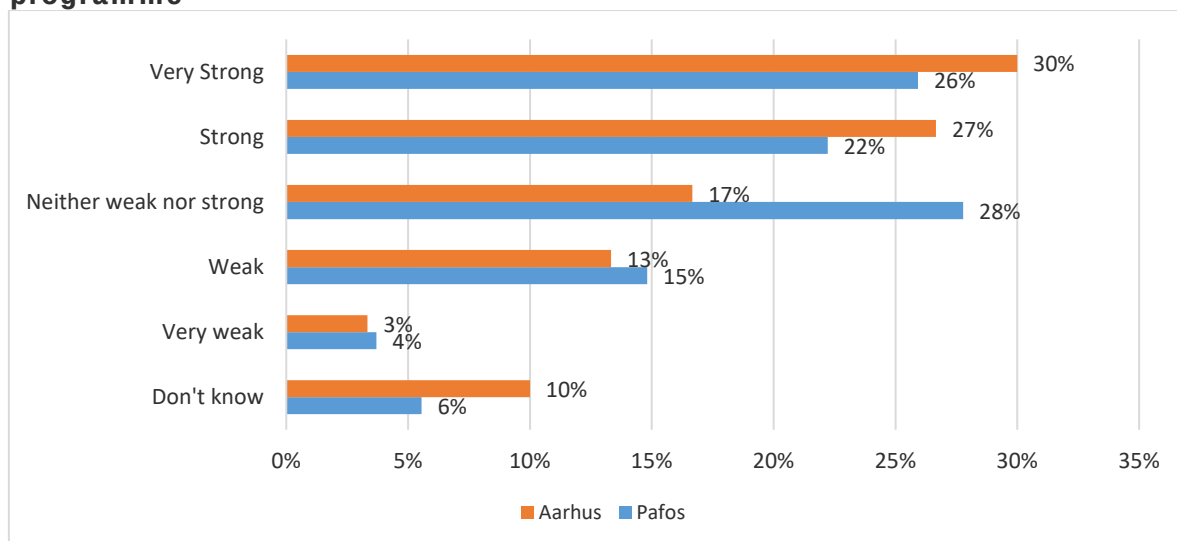
**Figure 16. How well the ECoC was organised and delivered in the 2017 host city in terms of the type and scope of cultural projects put on throughout the year**



N = 56 for Pafos. N = 30 for Aarhus

The majority of respondents stated that the type and scope of cultural projects put on throughout 2017 was very strong or strong in both Pafos and Aarhus. In contrast, only 7% (N=4) stated that the type and scope of cultural projects in Pafos was weak or very weak, whilst in Aarhus this was only 6% (N=2).

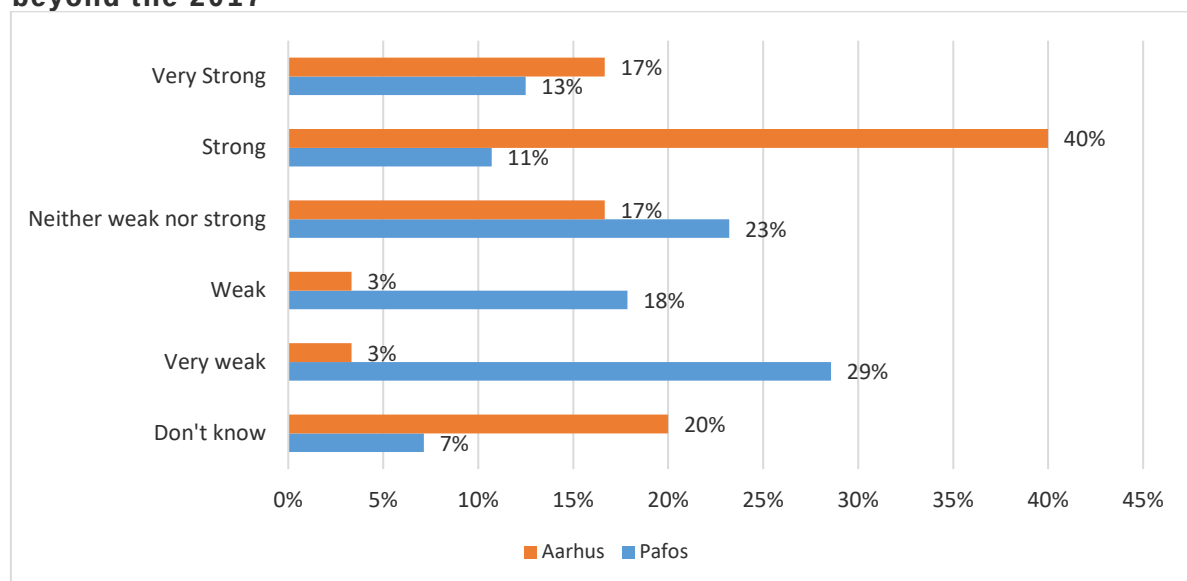
**Figure 17. How well the ECoC was organised and delivered in the 2017 host city in terms of marketing and information sharing about the cultural programme**



N = 54 for Pafos. N = 30 for Aarhus

The marketing information shared for Pafos and Aarhus was well received with 48% (N=26) and 57% (N=17) of respondents stating that the information shared was very strong and strong. Despite these positive responses, Pafos experienced 28% (N=15) of respondents stating that the marketing did not add much value as they recorded it as neither weak nor strong.

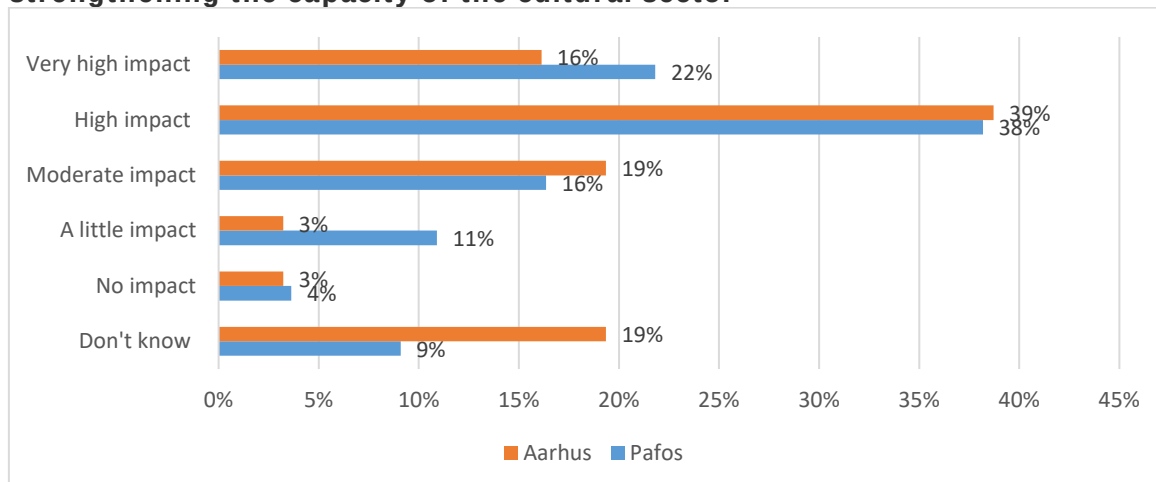
**Figure 18. How well the ECoC was organised and delivered in the 2017 host city in terms of how the city is trying to sustain any benefits and activities beyond the 2017**



N = 56 for Pafos. N = 30 for Aarhus

The sustainability of the benefits and activities beyond 2017 received mixed responses. For Pafos, only 24% (N=13) perceived the sustainability and future benefits as very strong and strong, whilst 47% (N=26) saw it as weak or very weak. In contrast to Pafos, Aarhus received positive feedback, with 57% (N=17) rating it as very strong to strong, whilst only 6% (N=2) did not think the future benefits and sustainability activities were positive.

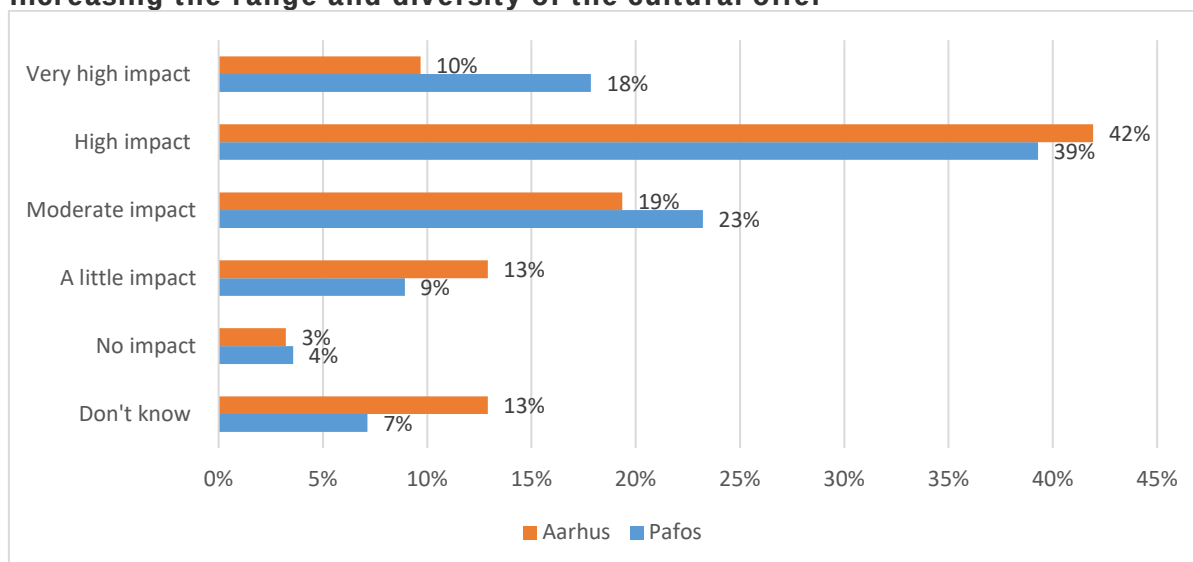
**Figure 19. The level of impact the ECoC has had on the city in terms of strengthening the capacity of the cultural sector**



N = 55 for Pafos. N = 31 for Aarhus

The ECoC for both Pafos and Aarhus were perceived to have strengthened the city's capacity in the cultural sector. The ECoC was observed to have had a very high impact (22% (N=12)) and high impact (38% (N=21)) on the cultural sector in Pafos, for Aarhus the results were similar with the ECoC having a very high impact (16% (N=5)) and a high impact (39% (N=12)). It is important to note that 19% (N=6) of respondents for Aarhus did not know of any impact.

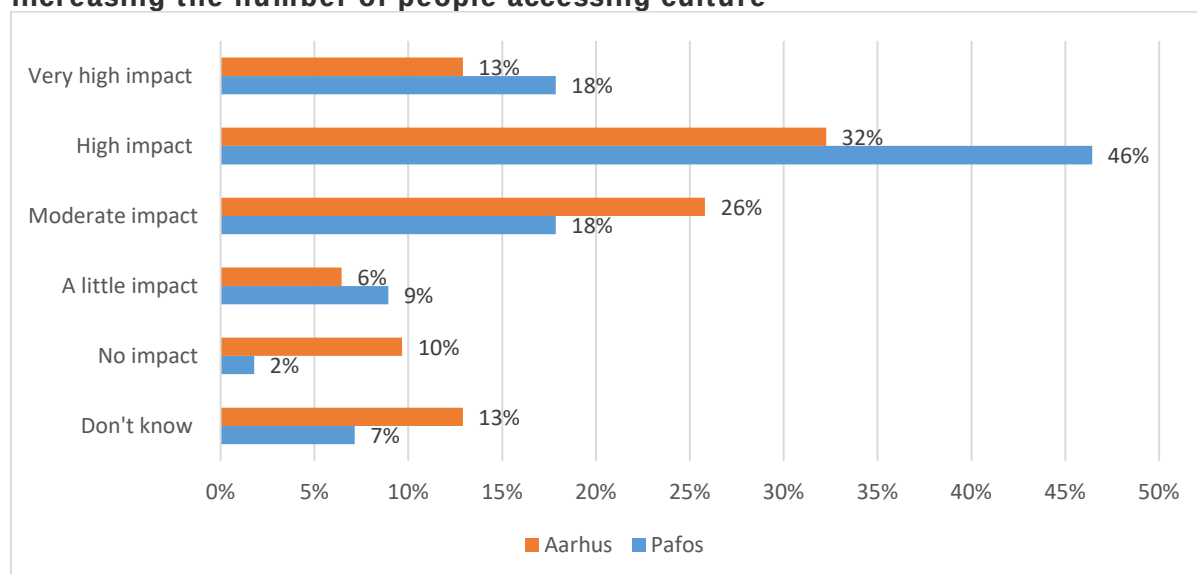
**Figure 20. The level of impact the ECoC has had on the city in terms of increasing the range and diversity of the cultural offer**



N = 56 for Pafos. N = 31 for Aarhus

The ECoC has had a very high or high impact on both Pafos and Aarhus (57% (N=32) and 29% (N=16) for each respective ECoC) in terms of increasing the range and diversity of the cultural offered by the city. Only 4% (N=2) of respondents for Pafos and 3% (N=1) for Aarhus state that there has been no impact as a result of the ECoC.

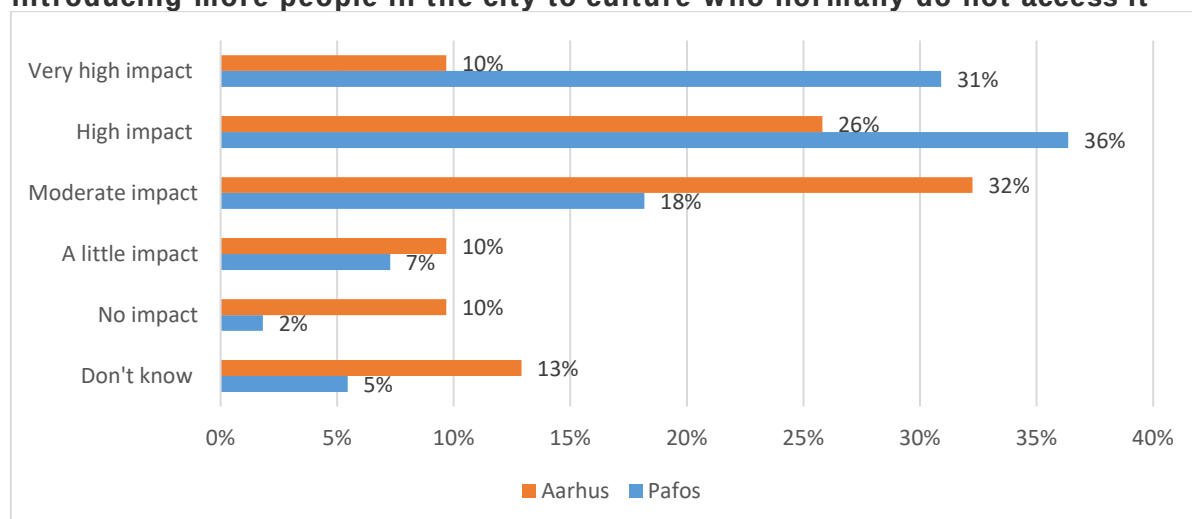
**Figure 21. The level of impact the ECoC has had on the city in terms of increasing the number of people accessing culture**



N = 56 for Pafos. N = 31 for Aarhus

The ECoC has had a high impact on the number of people accessing culture in Pafos (46% N=26) and in Aarhus (32% (N=10)). Despite this, in Aarhus, 10% (N=3) state that the ECoC has had no perceived impact on people assessing culture, whilst another 13% (N=4) do not know of the programmes impact.

**Figure 22. The level of impact the ECoC has had on the city in terms of introducing more people in the city to culture who normally do not access it**

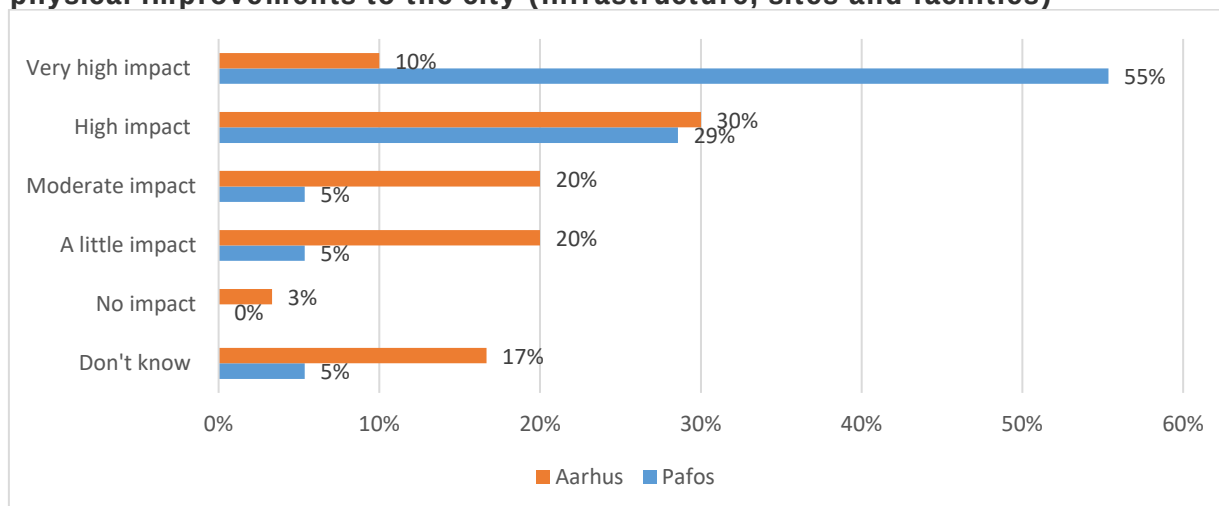


N = 55 for Pafos. N = 31 for Aarhus

In Pafos a total of 67% (N=37) respondents believe the ECoC has had a high impact or a very high impact in terms of introducing more people in the city to culture who normally do not normally access it. In Aarhus this figure stands at 37% (N=11). In

Aarhus, most people (32% (N=10)) believe that the ECoC had a moderate impact on introducing people to culture who do not normally access it.

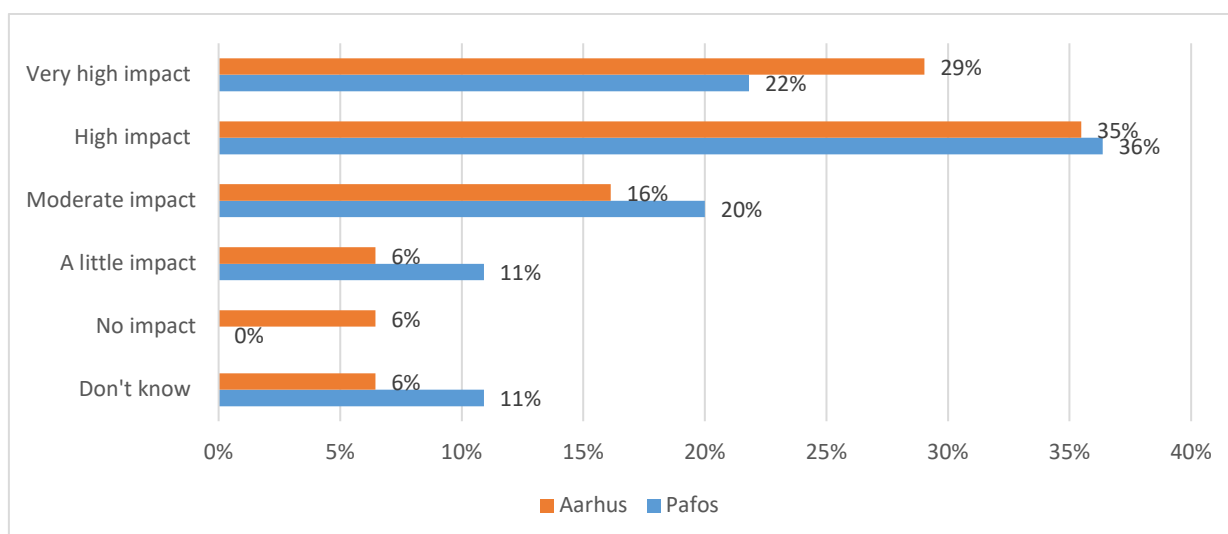
**Figure 23. The level of impact the ECoC has had on the city in terms of making physical improvements to the city (infrastructure, sites and facilities)**



N = 56 for Pafos. N = 30 for Aarhus

A total of 55% (N=31) of those surveyed in relation to ECoC, in Pafos, believe that the ECoC has had a very high impact in terms of making physical improvements to the city (in terms of infrastructure, sites and facilities). Another 29% (N=16) of respondents in Pafos saw a high impact, whilst no one believed that there was no impact. In Aarhus, the results were positive, however, not as high as in Pafos, with only 10% (N=3) seeing a very high impact and 30% (N=9) seeing a high impact. The responses to Pafos reflect the general focus on non-capital related projects during the year and the lower budget.

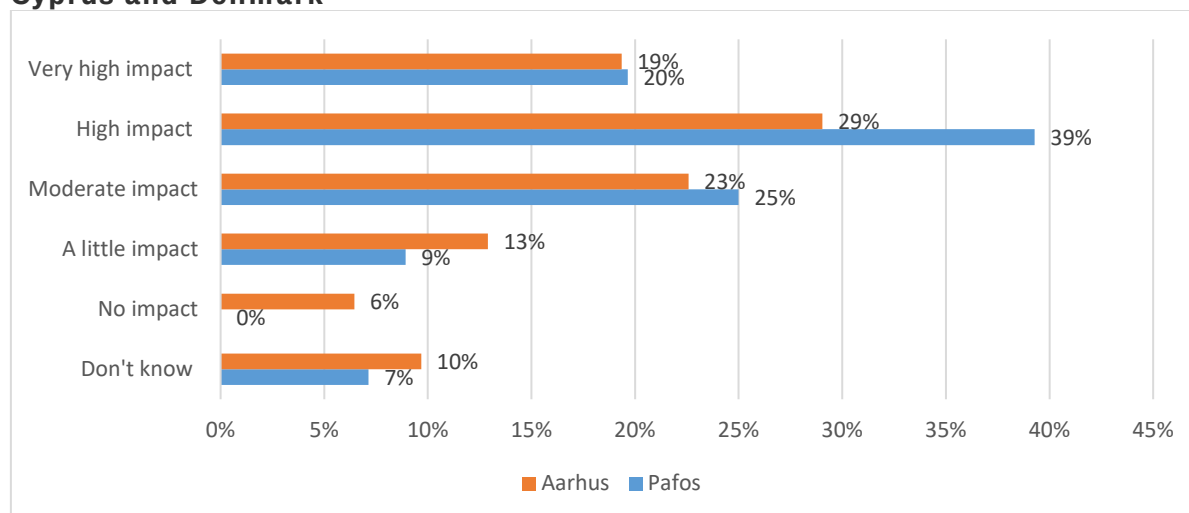
**Figure 24. The level of impact the ECoC has had on the city in terms of increasing the number of international visitors coming to the city**



N = 55 for Pafos. N = 31 for Aarhus

The number of international visitors coming to Pafos as a result of the ECoC can be seen to be very positive, 78% (N=43) of respondents believed that the ECoC would have a moderate to a very high impact on the number of international visitors. For Aarhus, the results were also positive with 80% (N=25) seeing the results as moderate to very high. Out of this 80% of positive respondents for Aarhus, 29% thought that the ECoC had a very high impact on the number of international visitors.

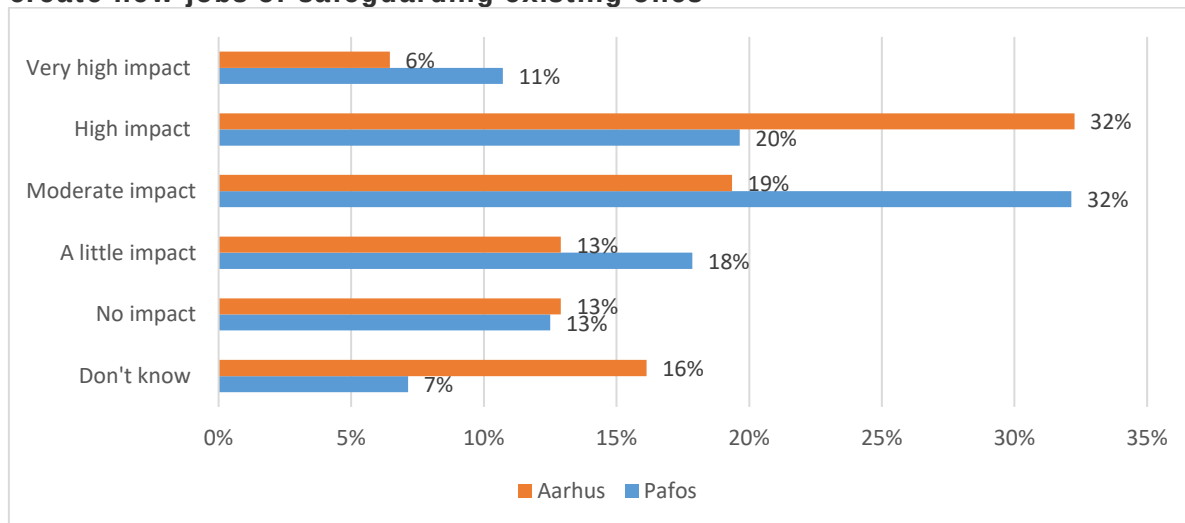
**Figure 25. The level of impact the ECoC has had on the city in terms of increasing the number of visitors coming to the city from elsewhere within Cyprus and Denmark**



N = 56 for Pafos. N = 31 for Aarhus

Again, the ECoC was seen as having being very successful in increasing the number of visitors coming to the ECoC from elsewhere within Cyprus and Denmark. In Pafos, 84% (N=47) saw the ECoC as having a moderate to very high impact in increasing the number of Cypriot visitors. Nobody believed that the programme did not impact on increasing the number of Cypriot visitors. In Aarhus, 71% of respondents saw the ECoC as having a moderate to very high impact on increasing the number of Danish visitors to the city. Only 6% (N=2) believed that the ECoC did not increased the number of visitors.

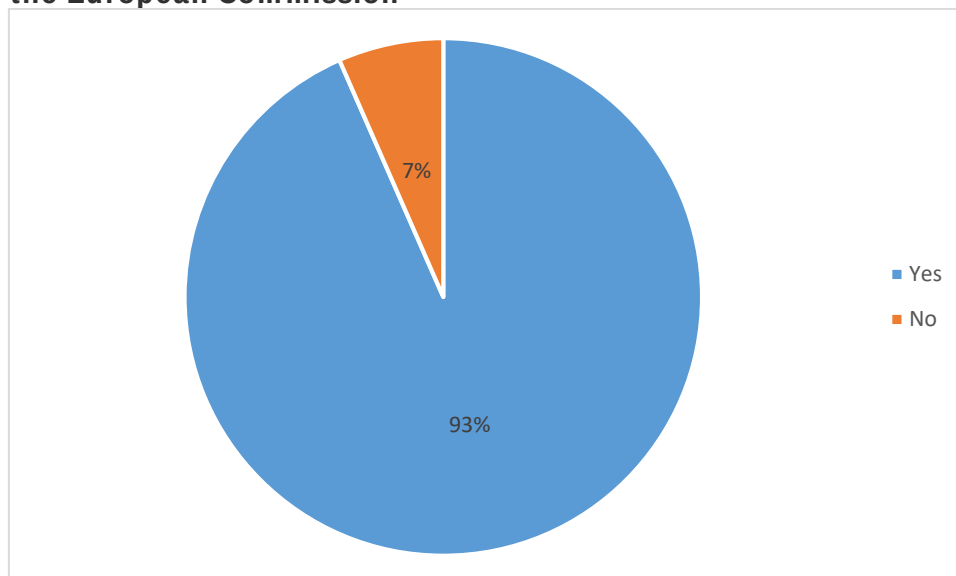
**Figure 26. The level of impact the ECoC has had on the city in terms of helping create new jobs or safeguarding existing ones**



N = 56 for Pafos. N = 31 for Aarhus.

The impact the ECoC has had in terms of helping create new jobs or safeguarding existing jobs is varied. In Pafos, 32% (N=18) of respondents see the ECoC as having a moderate impact on helping create and secure jobs, whilst 13% (N=7) state that it had no impact. In Aarhus, the ECoC is believed to have had a more positive impact on securing and creating jobs, with 32% (N=10) stating that it had a high impact, whilst 13% (N=4) advising that it had no impact.

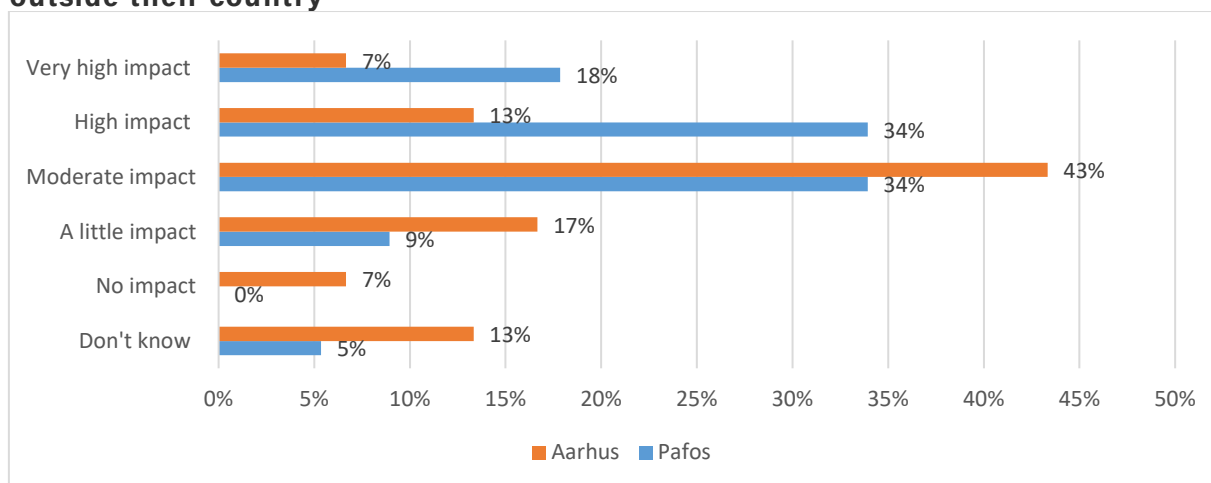
**Figure 27. Were you aware that the ECoC is part of an EU action overseen by the European Commission**



N = 76

It was commonly known that the European Capital of Culture is part of an EU action overseen by the European Commission, with 93% (N=71) of respondents knowing this.

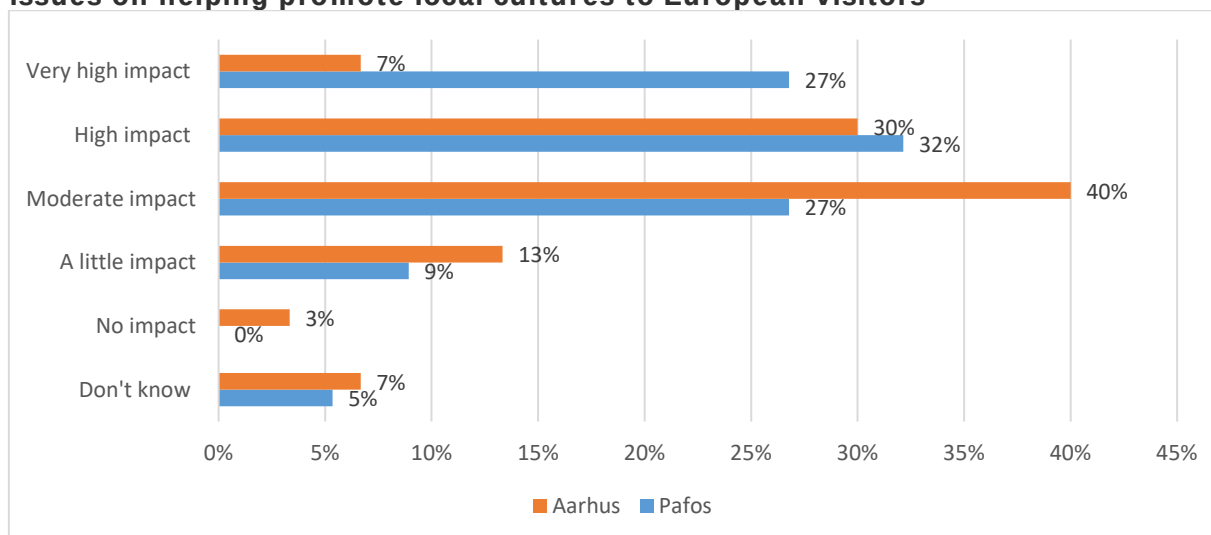
**Figure 28. The level of impact the ECoC has had in terms of following European issues on helping local people to be more aware of other European cultures outside their country**



N = 56 for Pafos. N = 30 for Aarhus

For Pafos, 18% believed that the ECoC had a very high impact in relation to helping local people to be more aware of other European cultures outside their country. An additional 34% (N= 19) and 34% (N=19) saw the ECoC as having a high and moderate impact respectively. No one did not think that it did not affect the awareness in Pafos. For Aarhus, 43% (N=13) saw a moderate impact of the ECoC, whilst 17% (N=5) only saw a minimal impact.

**Figure 29. The level of impact the ECoC has had in terms of following European issues on helping promote local cultures to European visitors**

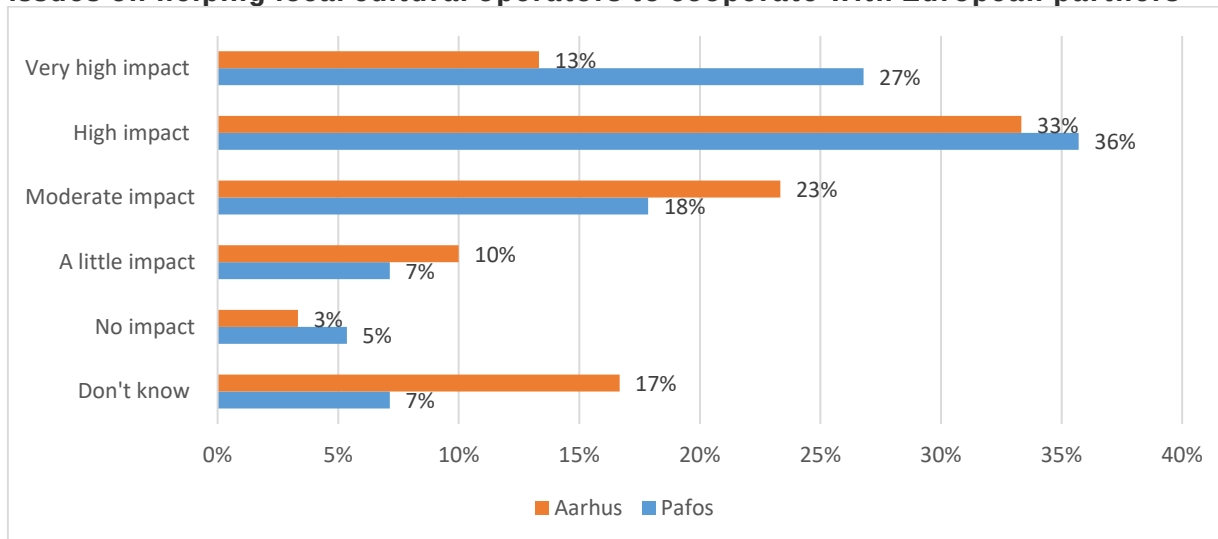


N = 56 for Pafos. N = 30 for Aarhus

In Pafos, the ECoC was perceived to have had a very positive impact on helping promote local cultures to European visitors, with 27% (N=15) stating it had either a very high impact, 32% (N=18) seeing a high impact and 27% (N=15) stating a moderate impact. Again, none of the respondents believed that there was no impact from the ECoC. In

Aarhus, the results were slightly less positive, with 30% (N=9) seeing a high impact on promoting the local culture to European visitors and 40% (N=12) seeing a moderate impact.

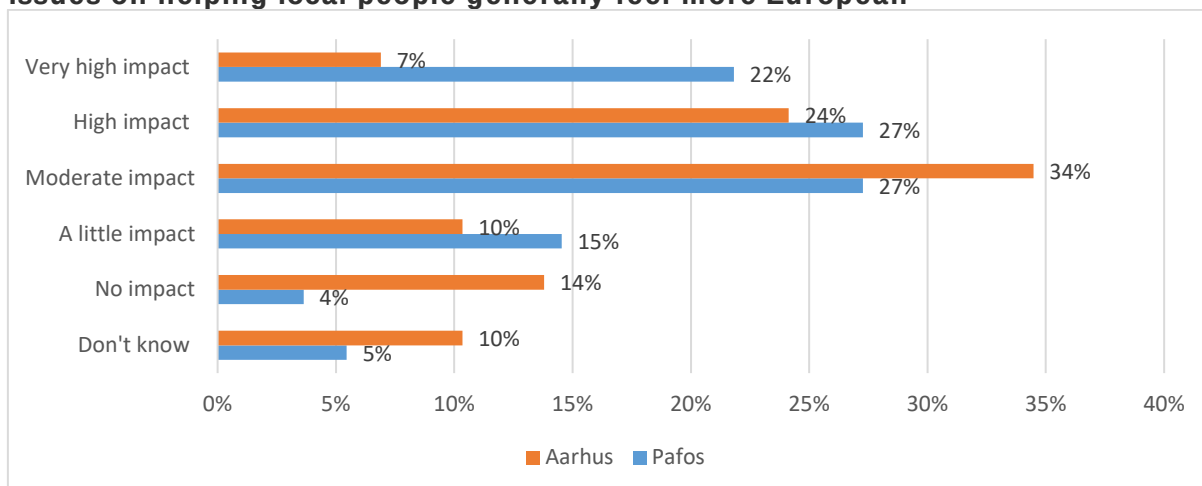
**Figure 30. The level of impact the ECoC has had in terms of following European issues on helping local cultural operators to cooperate with European partners**



N = 56 for Pafos. N = 30 for Aarhus

The ECoC has had a high impact on helping local cultural operators to cooperate with European partners in both Pafos and Aarhus, with 36% (N=20) and 33% (N=10) respectively, stating that it had resulted in a high impact. Additionally, 27% (N=15) of respondents for Pafos said that it had a very high impact on helping local cultural operators cooperate within Europe.

**Figure 31. The level of impact the ECoC has had in terms of following European issues on helping local people generally feel more European**

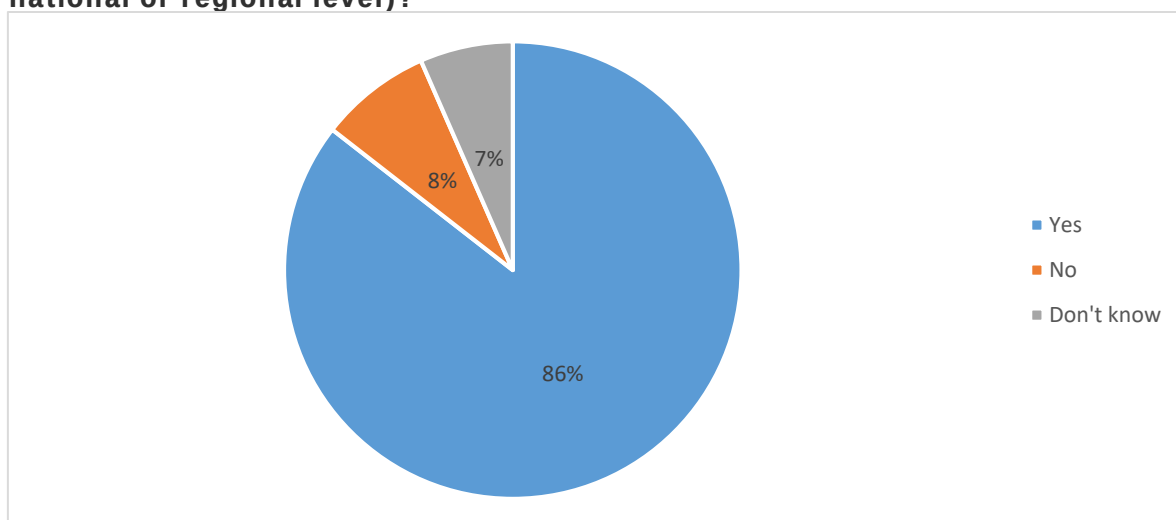


N = 55 for Pafos. N = 29 for Aarhus

The ECoC had a positive impact on helping the local people generally feel more European. In Pafos, 22% (N=12) said the action had a very high impact, 24% (N=15)

stated it had a high impact and 27% (N=15) saw a moderate impact on their European sentiment. In Aarhus the results were slightly less favourable with 7% (N=2) seeing a very high impact, 24% (N= 7) receiving a high impact and 34% having a moderate impact. Overall, the ECoC has helped the local population feel more European.

**Figure 32. Is there a benefit from the European Commission overseeing an action such as the ECoC (as opposed to these types of initiatives being done at national or regional level)?**



N = 76

The majority, 86% (N=65), believed that there is a benefit for the European Commission overseeing an action such as the ECoC, whilst only 8% (N=6), did not see a benefit in the European Commission's involvement.

## ECOC 2017 Evaluation- Note on public consultation

### Public consultation questions

#### Preamble:

**Do you have an opinion about the 2017 European Capital of Culture award?**

**If so we would like to know your views**

This consultation aims to gain views on the 2017 European Capital of Culture (ECoC) Action. The ECoC Action is overseen by the European Commission and has an overall objective 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'.*

To achieve this objective, the ECoC Action is intended to help cities hosting an ECoC to enhance the range, diversity and European dimension of their cultural offer, widen participation in culture among residents and strengthen the capacity of the local cultural sector. The ECoC also aims to raise the international profile of host cities and help promote and celebrate different European cultures.

Over 50 European cities have now had ECoC status and each year two cities are granted the status to host an ECoC. Although the European Commission oversee the ECoC Action, it is the Member State who chooses which city becomes the host and it is the city itself (along with a wide range of partners) who develops and implements their ECoC. In 2017, the two host cities were Pafos in Cyprus and Aarhus in Denmark and it is these two cities who are the focus of this public consultation.

**This survey is open to all people and organisations, especially  
if you visited a European Capital of Culture city in 2017**

The European Commission are very interested in hearing your views about how the ECoC was delivered and the benefits that it generated in the two 2017 host cities of Pafos and Aarhus. Your views will be fed into an independent evaluation of the ECoC that is being undertaken at the European level to inform learning for future cities who bid for and host ECoC.

**The survey will take 5 minutes to complete and is completely confidential.**

1. Are you replying:

*Choose one option only*

- as an individual in your personal capacity
- in your professional capacity on behalf of an organisation

2. Please state which of these best represents who you are:

*Choose all options that apply*

- A local resident living in Pafos
- A resident living elsewhere in Cyprus
- A representative of a local organisation in Pafos
- A representative of a national organisation in Cyprus
- A representative of local/ regional or national government in Cyprus
- Non-profit-making association in Cyprus
- Private company in Cyprus
- A local resident living in Aarhus
- A resident living elsewhere in Denmark
- A representative of a local organisation in Aarhus
- A representative of a national organisation in Denmark
- A representative of local/ regional or national government in Denmark
- Non-profit-making association in Denmark
- Private company in Denmark
- A citizen from Europe (excluding Denmark and Cyprus)
- Other

If 'Other', please specify:

3. Have you previously heard of:

- the European Capital of Culture Action overseen by the European Commission
- the 2017 ECoC in Pafos

- the 2017 ECoC in Aarhus

Yes / No

4. Did you attend any cultural activity in either in Pafos or Aarhus during the ECoC year? (options are Pafos, Aarhus, Both or Neither)

If yes- how many activities did you attend during 2017?:

- 1-3
- 4-7
- 8-12
- More than 12

5. To what extent are you more likely to visit a city if it has ECoC status?

- Much more likely to visit
- Slightly more likely to visit
- Makes no difference
- Less likely to visit

6. Did the ECoC encourage you to:  
*Please choose Yes or No for each*

- Attend more cultural events in 2017?
- Attend a wider type or genre of cultural events in 2017?
- Visit the host city more often in 2017?
- Spend more money in the host city in 2017?

7. Please rate how well you think the ECoC was organised and delivered in the 2017 host city in terms of the:  
*Please rate each question on a scale from 1 to 5 with 1 being very weak and 5 being very strong*

- Management of the ECoC in relation to how it was planned and delivered
  - Quality of the cultural projects and cultural programme
  - Number and distribution of cultural projects found throughout the ECoC year
  - Type and scope of cultural projects put on throughout the ECoC year
  - Communication, marketing and information sharing about the cultural programme
  - How the city is trying to sustain any benefits and activities beyond the ECoC year itself
- very weak / weak / neither strong nor weak / strong / very strong

8. Please state the level of impact you think the ECoC has had on the city in terms of:

*Please rate each question on a scale from 1 to 5 with 1 being no impact and 5 being very high impact*

- Strengthening the capacity of the cultural sector
- Increasing the range and diversity of the cultural offer
- Increasing the number of people accessing culture

- Introducing more people in the city to culture who normally do not access it
- Making physical improvements to the city (infrastructure, sites and facilities)
- Increasing the number of international visitors coming to the city
- Increasing the number of visitors coming to the city from elsewhere in Cyprus/Denmark
- Helping create new jobs or safeguarding existing ones

no impact / a little impact / moderate impact / high impact / very high impact

9. Were you aware that the ECoC is part of an EU action overseen by the European Commission?

10. Do you think there is a benefit from the European Commission overseeing an action such as the ECoC (as opposed to these types of initiatives being done at national or regional level)?

Yes/ No / Don't know

11. Please state the level of impact the ECoC has had in terms of the following European issues:

- Helping local people to be more aware of other European cultures outside of their country
- Helping promote local cultures to European visitors
- Helping local cultural operators to cooperate with European partners
- Helping local people generally feel more European

12. Do you have any other comments that you want make about the ECoC?

## Annex Five: Bibliography

### Pafos key documentation<sup>88</sup>

| Document / data source                                                                                                 | Author / Source                        |
|------------------------------------------------------------------------------------------------------------------------|----------------------------------------|
| <b>Application (Dossier final)</b>                                                                                     |                                        |
| Final bid and supporting annexes                                                                                       | Delivery Team                          |
| <b>Selection and Monitoring Panel reports</b>                                                                          |                                        |
| Selection Panel Pre-Selection Report                                                                                   | <i>Not available</i>                   |
| Selection of a European Capital of Culture 2016: Selection Panel Final Selection Report,                               | DG EAC                                 |
| Report of the Informal Post-Designation Meeting for Pafos European Capital of Culture 2017,                            | DG EAC                                 |
| Report of the First Monitoring and Advisory Meeting for the European Capitals of Culture 2017,                         | DG EAC                                 |
| Report of the Second Monitoring and Advisory Meeting for the European Capitals of Culture 2017,                        | DG EAC                                 |
| <b>Monitoring Panel</b>                                                                                                |                                        |
| Pafos2017 Monitoring plus annexes                                                                                      | Delivery Team                          |
| Pafos2017 Monitoring note 1 plus annexes                                                                               | Delivery Team                          |
| Pafos2017 Monitoring note 2 plus annexes                                                                               | Delivery Team                          |
| Pafos2017 Monitoring note 3 plus annexes                                                                               | Delivery Team                          |
| Various correspondents between Monitoring Committee and Pafos2016 Delivery Team on progress of key aspects of the ECoC | Delivery Team                          |
| <b>Details of the cultural programme</b>                                                                               |                                        |
| Pafos2016 Cultural Programme Outline                                                                                   | Delivery Team ( <a href="#">here</a> ) |
| Pafos2017 Monthly/ Quarterly Programme Schedule                                                                        | Delivery Team                          |
| Press cuttings (local Media) on cultural content/ key projects                                                         | Delivery Team                          |
| Press articles (local and national media) on critical analysis of the ECoC                                             | Delivery Team                          |
| Planning document (describing the themes, projects and activities throughout 2016)                                     | Delivery Team                          |

<sup>88</sup> Please note that most of the sources are now not available online as the content on the Pafos2017 website has been reduced.

| Document / data source                                                                                                                                  | Author / Source                                     |
|---------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------|
| Tourism guides X 4 linked to ECoC for national and international clients                                                                                | Delivery Team                                       |
| Initial internal assessment of audience figures of ECoC projects                                                                                        | Delivery Team                                       |
| <b>Data and research from the local evaluation</b>                                                                                                      |                                                     |
| Questionnaires in Pafos2017 events                                                                                                                      | Delivery Team                                       |
| Questionnaires in other cultural events around Paphos                                                                                                   | Local evaluation report<br>( <a href="#">here</a> ) |
| Short interviews/questionnaires of artists and other people participating in the organization of Pafos2017 events                                       |                                                     |
| Phone interviews in Paphos and the rest of Cyprus                                                                                                       |                                                     |
| Archival research (newspapers, blogs, websites)                                                                                                         |                                                     |
| Longitudinal research: Recording and analysis of cultural events organized by Pafos2017 and other institutions, sources of funding of these events etc. |                                                     |
| Profiling of attendants to cultural events (analysis of demographic data)                                                                               |                                                     |
| Profiling of new venues/spaces                                                                                                                          |                                                     |

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