

Ex-post Evaluation of 2011 European Capitals of Culture

Annexes to the Final Report



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Annex One: Terms of Reference



EUROPEAN COMMISSION
 Directorate-General for Education and Culture
 Culture and media
Culture policy, diversity and intercultural dialogue

TERMS OF REFERENCE

Ex post evaluation of 2011 European Capitals of Culture

Contracting authority: European Commission

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CONTEXT

1.1. Description of the Action

The initial scheme of 'The European City of Culture' was launched at an intergovernmental level in 1985.¹ In 1992 a new event of 'European Cultural Month' was established.² In 1999 by Decision 1419/1999/EC of the European Parliament and the Council the European City of Culture event was given the status of a Community Action and was renamed 'European Capital of Culture',³ hereafter referred as "the Action". The Decision outlined new selection procedures and evaluation criteria for the 2005 title onward. The Decision was amended by Decision 649/2005/EC (in order to integrate the 10 Member States which joined the EU in 2004) and later replaced by the Decision 1622/2006/EC,⁴ which has repealed the earlier decisions. Decision 1622/2006/EC specifies the objectives of the action and the designation process for the 2013 title onward. It set out a list of countries entitled to nominate a European Capital of Culture

¹ The title "European Capital of Culture" was designed to help bring European citizens closer together. This was the idea underlying its launch in June 1985 by the Council of Ministers of the European Union on the initiative of Melina Mercouri. For more details see Resolution of the Ministers responsible for Cultural Affairs regarding the annual organization of the 'European City of Culture' of 13.06.1985

http://eur-lex.europa.eu/Notice.do?mode=dbl&lang=en&lng1=en.en&lng2=da.de.el.en.es.fr.it.nl.&val=117538:cs&page=1&hword_s=

² 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'

<http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:41992X0616:EN:HTML>

³ 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 of 1.7.1999, p. 1). Decision amended by Decision 649/2005/EC (OJ L 117 of 4.5.2005, p. 20).

http://www.europa.eu/eur-lex/pri/en/oj/dat/1999/1_166/1_16619990701en00010005.pdf
http://eur-lex.europa.eu/LexUriServ/site/en/oj/2005/1_117/1_11720050504en00200021.pdf

⁴ 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 of 3.11.2006, p. 1). <http://eur-lex.europa.eu/JOHtml.do?uri=OJ:L:2006:304:SOM:EN:HTML>

(ECOC) in a given year up to 2019.⁵ Given the time-scale of ECOCs implementation, whose preparation starts 6 years before the title year, the Decision maintains the application of 1999 Decision to European Capitals of Culture for 2007, 2008 and 2009 and foresees transitional provisions for titles 2010-2012.

Under the transitional provisions valid for the designation of the 2011 European Capitals of Culture,⁶ Member States entitled to host the European Capital of Culture in 2011 were Finland and Estonia. Late in 2006 Finland proposed for the title the city of Turku, Estonia proposed Tallinn to the Commission, the European Parliament, the Council and the Committee of the Regions. A selection panel made by independent experts assessed the applications of candidate cities against the criteria laid down for the Action. The panel submitted to the MS concerned and to the Commission a selection report containing its assessment and its recommendation for the cities to be designated as ECOC. The European Parliament could issue an opinion in the subsequent 3 months. On the basis of the panel's recommendation and the EP opinion, the Commission made a recommendation to the Council of Ministers. In 2007 the Council officially awarded the ECOC title to Turku and Tallinn⁷ which implemented the event in 2011.

1.2. Objectives of the Action

These are the general and specific objectives laid down by the current Decision 1622/2006/EC, which has articulated themes and criteria already contained in former Decision 1419/1999/EC.

1.2.1. General objectives

The overall aim of the Action is to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual understanding between European citizens.

1.2.2. Specific objectives

In accordance with Art. 4 of Decision 1622/2006/EC, the cultural Action should fulfil the following criteria, subdivided into two categories, 'the European Dimension' and 'City and Citizens'.

I. 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;

⁵ Annex to Decision 1622/2006/EC: 2007 Luxembourg and Romania; 2008 United Kingdom, 2009 Austria and Lithuania; 2010 Germany and Hungary; 2011 Finland and Estonia; 2012 Portugal and Slovenia; 2013 France and Slovakia; 2014 Sweden and Latvia; 2015 Belgium and Czech Republic; 2016 Spain and Poland; 2017 Denmark and Cyprus; 2018 Netherlands and Malta; 2019 Italy and Bulgaria

⁶ Art.14 of Decision 1622/2006/EC

⁷ Council Decision of 16 November 2007 on the European Capital of Culture event for the year 2011 (2007/C 282/11). <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2007:282:0015:0015:EN:PDF>

- bring the common aspects of European cultures to the fore.

II. 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.

ECOC 2007-2008 evaluation⁸ found out that cities holding the ECOC title had adopted over the years a third broad objective, that could be defined as "*supporting social and economic development through culture*". In this context "culture" covers both cultural programmes and relevant infra-structural interventions, as well as interventions developing human and social capital. This objective brings to the fore elements already contained in other parts of the ECOCs decisions. It is considered highly relevant to ECOCs implementation and should be taken into account as a specific objective.

1.3. European Capitals of Culture 2011

The outlines of the programme as presented during the selection meetings were as follows.

1.3.1. Tallinn

Tallinn's mission as a European Capital of Culture was to create a cultural centre that was supported on every level by its urban community.

Tallinn's aims as a European Capital of Culture in 2011 were:

1. to create a more creative and culture centred city environment;
2. to accentuate the maritime past, for example by opening up the sea front;
3. to create a supportive environment for individual creative development;
4. to make the city more attractive for cultural tourism;
5. to have vibrant international co-operation, especially Estonia and Europe.

1.3.2. Turku

The theme for Turku's European Capital of Culture was Turku on Fire, meaning that Turku was hot with creative activity, and referring in the same time to huge fires which happened in Turku's history. Turku 2011 was designed as a step to the global plan for the city up to 2016.

Turku aimed to draw Europe's (and international) attention to the Baltic Sea region. In its application it underlined the common European goals of increasing the well-being and cooperation between Europeans, promoting the creative industries and contributing to sustainable development.

⁸ "Ex-post Evaluation of 2007 & 2008 European Capitals of Culture. Final Report", Ecotec 2009
http://ec.europa.eu/culture/our-programmes-and-actions/doc/ecoc/ex_post_evaluation_final_report2007_08.pdf

1.4. Monitoring Provisions

The current legal basis (1622/2006/EC) lays down a monitoring process, applying from 2010 title onwards. This monitoring phase aims at ensuring that the cities concerned fulfil the commitments undertaken at selection stage, in particular concerning the criteria of the action, and to provide them with guidance on the implementation of the event.

During this phase, the progress in the city's preparations is monitored and guided by a monitoring and advisory panel, composed of seven independent experts appointed by the Commission, the European Parliament, the Council of Ministers and the Committee of the Regions.

The involvement of this committee of experts makes it possible to:

- assess the progress made in the preparations;
- give guidance;
- 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 convened to meet the monitoring and advisory panel twice between the designation and the start of the event.

The managers of current and future Capitals benefit from the exchange of experience for the preparation of the event. Some of them are part of an informal network which provides an opportunity to meet and to debate about the design and the management of the event. The Commission seeks to foster the sharing of best practices since it is one of the keys to success. The Culture Programme has supported a policy grouping on the sharing of evaluation methodologies and practices among past, present and future European Capitals of Culture.⁹

1.4.1. Mid-term monitoring

Two years before the event, the monitoring and advisory panel meets the structures responsible for implementing the programmes and the authorities of the two designated Capitals of Culture, on the initiative of the Commission.

At the latest three months before this meeting, the structures responsible for implementing the programmes of the two Capitals of Culture present a progress report to the Commission relating to the programmes presented at the selection stage and the commitments made at that time. The report to be submitted by each of the cities is based on the themes covered on the "Proposed Application" sheet. It deals with the progress achieved in relation to the answers given on this sheet at the selection stage.

The monitoring panel uses this document and the contacts established with the cities at the time of the meeting in order to draw up a mid-term monitoring report on the preparations for the event and on the arrangements which still need to be made.¹⁰

⁹ European Capital of Culture Policy Group <http://ecocpolicygroup.wordpress.com/>

¹⁰ http://ec.europa.eu/culture/our-programmes-and-actions/doc/ecoc/report_1monitoring_meeting_2011.pdf

1.4.2. *Final monitoring:*

At the latest eight months before the event, the monitoring panel again meets the structures responsible for implementing the programmes and the authorities of the two designated Capitals of Culture in order to evaluate the preparatory work so far and the arrangements which still need to be made.

At the latest three months before this meeting, the structures responsible for implementing the programmes submit a progress report to the Commission, drafted according to the same principles as those outlined above. This report deals also with the progress achieved in relation to the recommendations made by the panel during the mid-term monitoring phase.¹¹ The report recommends to the Commission whether to award the Melina Mercouri prize.

1.4.3. *The "Melina Mercouri "Prize*

On the basis of the Panel's report, the Commission awards a prize "in honour of Melina Mercouri" to the designated cities, provided that they 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 and has a great symbolic value often triggering complementary sponsoring. Both Turku and Tallinn were awarded the Melina Mercouri Prize in 2010.

2. TASK SPECIFICATION FOR THE ASSIGNMENT

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.

The results of the evaluation will be used to draw lessons for the future development of the initiative. It will also help to improve understanding of the impact of the initiative with a view to feeding into the policy-making process at European level in the field of culture.

The evaluation should cover the European Capital of Culture Action, the events in Turku and Tallinn that took place in 2011.

2.1. Description of Action implementation

The contractor must provide in its report:

- a brief description of the conception of the ECOC Action,
- the conceptual framework that guided the study,

¹¹

http://ec.europa.eu/culture/our-programmes-and-actions/doc/ecoc/report_2monitoring_meeting_2011.pdf

- the evaluation questions that the research aimed to answer and the methodology followed;
- core indicators to assess the two ECOC event on the basis of existing data made available by the cities. Core indicators have been developed in the ex post evaluation of ECOC 2010.
- reports for Turku and Tallinn, including the matching of core indicators,
- lessons in delivery from across the two ECOC;
- overall conclusions and recommendations for the ECOC Action.

The description should provide the necessary background and reference points for responding to the evaluation questions in the next sub-section. It is strongly recommended to follow as much as possible the methodology and reporting structure used in the ex-post evaluation reports of ECOCs 2007-2008-2009-2010, in order to ensure comparability of data.

2.2. Evaluation questions

The contractor must provide answers to the evaluation questions listed below. These questions were addressed by ECOCs evaluations 2007-2010 and should remain as far as possible stable. In order to allow comparability of evaluation results of individual ECOC evaluations over the years, the contractor should use also the same intervention logic and indicators as ECOCs 2007-2010 evaluation. 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 cities allows recommendations should also be made – if appropriate – for the future design of the Action.

	Evaluation Question
Relevance	
EQ1	What was the main motivation behind the city bidding to become a European Capital of Culture?
EQ2	What was the process of determining objectives? Was there a process of consultation in each city to define aims and objectives?
EQ3	What were the objectives of the city in being an ECOC? (refer to list in intervention logic) What was the relative importance of each objective?
EQ4	Have any specific objectives of the ECOC event been related to social impacts?

	Evaluation Question
EQ5	In this connection, did the objectives of the ECOC event include reaching out to all sectors of society, including the excluded, disadvantaged, disabled people and minorities?
EQ6	To what extent have the specific themes/orientations of the cultural programme proved to be relevant to the objectives defined?
EQ7	To what extent were the objectives consistent with the Decision and with the ECOC's own application? (special focus on the European dimension)
EQ8	To what extent were the activities consistent with the ECOC's own objectives, with the ECOC's application and with the Decision? (special focus on the European dimension)
EQ9	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 2 cities cooperate?
EQ10	As far as the conclusions made for the 2 cities allow it, to what extent have the general, specific and operational objectives of the Action been proved relevant to Article 151 of the EC Treaty?
EQ11	As far as the conclusions made for the 2 cities allows it, to what extent has the Action proved to be complementary to other Community initiatives in the field of culture?
Efficiency	
EQ12	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?
EQ13	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?
EQ14	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?
EQ15	What was the process of designing the programme?
EQ16	How were activities selected and implemented?
EQ17	How did the delivery mechanism contribute to the achievement of outputs?
EQ18	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?
EQ19	To what extent has the communication and promotion strategy successfully reached the communication's target groups at local, regional, national, European and international levels?
EQ20	What was the process of securing the financial inputs?
EQ21	What was the total amount of resources used for each ECOC event? What was the final financial out-turn of the year?
EQ22	What were the sources of financing and the respective importance of their contribution to the total?
EQ23	To what extent were the inputs consistent with the Action and with the application? (special focus on the European dimension)

	Evaluation Question
EQ24	What was the total expenditure strictly for the implementation of the cultural programme of the year (operational expenditure)? What is the proportion of the operational expenditure in the total expenditure for the ECOC event?
EQ25	What proportion of expenditure was used for infrastructure (cultural and tourism infrastructure, including renovation)
EQ26	What were the sources of funding for the ECOC event? How much came from the European Commission structural funds?
EQ27	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?
EQ28	To what extent have the human resources deployed for preparation and implementation of the ECOC event been commensurate with its intended outputs and outcomes?
EQ29	Could the use of other policy instruments or mechanisms have provided greater cost-effectiveness? As a result, could the total budget for the ECOC event be considered appropriate and proportional to what the action set out to achieve?
EQ30	To what extent 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 ECOC event?
Effectiveness	
EQ31	Provide typology of outputs, results and possible impacts of the action at different levels (European, national, regional etc.)
EQ32	How did the delivery mechanism improve management of culture in the city during the ECOC event? (explore role of Board, Chair, Artistic Director, decision-making, political challenges, etc.)
EQ33	What quantitative indicators (number of visitors, overnight stays, cultural participation of people, etc.) of the social, tourist and broader economic impacts of the event have been gathered by the ECOC?
EQ34	To what extent did the ECOC achieve the outputs hoped for by the city and as set out in the application (refer to list in the intervention logic)?
EQ35	To what extent has the ECOC event been successful in attaining the objectives set (general, specific and operational) and in achieving the intended results as set out in the application or others (refer to list in the intervention logic)?
EQ36	To what extent have the ECOC been successful in achieving the intended impacts as set out in the application or others (refer to list in the intervention logic)?
EQ37	To what extent have specific objectives related to social impacts been met?
EQ38	To what extent were the objectives related to reaching out to all sectors of society, including the excluded, disadvantaged, disabled and minorities, met?
EQ39	What were the most significant economic outcomes of the Capital of Culture experience?
EQ40	What have been the impacts of the ECOC event on regional development?
EQ41	Can impacts on tourism be identified? What was the total number of visitors (from abroad and from the country) to the ECOC event: before the title year, during the title year, after the title year?
EQ42	Are there any instances where the ECOC event has exceeded initial expectations? What positive effects has this had?

	Evaluation Question
EQ43	Where expectations have not been met, what factors have hindered the development of the action?
EQ44	To what extent has the implementation of the action contributed to the achievement of the objectives of Article 151 of the EC Treaty?
EQ45	As far as the conclusions made for the 2 cities allow, what is the Community added value of the European Capital of Culture?
EQ46	What lessons can be learnt in terms of how to deliver ECOC effectively which might have wider applicability to future ECOC events?
Sustainability	
EQ47	Which of the current activities or elements of the ECOC event are likely to continue and in which form after the Community support is withdrawn?
EQ48	Has any provision been made to continue and follow up the cultural programme of the ECOC event after the closure?
EQ49	How will the city continue to manage its long-term cultural development following the ECOC event?
EQ50	What will be the role of the operational structure after the end of the ECOC event and how will the organisational structure change?
EQ51	What has been the contribution of the ECOC event to improved management of cultural development in the city? (in the long-term)
EQ52	What are the likely impacts of the ECOC event on the long term cultural development of the city?
EQ53	What are the likely impacts of the ECOC event on the long term social development of the city?
EQ54	What are the likely impacts of the ECOC event on the long term urban and broader economic development of the city?
EQ55	What lessons have been learnt from the 2011 ECOC in terms of achieving sustainable effects that might be of general applicability to future ECOC events?

2.3. Other tasks under the assignment

2.3.1. Monitoring arrangements

On the basis of the experience gained from the implementation of the action, the Contractor should propose a practical approach for reinforcing the monitoring of the European Capitals of Culture as well as the external evaluation undertaken by the cities and for building a database on best practice identified. Consideration should be given to the information needs of the Commission to support the execution of their main tasks. The existing and foreseen monitoring arrangements and the needs of future evaluations should be built on. The fact that each European Capital of Culture bears the title for only one year should be also reflected by the proposal.

The proposed approach must be realistic, e.g. it could basically not require additional human resources in the Commission, and it should bear in mind the short duration of the action. It is expected that a trade-off will have to be made between perfection and feasibility. If the proposed approach would have to leave any open issues, concrete advice must be provided to the Commission on how to deal with these issues.

3. REPORTING AND DELIVERABLES

3.1. General reporting requirements

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

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 2011 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. It shall not exceed **30** pages, annexes excluded

3.3. Interim report

The interim report must provide information about the initial analyses of data collected in the field (primary data) and secondary data. The Contractor may be in a position to provide preliminary answers on the evaluation questions.

This report will provide the basis for a dialogue between the Contractor and the Steering Group about the adequacy of analyses, the factual accuracy of observations and the realism of assertions and interpretations.

3.4. 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 be limited to a maximum of **100** pages and 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). Its cover page shall bear a disclaimer such as: "The conclusions, recommendations and opinions in this report

are those of the authors and they do not necessarily represent the views of the European Commission."

➤ **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.
- draft minutes of the meetings with the steering group
- 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 of the Action 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, a glossary of terms used

3.5. Final Report

The Final Report follows the same format as the draft Final Report. On top of that, it will be accompanied by an executive summary.

- **Executive summary:** It sets out, in no more than 10 pages, a summary of the evaluation's main conclusions, the main evidence supporting them and the recommendations arising from them. It should include a ½ page summary statement on the main evaluation issues covered by the evaluation (i.e. one or two sentences per evaluation issue). These last two sections – conclusions and recommendations – must be written in a maximum of 4000 characters, including spaces. Furthermore, the Executive Summary should be translated into French and German by a professional translation agency, once it has been approved by the responsible body.

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.

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

4. ORGANISATION, TIMETABLE AND BUDGET

4.1. Organisation

The contract will be managed by Unit D.2 of the European Commission, Directorate General for Education and Culture.

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

- preparing the Terms of Reference;
- ensuring that the monitoring and supervision of the Contractor does not compromise the Contractor's independence;
- 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.

4.2. Meetings

It is expected that the contractor participate in **four meetings** in Brussels with the evaluation Steering Group.

For these meetings, minutes should be drafted by the contractor within 5 working days after the SG meeting, to be agreed among the participants and approved and signed by the chair person, who will be appointed from Unit EAC/R2.

4.3. Timetable

The indicative starting date is **17 October 2011**. The contract will start after both parties have signed it. The period of execution of the contract is **7 months**.

Deadline	Task
<i>17 October 2011</i>	A kick-off meeting may be held after the signature of the contract.
<i>15 November 2011</i>	Contractor submits the inception report to Steering Group. At least one Steering Group meeting will be held in Brussels within two weeks after the submission.
<i>15 March 2012</i>	Desk and field research: at least 60% completion. Contractor submits the interim report to Steering Group. At least one Steering Group meeting will be held in Brussels within two weeks after the submission.
<i>21 May 2012</i>	Desk and field research completed. Analysis and drafting completed. Contractor submits the draft final report , to Steering Group. At least one Steering Group meeting will be held in Brussels within two weeks after the submission.
<i>30 May 2012</i>	Taking account of the Commission's comments contractor submits the final

	report and executive summary to Steering Group.
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4.4. Budget

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

5. REFERENCES

5.1. Action documents

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

- The bids and progress reports of ECOCs 2011

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/doc413_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;
- Decision 1855/2006/EC of the European Parliament and of the Council of 12 December 2006 the Culture Programme (2007-2013)
- 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;

- Ex-post Evaluation of 2007 & 2008 European Capitals of Culture, Ecotec, 2009¹²
- Ex-post Evaluation of 2009 European Capitals of Culture, Ecotec, 2010¹³
- Ex-post Evaluation of 2010 European Capitals of Culture, Ecorys, 2011¹⁴
- The panel's report concerning the 2011 titles http://ec.europa.eu/culture/pdf/doc672_en.pdf
- Interim evaluation of selection and monitoring procedures of ECOC 2010-2016, Ecorys, 2011¹⁵
- IMPACTS 08 - European Capital of Culture Research Programme <http://www.liverpool.ac.uk/impacts08/>
- European Capital of Culture Policy Group <http://ecocpolicygroup.wordpress.com/>

6. REQUIREMENTS

6.1. Methodology

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

- The evaluation must be based on recognised evaluation techniques.
- The choice and a detailed description of the methodology must form part of the offer submitted. There should be a clear link between the evaluation questions addressed and the corresponding methodology proposed. The evaluation questions can be further elaborated, e.g. by providing operational sub-questions under each question.
- 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 2007-2010 should be assured.
- 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

¹² http://ec.europa.eu/dgs/education_culture/evalreports/index_en.htm

¹³ Available at: http://ec.europa.eu/dgs/education_culture/evalreports/index_en.htm

¹⁴ Available at: http://ec.europa.eu/dgs/education_culture/evalreports/index_en.htm

¹⁵ Available at: http://ec.europa.eu/dgs/education_culture/evalreports/index_en.htm

- 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. 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.

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Annex: Dissemination Plan ex-post evaluation ECOC 2011

Annex Two: Validity of Results

Ex-Post evaluation of 2011 Capitals of Culture: Statement of validity of the evaluation results

1. Evaluation subject

The evaluation covered the two cities designated as ECoC in 2011 (Tallinn and Turku). The cities were designated as ECoC for one year. Each of the designated cities created a cultural programme specifically for the title year.

Whilst some initial research took place at the end of 2011, most of the research took place in the first semester of 2012, i.e. after the completion of the cultural programmes of the ECoC. It was therefore not possible for the evaluator to gather data or observe activities during the title year to any great extent, although initial data gathering and preparatory visits were undertaken in the last quarter of 2011. For this reason, the evaluator was reliant on the cities to provide baseline data and information about activities before and during the title year.

The agencies charged with the delivery of the ECoC remained in operation in the first half of 2012 and provided the evaluator with data collected during the course of their operations. Representatives of other stakeholders were also interviewed.

2. Scope of evaluation

The evaluation looked at the ECoC discretely and considered how they performed against i) the requirements of the Decision; and ii) their own objectives. It also considered the ECoC Action as a whole, e.g. programme mechanisms operated by the European Commission.

3. Methodology applied for the evaluation

The methodology, combining a review of secondary data supplied by the ECoC as well as the collation of primary data (e.g. through interviews, site visits and project survey), allowed the evaluation to achieve the requested results.

Having not gathered data or observed activities before the title year (and only to a limited extent during the title year), the evaluator was reliant on data supplied by the ECoC themselves, rather than being able to gather data independently. Moreover, quantitative time-series data (where available) tended not to allow firm conclusions to be drawn relating to the broader impact on the city. However, the evaluator was able to gather adequate data to complete the evaluation satisfactorily.

4. Conclusions of the assessment of the Evaluation Report

The evaluation provides a true and complete picture of the 2011 ECoC as far as was possible within the budget and to the extent that data was available. Whilst the evaluator was effective in gathering data, such data was necessarily limited by the fact that it was not possible for the evaluator to gather data or observe activities before or during the title years to any great extent. The final report provides full and explicit coverage of the evaluation questions set out in the terms of reference for the evaluation. Robust conclusions are drawn and underpinned by sound evidence drawn. Recommendations follow logically from the conclusions and will be of value to the future operation of the action, albeit within the limits set by commitments made to date (such as the designation of titles for 2013, 2014, etc. and the order of entitlement to 2019). The budget was appropriate to the scale and scope of the evaluation.

Annex Three: Dissemination Proposal

Dissemination Proposal

Ex-post evaluation of 2011 European Capitals of Culture

Proposal for the dissemination of evaluation results

As required by the Terms of Reference for the study, we provide here a proposal for the dissemination of the results of the evaluation.

1 Dissemination to policymakers

- A presentation of results by the evaluator to an invited audience of EC officials at the Commission's offices in Brussels
- E-mail alert to Member State ministries of culture notifying them of the availability of the report on the Culture pages of Europa

2 Dissemination to ECOC stakeholders

- E-mail alert to previous, current, designated and candidate ECoC cities, notifying them of the availability of the report on the Culture pages of Europa

3 Dissemination to the cultural sector

- News item in the "Culture in motion" quarterly newsletter
- Invitation to the European Cultural Foundation to provide an information notice with hyperlink on the LabforCulture website
- A presentation of results by the evaluator to meetings of the civil society thematic platforms
- A presentation of results by the evaluator to the OMC working group on cultural industries
- A presentation of results by the evaluator to any future Culture Forum

4 Dissemination to the general public

- Hosting the evaluation report and executive summary on the Culture pages of Europa

Annex Four: Research tools

Topic guide for interviews with managing teams

	Questions
Objectives	<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>
Application and planning/ development phases	<p>How did the City apply to its Member States for the nomination?</p> <p>How effective was the selection process at Member State 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>
Inputs	<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> <p>What was the balance of expenditure on infrastructure, events, management, communications, etc.? (NB We need the 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>
Activities	<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>

	Questions
	<p>How were activities selected, implemented and monitored?</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>
Outputs	<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 European 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>
Results	<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 European dimension)</p> <p>Any other significant results (not in the intervention logic)?</p> <p>To what extent did the ECoC achieve the results hoped for by the city (and as set out in the application)? (Which were achieved most/least?)</p>
Impacts	<p>What is the evidence that the impacts listed in the intervention logic were or will be achieved? (special focus on the European dimension)</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

	Questions
Background	<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>
Objectives	<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>
Application and planning/development phases	<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>
Inputs	<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>
Activities	<p>What were the key success factors and failure elements related to the process of agreeing artistic themes and designing the programme?</p> <p>What were the key success factors and failure elements related to the process of selecting, implementing and monitoring activities, events and projects?</p> <p>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>
Outputs	<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>

	Questions
	To what extent did the ECoC achieve the outputs they hoped for?
Results	<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 for?</p>
Impacts	<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
Background	<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>
Development phase	<p>What are key success factors and challenges during development phase (e.g. selection of projects, feedback on activities of the Foundation, Artistic Director)?</p> <p>To what extent ECoC objectives are relevant to culture sector in the city?</p>
Project Activities	<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>
Feedback on ECoC	<p>What effect ECoC had on culture sector in your city?</p> <p>How useful was support provided from the Foundation for your project?</p> <p>To what extent Foundation succeeded in marketing and communication activities especially in increasing visibility of Turku 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>
Impact	<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 organizations 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>
Other comments	<p>Do you have any other comments regarding effects that ECoC had on your organisation, city and/or region?</p>



Ex-post evaluation of 2011 European Capitals of Culture

Survey of projects

Questionnaire

We are very pleased to invite you to participate in a survey conducted by Ecorys (www.ecorys.uk.com) working under contract to the European Commission (DG Education and Culture) as part of the Evaluation of the 2011 European Capitals of Culture.

The survey aims to gather information about the experiences and views of organisations that implemented projects within the cultural programme of Tallinn 2011 European Capital of Culture

All responses to the survey are confidential and participation is entirely voluntary. Personal data and your individual responses will only be used for the purposes of this survey and will not be circulated to other organisations.

Please complete a separate response for each project that you are involved in within the Tallinn 2011 European Capital of Culture.

The survey should take about 10 minutes to complete. If you experience any problems when trying to complete the survey support is available in English or Estonian by emailing:

INSERT EMAIL ADDRESS

Thank you for taking part in the survey.

Please click "Begin" to start the survey

	Question	Responses	Instruction for web designer
SECTION 1: YOUR ORGANISATION AND PROJECT			
1.1	Please state the name of your organisation		Open text box for each response Non-compulsory question
1.2	What type is your organisation?	Public cultural organisation; Other public organisation; Non-profit-making cultural association; Private company in the cultural sector; Other private company; Private individual; Other; Don't know; Not applicable	Tick boxes Compulsory question Allow only one response
1.3	In which cultural sector do you or your organisation operate? Please select the sector in which your organisation mostly operates	Cultural Heritage; Visual arts; Music; Dance; Theatre; Audio-visual; Literature, Books and Reading; Architecture; Design, Applied Arts; Other cultural sector; Education, training or research; Youth; Other non-cultural sector; Don't know	Tick boxes Compulsory question Allow multiple responses
SECTION 2: YOUR CAPITAL OF CULTURE PROJECT			
2.1	Please state the name of your project		Open text box for each response Non-compulsory question
2.2	Did your project exist before 2011?	Yes – at same scale as in 2011; Yes – at smaller scale than in 2011; No; Don't know	Tick boxes Compulsory question Allow only one response
2.3	How was your project selected for inclusion in the Tallinn European Capital of Culture programme?	Open call for projects; Directly commissioned by Tallinn 2011 Foundation; Other; Don't Know	Tick boxes Compulsory question Allow only one response
2.4	Did the project activities change from initial project application to implementation	Yes – to a large extent; Yes – some activities; No; Don't know	Tick boxes Compulsory question Allow only one response
2.5	Did your project involve cultural organisations in other countries? (please select all that apply)	Yes - performers from other countries performed in Tallinn; Yes - works from other countries were exhibited in Tallinn; Yes - performers from Tallinn performed in other countries; Yes - works from Tallinn/Estonia were exhibited or performed in other countries; Yes - international exchanges; Yes – Other (please state); No; Don't know	Tick boxes Compulsory question Text box for "Other (please state)" Allow multiple "Yes" responses Disallow Yes/No, Yes/Don't know, No/Don't know responses Route "No" and "Don't know" respondents to 2.11
2.6	In which countries were these organisations/artists located? (Please select all that apply)	AT Austria; BE Belgium; BG Bulgaria; BY Belarus; CY Cyprus; CZ Czech Republic; DE Germany; DK Denmark; EE Estonia; ES Spain; FI Finland; FR France; EL Greece; HR	Tick boxes Allow multiple responses Text box for "Other (please state)"

	Question	Responses	Instruction for web designer
		Croatia; HU Hungary; IE Ireland; IS Iceland; IT Italy; LT Lithuania; LU Luxembourg; LV Latvia; MT Malta; NL the Netherlands; NO Norway; PL Poland; PT Portugal; RO Romania; RU Russia; SE Sweden; SI Slovenia; SK Slovakia; TR Turkey; UA Ukraine; UK United Kingdom; USA United States of America; Other (please state); Don't know	
2.7	Did your project feature new artistic works?	Yes – new works were commissioned or created; Yes – new works were performed or exhibited; No; Don't know.	Tick boxes Compulsory question Allow multiple "Yes" responses Disallow Yes/No, Yes/Don't know, No/Don't know responses
2.8	Did your project attempt to reach new audiences? (i.e. people that would not usually attend cultural events of this type)	Yes – all people in general; Yes – young people in particular; Yes – poor or disadvantaged people in particular; Yes – minorities in particular; Yes – other ((please state); No; Don't know	Tick boxes Compulsory question Text box for "Other (please state)" Allow multiple "Yes" responses Disallow Yes/No, Yes/Don't know, No/Don't know responses
2.9	Did your project attempt to widen participation in culture (as performers or creators)?	Yes – all people in general; Yes – young people in particular; Yes – poor or disadvantaged people in particular; Yes – minorities in particular; Yes – others; No; Don't know	Tick boxes Compulsory question Allow multiple "Yes" responses Disallow Yes/No, Yes/Don't know, No/Don't know responses
2.10	Did the logo of the European Union feature in the marketing and communication materials of your project?	To a great extent; To a modest extent; Not at all; Don't know	Tick boxes Compulsory question Allow only one response
2.11	How successful was your project in meeting its objectives?	Very successful; Successful; Slightly successful; Unsuccessful; Don't know	Tick boxes Compulsory question Allow only one response
2.12	Will the activities of your project continue after 2011?	Yes – all activities will continue; Yes – some activities will continue; No; Don't know	Tick boxes Compulsory question Allow only one response
2.13	Did your project establish new cooperation with organisations and/or artists in Estonia? Please mark all the relevant answers.	Yes – with cultural organisations/artists in the field of my core activities; Yes – with cultural organisations /artists in different culture fields; Yes – with organisations/people outside of	Tick boxes Compulsory question Allow multiple "Yes" responses Disallow Yes/No, Yes/Don't know,

	Question	Responses	Instruction for web designer
		culture sector; No; Don't know.	No/Don't know responses
2.14	Will this new cooperation continue after the end of 2011?	Yes – more co-operation in future; Yes – same level of co-operation; Yes – less co-operation; No further co-operation; Don't know.	Tick boxes Compulsory question Allow only one response
2.15	Did your project establish new cooperation with organisations and/or artists in other countries? Please mark all the relevant answers.	Yes – with cultural organisations/artists in the same cultural field; Yes – with cultural organisations /artists in different culture fields; Yes – with non-cultural organisations/people; No; Don't know.	Tick boxes Compulsory question Allow multiple "Yes" responses Disallow Yes/No, Yes/Don't know, No/Don't know responses Route "No" and "Don't know" respondents to 3.1
2.16	Will this new cooperation continue after the end of 2011?	Yes – more co-operation in future; Yes – same level of co-operation; Yes – less co-operation; No further co-operation; Don't know.	Tick boxes Allow only one response
2.17	To what extent has your Capital of Culture project(s) strengthened the capacity of your organisation to undertake future cultural events?	To a great extent; To a modest extent; Not at all; It was not important to strengthen our capacity; Don't know	Tick boxes Compulsory question Allow only one response
2.18	Please provide additional information on your project?		Open text box for each response Non-compulsory question
SECTION 3: TALLINN 2011 FOUNDATION			
3.1	How useful was support provided by the Tallinn 2011 Foundation for your project?	Very useful; Useful; Slightly useful; Not useful at all; We did not need support; Don't know	Tick boxes Compulsory question Allow only one response
3.2	How effective was the marketing and communications of the Tallinn 2011 Foundation?	Very effective; Effective; Slightly effective; Ineffective; Don't know	Tick boxes Compulsory question Allow only one response
3.3	What level of artistic independence did the Tallinn 2011 Foundation enjoy?	High level of artistic independence; Reasonable level of artistic independence; Low level of artistic independence; Not independent at all; Don't know	Tick boxes Compulsory question Allow only one response
3.4	Overall, how effective was the Tallinn 2011 Foundation in managing the European Capital of Culture?	Very effective; Effective; Slightly effective; Not effective at all; Don't know	Tick boxes Compulsory question Allow only one response Text box for "Other (please state)"

	Question	Responses	Instruction for web designer
SECTION 4: THE IMPACT OF TALLINN 2011 CAPITAL OF CULTURE			
4.1	Overall, did the Tallinn 2011 European Capital of Culture present a cultural programme of high artistic quality?	High artistic quality; Reasonable artistic quality; Low artistic quality; Don't know	Tick boxes Compulsory question Allow only one response
4.2	How visible was the Tallinn 2011 European Capital of Culture with local/national media?	Very visible; Visible; Slightly visible; Not visible at all; Don't know	Tick boxes Compulsory question Allow only one response
4.3	How visible was the Tallinn 2011 European Capital of Culture with international media?	Very visible; Visible; Slightly visible; Not visible at all; Don't know	Tick boxes Compulsory question Allow only one response
4.4	How successful was Tallinn 2011 in attracting visitors and audiences from Tallinn and Estonia?	Very successful; Successful; Slightly successful; Unsuccessful; Don't know	Tick boxes Compulsory question Allow only one response
4.5	How successful was Tallinn 2011 in attracting visitors and audiences from other countries?	Very successful; Successful; Slightly successful; Unsuccessful; Don't know	Tick boxes Compulsory question Allow only one response
4.6	How prominent was the European dimension of the Tallinn 2011 European Capital of Culture?	Very prominent; Prominent; Slightly prominent; Not prominent at all; Don't know	Tick boxes Compulsory question Allow only one response
4.7	To what extent will the cultural life of Tallinn be more vibrant after 2011 as a result of the European Capital of Culture?	A lot more vibrant; Slightly more vibrant; About the same as before; Less vibrant; Don't know	Tick boxes Compulsory question Allow only one response
4.8	To what extent has the European Capital of Culture improved the image of Tallinn amongst local residents?	Much better image; Slightly better image; About the same; Worse image; Don't know	Tick boxes Compulsory question Allow only one response
4.9	To what extent has the European Capital of Culture improved the international image of Tallinn?	Much better image; Slightly better image; About the same; Worse image; Don't know	Tick boxes Compulsory question Allow only one response
4.10	To what extent will the governance of culture be better in Tallinn after 2011 as a result of the European Capital of Culture?	To a great extent; To a modest extent; About the same; Worse; Don't know	Tick boxes Compulsory question Allow only one response
4.11	To what extent has the cultural infrastructure of Tallinn improved as a result of the European Capital of Culture?	To a great extent; To a modest extent; About the same; Not at all; The cultural infrastructure would have improved anyway; Don't know	Tick boxes Compulsory question Allow only one response
4.12	Overall, how successful was the Tallinn 2011 European Capital of Culture?	Very successful; Successful; Slightly successful; Unsuccessful; Don't know	Tick boxes Compulsory question Allow only one response

	Question	Responses	Instruction for web designer
4.13	Would you like to make any other comment about the Tallinn 2011 European Capital of Culture?		Open text box Non-compulsory question
Thank-you for participating in the on-line consultation			

Template for interview notes

Date updated:

Initials of interviewer	Name of interviewee	Organisation	Initials of interviewer	Position within organisation	Date of interview

The Location column is for the ECoC with which the interviewee is involved: LUX (Luxembourg), SIB (Sibiu), LIV (Liverpool), STA (Stavanger)

In the Text box enter the interview material. You can copy and paste from another document – if you do that please use Paste Special and then Unformatted text. This avoids lots of other formatting coming into this document.

Use primary codes first when you are entering the text.

You can sort the table at any time. At the top left of the box (next to Location heading) click the highlight box. You can then select the sort option (on Vista this is on the layout tab)

To add more rows to the table right click in a row, select Insert, then Row Below. You can then add a lot more by clicking the 'repeat' button that is near the 'undo' button on the top menu bar.

When inserting information, put initials of the interviewee afterwards.

Location	Primary Code	Secondary Code	Text

Codes List

Primary Code		Secondary Code	
BCK	Background to city	CXT	Socio-economic, political context & challenges
BCK	Background to city	CUL	State of the cultural sector prior to the ECoC year
APP	Application process	APLOC	How bid was prepared locally, process of consultation, etc.
APP	Application process	APNAT	Application process at national level
OBJ	Objectives	OBJ	Objectives
OBJ	Objectives	MOT	Motivation for bidding
GOV	Governance and management	PAR	Partners / partnership
GOV	Governance and management	BRD	Board
GOV	Governance and management	CHR	Chairman/chairwoman
GOV	Governance and management	DLV	Delivery agency
GOV	Governance and management	ART	Artistic Director
GOV	Governance and management	STF	Staff of delivery agency / other staff
GOV	Governance and management	STR	Strategic issues
GOV	Governance and management	OPS	Operational delivery issues
FIN	Finance	€EU	EU funding
FIN	Finance	€PUB	Public funding
FIN	Finance	€PRI	Private funding, inc. corporate sponsorship
FIN	Finance	€OP	Operational expenditure
FIN	Finance	€IN	Infrastructure expenditure
CUL	Cultural programme	THM	Artistic themes
CUL	Cultural programme	SEL	Selection of cultural projects and activities
CUL	Cultural programme	ACT	Activities, projects & events within cultural programme
CUL	Cultural programme	VEN	Venues
TRG	Training for cultural bodies / performers	TRG	Training for cultural bodies / performers
WID	Activities to widen participation	WID	Activities to widen participation
VOL	Volunteer programme	VOL	Volunteer programme
BUS	Support or training for local businesses (in general)	BUS	Support or training for local businesses (in general)
INF	Infrastructure	INF	Infrastructure
TNL	Transnational dimension	ECoC	Co-operation with past, present, future ECoCs
TNL	Transnational dimension	INTL	Co-operation/networking with artists abroad

Primary Code		Secondary Code	
MKT	Marketing & communications	MKT	Marketing & communications
RME	Research, monitoring & evaluation	IND	Indicators of performance, impact, etc.
RME	Research, monitoring & evaluation	RES	Research
RME	Research, monitoring & evaluation	MON	Monitoring
RME	Research, monitoring & evaluation	EVL	Evaluation
SUS	Sustainability	SUS	Sustainability

Annex Five: Tables of effect

Outputs, results and impacts of the Tallinn ECOC

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
Support the development of local artists and cultural organisations	Individuals/organisations receiving support. Tallinn 2011 Foundation provided practical support to many local artists and cultural organisations that implemented projects 87% of projects established new cooperation with organisations and/or artists in Estonia	Larger/stronger/more skilled sector 76% of projects strengthened the capacity of the implementing organisation to undertake future cultural events (47% to a great extent; 29% to a modest extent)	International/national profile and importance of city's cultural sector (No information available)
Commission new artworks and encourage new forms of cultural expression	New artworks 42% of projects featured the commissioning or creation of new works 56% of projects featured the performance or exhibition of new works New forms of cultural expression 89% of projects featured new events or activities	Ongoing process/trend for stimulating new artworks / forms of cultural expression 82% of projects will continue some or all of their activities.	Recognised & ongoing contribution to artistic innovation (No information available)
Organise cultural events, activities and projects	Cultural events, activities and projects 251 projects featuring +7,000 events	Positive effects on participants 91% of projects believe that Tallinn 2011 presented a cultural programme	More cultural activity taking place on on-going basis / Step change in vibrancy of cultural scene

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
	<p>Individuals accessing events, activities and projects</p> <p>Approximately 2m visitors to events (of which 1.5m ticketed)</p>	<p>of high or reasonable artistic quality(48% high; 43% reasonable).</p>	<p>51% of projects believe that the cultural life of Tallinn be more vibrant after 2011 as a result of the European Capital of Culture.</p>
<p>Implement activities with a specific European theme (diversity and commonalities)</p>	<p>Events with European themes</p> <p>Projects related to Russian culture</p> <p>Ariel Festival of Jewish culture</p> <p>Slavic Wreath Song and Dance Festival</p> <p>Performances from the Orchestre de Paris, Monte Carlo Ballet, Vienna Boys Choir, Russian State Philharmonic Orchestra</p>	<p>Effects on participants – more aware of European diversity and common cultural heritage</p> <p>(No information available)</p>	<p>More cultural activities taking place with a European theme</p> <p>More European outlook of city residents</p> <p>(No information available)</p>
<p>Facilitate international exchanges and create international networking structures</p>	<p>Individuals and organisations on exchanges</p> <p>18% of projects featured international exchanges.</p> <p>Transnational activities</p> <p>70% of projects involved cultural operators in other countries; organisations came from +36 other countries</p> <p>85% of projects established new cooperation with organisations and/or artists in other countries.</p>	<p>Effects on participants – more likely to participate in exchanges in future</p> <p>69% of projects will continue some form of co-operation with organisations and/or artists in other countries beyond 2011 (34% will increase co-operation; 26% will maintain the same level of co-operation; 9% will co-operate at a lower level of intensity)</p>	<p>Sustainable international platform established for cooperation</p> <p>Tallinn Cultural Cauldron will host a specific Cluster for Estonian Cultural Export and a Creative Incubator</p>
<p>Improve access to culture</p>	<p>Events, activities and projects to widen participation and improve access to</p>	<p>Positive effects on participants</p>	<p>Step change in cultural</p>

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
	<p>culture</p> <p>95% of projects attempted to reach audiences that would not usually access cultural events of that type</p> <p>87% of projects attempted to widen participation in culture as performers or creators</p> <p>Individuals from target groups accessing activities, events and projects</p> <p>38% of projects specifically attempted to reach young people as audiences</p> <p>34% of projects specifically attempted to involve young people as performers or creators</p> <p>19% of projects specifically attempted to reach minorities as audiences</p> <p>11% of projects specifically attempted to reach minorities as audiences</p> <p>11% of projects specifically attempted to involve poor or disadvantaged people as performers or creators</p> <p>8% of projects specifically attempted to involve poor or disadvantaged people as performers or creators</p> <p>New approaches to participation</p> <p>Volunteering activities</p> <p>Volunteer programme with 1,610 individuals registered, of which 600-</p>	<p>(No information available)</p> <p>More people from target groups accessing culture</p> <p>(No information available)</p>	<p>participation</p> <p>(No information available)</p>

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
<p>Improve the capacity for governance in the culture sector</p>	<p>700 actively involved</p> <p>Effective delivery mechanisms</p> <p>Dedicated delivery agency established: Tallinn 2011 Foundation.</p>	<p>Greater engagement with the cultural sector</p> <p>79% of projects believe that the Tallinn 2011 Foundation was effective in managing the European Capital of Culture (22% very effective; 57% effective)</p>	<p>Sustainable platform for cultural activities established</p> <p>32% of projects believe that the governance of culture will be better in Tallinn as a result of the European Capital of Culture (14% to a great extent; 18% to a modest extent)</p> <p>Cultural Cauldron will combine existing support structures for the creative and cultural sectors under one "umbrella" and promote continued innovation in the use city spaces for culture</p>
<p>Promote the city as a cultural destination nationally and internationally (especially in the EU)</p>	<p>Marketing campaigns to promote the city and its cultural programme to visitors and tourists (including those specifically stressing the European dimension) and activities to improve the visitor experience</p>	<p>Increase in visitors and tourism (from within country, EU and outside EU)</p> <p>16% increase in tourist visits to Tallinn in 2011 compared to 2010 (17% increase in foreign tourist visits; 12% increase in domestic tourist visits)</p> <p>4% increase in average length of stay compared to 2010</p>	<p>City recognised internationally (and especially in the EU) as a cultural destination</p> <p>Tallinn 2011 Foundation reports increased awareness of Tallinn as a travel destination amongst foreign media (other Nordic countries, Russia, Latvia, Lithuania, Germany, France etc.)</p>
<p>Improve image of the city</p>	<p>Information/promotion activities focussed on improving image (including branding)</p>	<p>Residents' perceptions and media coverage more positive</p> <p>94% of projects believe that the ECoC was visible or very visible with local/national media</p>	<p>Improved civic pride and image (internally and externally)</p> <p>48% of projects believe that the European Capital of Culture improved the image of Tallinn amongst local residents (8%: much</p>

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
Undertake capital improvements to cultural infrastructure	New and refurbished facilities <i>Development of the Cultural Kilometre and the Cultural Cauldron</i> €26.8m investment by Tallinn City Government in cultural facilities in Tallinn 2008-10, e.g. Tallinn Culture Factory, renovation of Vabaduse Square, Rocca al Mare sea promenade, reconstruction of Tallinn Botanic Garden €12.5m investment by the Ministry of Culture in cultural facilities in Tallinn 2008-10, e.g. new venue for Maritime Museum, renovation of Estonian History Museum's Great Guild Hall	of projects believe that the ECoC was visible or very visible with international media Increased physical capacity for cultural events New or improved facilities operational in 2011 or planned to become so in 2012-13	better image; 40%: slightly better image) 52% of projects believe that the European Capital of Culture improved the international image of Tallinn (19%: much better image; 34%: slightly better image)
Provide training and business support in the cultural field	Individuals and businesses trained, supported Tallinn 2011 Foundation provided practical support to many cultural enterprises implementing projects.	Stronger businesses, higher skills levels Statistics Estonia reports that the Capital of Culture played an important role in the rise of productivity in the Estonian cultural sector	Improved cultural and tourist offering 36% of projects believe that the cultural infrastructure of Tallinn improved as a result of the European Capital of Culture (3%: to a great extent; 33%: to a modest extent).
			Greater economic success of cultural sector (No information available)

Sources: stakeholder interviews, Tallinn 2011 Foundation, project survey undertaken by Ecorys

Outputs, results and impacts of the Turku ECoC

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
<p>Support the development of local artists and cultural organisations</p>	<p>Individuals/organisations receiving support. 165 projects included in the culture programme; 20,995 artists, contributors and producers and volunteers involved in delivery of culture programme</p>	<p>Larger/stronger/more skilled sector The results of the project survey shows that: 74% think their operational capacities in the field of culture have improved very much or fairly much 90% say they have learned new things</p>	<p>International/national profile and importance of city's cultural sector The results of the project survey shows that: 96% have established new contacts and networks thanks to the Turku 2011 process and 88% of projects indicated that cooperation will continue after the end of the project. The highest increase in cooperation is reported at local level both within the same and different field of activities. The residents' survey shows the following: 51% of Turku residents and 21% of all Finns report that ECoC increased their interest in cultural life of Turku. 69% of Finns agreed or partially agreed that ECoC was important for development of culture in Turku. Increased international media coverage of cultural activities in Turku.</p>

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
<p>Commission new artworks and encourage new forms of cultural expression</p>	<p>New artworks <i>Significant number of projects developed new art works and/or new productions.</i> <i>Number of new art works was presented in the public spaces. This allowed to increase accessibility of the new art works to wider public.</i> New forms of cultural expression <i>Two project selection criteria were linked to fostering new forms of cultural expression.</i> <i>Significant attention was devoted to bringing culture closer to people and presenting new forms of cultural consumption.</i></p>	<p>Ongoing process/trend for stimulating new artworks / forms of cultural expression <i>Turku 2011 Foundation continue providing funding for projects in 2012.</i> <i>New associations i.e. Aura River Network, Neighbourhood Weeks network to continue some activities developed in 2011.</i></p>	<p>Recognised & ongoing contribution to artistic innovation <i>Sustainability strategy indicates that financial support available from Turku 2011 Foundation ensures versatile and effective activities beyond 2013.</i> <i>Turku vision for 2031 is being developed currently. The information available indicates that the vision aims to create an attractive and enjoyable city of culture that is well cared for.</i></p>
<p>Organise cultural events, activities and projects</p>	<p>Cultural events, activities and projects <i>8,000 events within ECoC programme.</i> <i>5,000 free of charge events.</i> Individuals accessing events, activities and projects <i>Estimated 2 million visitors.</i> <i>77% of Turku residents between 15-79 years old took part in at least 1 ECoC event.</i></p>	<p>Positive effects on participants <i>43% Turku residents participated in cultural events more than usual.</i> <i>25% of Turku residents and 14% in Southwest Finland have become acquainted with new forms of culture.</i> <i>27% of Turku residents say that from now on they will be consuming culture more, including forms of it that are new to them.</i></p>	<p>More cultural activity taking place on on-going basis / Step change in vibrancy of cultural scene <i>30 projects initiated in 2011 received the funding in 2012.</i> <i>Number of new projects funded in 2012 by Turku 2011 Foundation.</i></p>
<p>Implement activities with a specific European theme (diversity and</p>	<p>Events with European themes <i>The Detour explores and shares</i></p>	<p>Effects on participants – more aware of European diversity and common</p>	<p>More cultural activities taking place with a European theme</p>

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
<p>commonalities)</p>	<p>common memories and history connecting Finland, Estonia and Russia.</p> <p>Opera productions such as <i>Alvida in Abo</i> and <i>Eerik XIV</i> based on ancient and medieval history in Europe.</p> <p>Curated Exhibition to the Baltic Sea explored the Sea as a natural phenomenon and how it affects people living close to it.</p>	<p>cultural heritage</p>	<p>More European outlook of city residents</p>
<p>Facilitate international exchanges and create international networking structures</p>	<p>Individuals and organisations on exchanges</p> <p>Some projects supported exchanges between artists during the production phase of the projects. For example, artists preparing art works for Contemporary Arts Archipelago exhibition visited Archipelago a year before, explored the area, space and initiated exchanges with local people.</p> <p>Transnational activities</p> <p>Organisations and/or individuals from 62 countries outside of Finland contributed to delivery of the culture programme.</p> <p>The examples of projects that are based on international cooperations include <i>The Dancing Tower</i>, <i>Abduction of Europe</i>, <i>Cirque Dracula</i>, <i>Pots, Sandals and a Tent</i>; Curated Exhibition to the Baltic Sea; <i>Musicam</i></p>	<p>Effects on participants – more likely to participate in exchanges in future</p> <p>88% projects reported that they will cooperate further with the new contacts and networks (including local, national and international cooperation)</p>	<p>Sustainable platform for international cooperation established</p> <p><i>The Passion performance of Dance Theatre ERI will initially continue with smaller funding in Turku, followed by a self-funded visit to the Nargen festival in Estonia which celebrates the music of Arvo Pärt in June.</i></p> <p><i>The Alice in Wonderland exhibition is presented in Cádiz in Spain; Tom of Finland exhibition is travelling to Stockholm; Contemporary Art Archipelago (CAA) was invited to The Armory Show in New York and Massachusetts Institute of Technology (MIT) in Cambridge in March 2012.</i></p>

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
	<p>Video.</p> <p>The example of projects that originally are European and in some cases international include Black Market, Colourscape and Eurocultured.</p> <p>The New Baltic Drama is theatre festival and competition including Finland, Sweden, Estonia and Russia.</p>		
<p>Improve access to culture</p>	<p>Events, activities and projects to widen participation and improve access to culture</p> <p>Around 1500 events and activities targeted nurseries, schools, hospitals, housing for the elderly and prisons.</p> <p>Accessibility was one of the key principles for implementation of culture programme.</p> <p>Examples of projects aiming to increase participation include production of Middle-Aged Hair, KUVA – Culture for Elderly People.</p> <p>Individuals from target groups accessing activities, events and projects</p> <p>Explicit aim to involve more older people not only among the audience but as active contributors to delivery of the projects.</p> <p>Some projects specifically targeted children and young people i.e. Sam</p>	<p>Positive effects on participants</p> <p>40% of Turku residents consumed culture more then during previous years.</p> <p>90% of visitors from Finland described their experience as positive.</p> <p>More people from target groups accessing culture</p> <p>Accessibility was one of the key principles in implementation of ECoC.</p> <p>Production support team provided support and advice for projects in order to ensure the opportunity for all to take part.</p> <p>In addition number of projects included people who traditionally do not take part in culture activities as active contributors to project implementation.</p>	<p>Step change in cultural participation</p> <p>27% of Turku residents say that from now on they will be consuming culture more, including forms of it that are new to them.</p>

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
	<p><i>Body Plays.</i></p> <p>New approaches to participation</p> <p><i>Presenting art in public spaces, unexpected spaces, bringing art close to people through such projects as Neighbourhood Weeks, Artist as a Neighbour. Our Family project involved citizens as objects of cultural activities.</i></p> <p>Volunteering activities</p> <p>400 volunteers in Turku 2011 volunteers programme;</p> <p>13,352 volunteers supporting individual projects;</p> <p>65 projects supported by volunteers.</p>		
<p>Improve the capacity for governance in the culture sector</p>	<p>Effective delivery mechanisms</p> <p><i>Dedicated delivery agency, strong programme and financial management</i></p> <p><i>42% of projects agreed that the Foundation succeeded as a European Capital of Culture very well and 54% agreed that it succeeded fairly well.</i></p>	<p>Greater engagement with the cultural sector</p> <p><i>Increased cooperation among cultural organisation in Turku.</i></p>	<p>Sustainable platform for cultural activities established</p> <p><i>New associations involving number of organisations from the city include Aura River Network, Neighbourhood Weeks.</i></p> <p>Aura River Network</p>
<p>Promote the city as a cultural destination nationally and internationally (especially in the EU)</p>	<p>Marketing campaigns to promote the city and its cultural programme to visitors and tourists (including those specifically stressing the European dimension) and activities to improve the visitor experience</p>	<p>Increase in visitors and tourism (from within country, EU and outside EU)</p> <p><i>7% increase in overseas visitors in 2011 (overnight stays).</i></p>	<p>City recognised internationally (and especially in the EU) as a cultural destination</p> <p><i>New York Times included Turku among key tourism destinations in 2011.</i></p>

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
	<p>Multi-channel media and marketing campaign, collaborations with public agencies and private partners</p> <p>96% of Finns and 100% of Turku residents knew that Turku hosted ECoC title in 2011.</p> <p>Established Corner 2011.</p>		<p>The Finnish Tourist Association has chosen Turku as the top domestic travel destination for 2011.</p>
<p>Improve image of the city</p>	<p>Information/promotion activities focussed on improving image (including branding)</p> <p>Total value of media visibility €33 million in Finland and €19.7 million abroad.</p> <p>In Finland, 5,075 articles in printed media, 2,300 online articles, 315 radio and TV articles from November 2010 to October 2011</p> <p>740 media hits in international media from 2008 to October 2011</p> <p>19,600 Facebook group members</p> <p>11,000 recipients of the Culture Buddies newsletter</p>	<p>Residents' perceptions and media coverage more positive</p> <p>Media coverage positive largely positive following opening ceremony.</p>	<p>Improved civic pride and image (internally and externally)</p> <p>60% of Turku residents and 38% all residents in Finland indicated that ECoC had positive effect on their views towards Turku.</p> <p>64% of Turku residents think that the atmosphere in the city has improved.</p> <p>59% of Turku residents reported that ECoC strengthened their pride in the city.</p> <p>Turku was evaluated as the second best place to live in Finland (residents survey in February 2012).</p>
<p>Undertake capital improvements to cultural infrastructure</p>	<p>New and refurbished facilities</p> <p>Aura river bank reconstruction.</p> <p>Library refurbishment.</p> <p>Development of Logomo.</p>	<p>Increased physical capacity for cultural events</p> <p>Logomo provides new performance space.</p> <p>Increased capacity and scope of library activities.</p>	<p>Improved cultural and tourist offering</p> <p>Logomo is likely to result in increased cultural offering in Turku.</p>

OPERATIONAL OBJECTIVES	OUTPUTS	RESULTS	IMPACTS
Provide training and business support in the cultural field	<p>Individuals and businesses trained, supported</p> <p>1,500 people trained.</p> <p>Office rent and meeting rooms booked for 2011 for over 2000 hours.</p> <p>2 networking events for almost 400 people.</p>	Stronger businesses, higher levels	<p>Greater economic success of cultural sector</p> <p><i>In future, regular training and advice will be available for the creative industries from the Kulttuurivarikko service of the HUMAK University of Applied Sciences.</i></p>

Sources: stakeholder interviews, Turku 2011 Foundation, residents survey implemented by Taloustutkimus oy., project survey

Annex Six: Tallinn Survey Results

Tallinn Survey Results

Status:	Closed	Partial completes:	10 (9,3%)
Start date:	23-2-2012	Screened out:	0 (0%)
End date:	14-3-2012	Reached end:	97 (90,7%)
Live:	21 days	Total responded:	107
Questions:	37		
Languages:	et, en		

Panel

Bounced	5 (2,7%)	Reached end:	85 (91,4%)
Declined	1 (0,5%)	Responses:	93 (49,7%)
Partial completes	8 (8,6%)		









Non-panel

Responses:	14	Partial completes:	2 (14,3%)
Start page views:	19	Screened out:	0
		Reached end:	12 (85,7%)

SECTION 1: YOUR ORGANISATION AND PROJECT















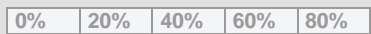
1. What type is your organisation?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Public cultural organisation	27		25 %
2 Other Public organisation	1		1 %
3 Non-profit making cultural association	59		55 %
4 Private company in the cultural sector	13		12 %
5 Other Private company	2		2 %
6 Private individual	1		1 %
7 Other	4		4 %
8 Don't know	0		0 %
9 Not applicable	0		0 %
Total respondents: 107 Skipped question: 0			

2. In which cultural sector do you or your organisation operate? Please select all sectors in which your organisation operates.





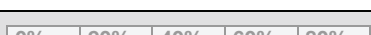
(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Cultural Heritage	28		27 %
2 Visual arts	23		22 %
3 Music	45		43 %
4 Dance	19		18 %
5 Theater	24		23 %
6 Audio-visual	26		25 %
7 Literature, Books and Reading	11		11 %
8 Architecture	11		11 %
9 Design	11		11 %
10 Applied Arts	8		8 %
11 Other cultural sector	13		12 %
12 Education, training or research	24		23 %
13 Youth	25		24 %
14 Other non- cultural sector	10		10 %
15 Don't know	0		0 %
Total respondents: 104 Skipped question: 0			

SECTION 2: YOUR CAPITAL OF CULTURE PROJECT






3. Did your project implement new cultural activities and events in 2011?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Yes- all events and activities were new in 2011	29		28 %
2 Yes- some events and activities were new in 2011	63		61 %
3 No- our events and activities had taken place in previous years	10		10 %
4 Don't know	1		1 %
Total respondents: 103 Skipped question: 0			





4. How was your project selected for inclusion in the Tallinn European Capital of Culture programme?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Open call for projects	74		73 %
2 Directly commissioned by Tallinn 2011 Foundation	17		17 %
3 Other	9		9 %
4 Don't know	2		2 %
Total respondents: 102 Skipped question: 0			









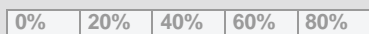
5. Did the project activities change from the initial project application to implementation?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Yes- to a large extent	11		11 %
2 Yes- some activities	51		50 %
3 No	39		39 %
4 Don't know	0		0 %
Total respondents: 101 Skipped question: 0			











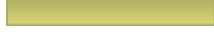


















6. Did your project involve cultural organisations in other countries? (please select all that apply)






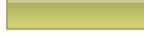


(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes- performers from other countries performed in Tallinn	58		58 %
2 Yes- works from other countries were exhibited in Tallinn	32		32 %
3 Yes- performers from Tallinn performed in other countries	12		12 %
4 Yes - works from Tallinn/Estonia were exhibited or performed in other countries	10		10 %
5 Yes - international exchanges	18		18 %
6 No	25		25 %
7 Don't know	1		1 %
8 Other, please specify	4		4 %
Total respondents: 100 Skipped question: 0			

7. In which countries were these organisations/artists located? (Please select all that apply)






(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Austria	17		23 %
2 Belgium	14		19 %
3 Bulgaria	4		5 %
4 Belarus	12		16 %
5 Cyprus	4		5 %
6 Czech Republic	10		14 %
7 Germany	31		42 %
8 Denmark	12		16 %
9 Estonia	38		52 %
10 Spain	14		19 %
11 Finland	39		53 %
12 France	19		26 %
13 Greece	5		7 %
14 Croatia	4		5 %
15 Hungary	10		14 %
16 Ireland	12		16 %
17 Iceland	9		12 %
18 Italy	12		16 %
19 Lithuania	25		34 %
20 Luxembourg	3		4 %
21 Latvia	28		38 %
22 Malta	1		1 %
23 the Netherlands	16		22 %
24 Norway	15		21 %
25 Poland	20		27 %
26 Portugal	11		15 %
27 Romania	4		5 %
28 Russia	31		42 %
29 Sweden	22		30 %

Response	Total	% of responses	%
30 Slovenia	8		11 %
31 Slovakia	6		8 %
32 Turkey	8		11 %
33 Ukraine	13		18 %
34 United Kingdom	35		48 %
35 United States of America	25		34 %
36 Other, please specify	20		27 %
Total respondents: 73 Skipped question: 26			









8. Did your project feature new artistic works?

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – new works were commissioned or created	31		42 %
2 Yes – new works were performed or exhibited	41		56 %
3 No	15		21 %
4 Don't know	5		7 %
Total respondents: 73 Skipped question: 26			








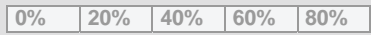
9. Did your project attempt to reach new audiences? (i.e people that would not usually attend cultural events of this type)

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – all people in general	58		79 %
2 Yes – young people in particular	28		38 %
3 Yes – poor or disadvantaged people in particular	10		14 %
4 Yes – minorities in particular	14		19 %
5 No	2		3 %
6 Don't know	1		1 %
7 Other, please specify	1		1 %
Total respondents: 73 Skipped question: 26			






10. Did your project attempt to widen participation in culture (as performers of creators)?

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – all people in general	47		64 %
2 Yes – young people in particular	25		34 %
3 Yes – poor or disadvantaged people in particular	6		8 %
4 Yes – minorities in particular	8		11 %
5 Yes – others	4		5 %
6 No	6		8 %
7 Don't know	4		5 %
Total respondents: 73 Skipped question: 26			





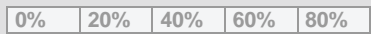
11. Did the logo of the European Union feature in the marketing and communication materials of your project?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 To a great extent	17		23 %
2 To a modest extent	14		19 %
3 Not at all	39		53 %
4 Don't know	3		4 %
Total respondents: 73 Skipped question: 26			







12. How successful was your project in meeting its objectives?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Very successful	43		59 %
2 Successful	28		38 %
3 Slightly successful	1		1 %
4 Unsuccessful	0		0 %
5 Don't know	1		1 %
Total respondents: 73 Skipped question: 26			



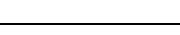


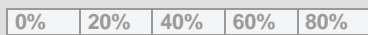
13. Will the activities of your project continue after 2011?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Yes- all activities will continue	32		44 %
2 Yes- some activities will continue	28		38 %
3 No- our project has ended but we have been inspired to introduce new activities in 2012	6		8 %
4 No- our project has ended	6		8 %
5 Don't know	1		1 %
Total respondents: 73 Skipped question: 26			






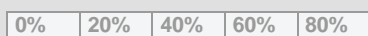
14. Did your project establish new cooperation with organisations and/or artists in Estonia? Please mark all the relevant answers.

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – with cultural organisations/artists in the field of my core activities	59		60 %
2 Yes – with cultural organisations /artists in different culture fields	49		49 %
3 Yes – with organisations/people outside of culture sector	44		44 %
4 No	6		6 %
5 Don't know	7		7 %
Total respondents: 99 Skipped question: 0			







15. Will this new cooperation continue after the end of 2011?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Yes- more co-operation in future	33		38 %
2 Yes- same level of co-operation	24		28 %
3 Yes- less co-operation	14		16 %
4 No further co-operation	2		2 %
5 Don't know	13		15 %
Total respondents: 86 Skipped question: 13			







**16. Did your project establish new cooperation with organisations and/or artists in other countries?
Please mark all relevant answers.**

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes- with cultural organisations/ artists in the same cultural field	62		72 %
2 Yes- with cultural organisations/ artists in different culture fields	19		22 %
3 Yes- with non- cultural organisations/ people	16		19 %
4 No	12		14 %
5 Don't know	1		1 %
Total respondents: 86 Skipped question: 13			






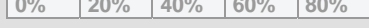
17. Will this new cooperation continue after the end of 2011?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Yes- more co-operation in future	29		34 %
2 Yes- same level of co-operation	22		26 %
3 Yes- less co-operation	8		9 %
4 No further co-operation	6		7 %
5 Don't know	21		24 %
Total respondents: 86 Skipped question: 13			

18. To what extent has your Capital of Culture project(s) strengthened the capacity of your organisation to undertake future cultural events?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 To a great extent	40		47 %
2 To a modest extent	25		29 %
3 Not at all	4		5 %
4 It was not important to strengthen our capacity	14		16 %
5 Don't know	3		3 %
Total respondents: 86 Skipped question: 13			

19. Please provide additional information on the achievements of your project?

(Each respondent could write a single open-ended response of maximum 255 characters.)

Response	Total	% of total respondents	%
Open answer	59		55 %
Total respondents: 59 Skipped question: 38		<input type="checkbox"/> 0% <input type="checkbox"/> 20% <input type="checkbox"/> 40% <input type="checkbox"/> 60% <input type="checkbox"/> 80%	

SECTION 3: TALLINN 2011 FOUNDATION

20. How useful was support provided by Tallinn 2011 Foundation for your project (e.g. advice, technical support, equipment etc.)

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Very useful	41		42 %
2 Useful	38		39 %
3 Slightly useful	8		8 %
4 Not useful at all	4		4 %
5 We did not need support	5		5 %
6 Don't know	1		1 %
Total respondents: 97 Skipped question: 0		<input type="checkbox"/> 0% <input type="checkbox"/> 20% <input type="checkbox"/> 40% <input type="checkbox"/> 60% <input type="checkbox"/> 80%	






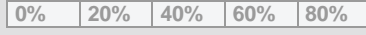
21. How effective was the marketing and communications for the Tallinn 2011 Foundation?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Very effective	12		12 %
2 Effective	53		55 %
3 Slightly effective	18		19 %
4 Ineffective	3		3 %
5 Don't know	11		11 %
Total respondents: 97 Skipped question: 0		<input type="checkbox"/> 0% <input type="checkbox"/> 20% <input type="checkbox"/> 40% <input type="checkbox"/> 60% <input type="checkbox"/> 80%	







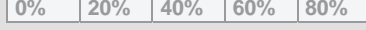
22. What level of artistic independence did the Tallinn 2011 Foundation enjoy?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 High level of artistic independence	39		40 %
2 Reasonable level of artistic independence	31		32 %
3 Low level of artistic independence	4		4 %
4 Not independent at all	1		1 %
5 Don't know	22		23 %
Total respondents: 97 Skipped question: 0			

23. Overall, how effective was the Tallinn 2011 Foundation in managing the European Capital of Culture?




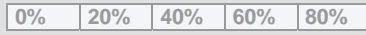
(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Very effective	21		22 %
2 Effective	55		57 %
3 Slightly effective	6		6 %
4 Not effective at all	1		1 %
5 Don't know	11		11 %
6 Other, please specify	3		3 %
Total respondents: 97 Skipped question: 0			

SECTION 4: THE IMPACT OF TALLINN 2011 CAPITAL OF CULTURE




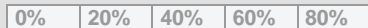
24. Overall, did the Tallinn 2011 European Capital of Culture present a cultural programme of high artistic quality?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 High artistic quality	47		48 %
2 Reasonable artistic quality	42		43 %
3 Low artistic quality	0		0 %
4 Don't know	8		8 %
Total respondents: 97 Skipped question: 0			







25. How visible was the Tallinn 2011 European Capital of Culture with local/national media?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Very visible	40		41 %
2 Visible	51		53 %
3 Slightly visible	6		6 %
4 Not visible at all	0		0 %
5 Don't know	0		0 %
Total respondents: 97 Skipped question: 0			







26. How visible was the Tallinn 2011 European Capital of Culture with international media?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Very visible	5		5 %
2 Visible	21		22 %
3 Slightly visible	14		14 %
4 Not visible at all	2		2 %
5 Don't know	55		57 %
Total respondents: 97 Skipped question: 0			






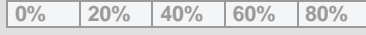
27. How successful was Tallinn 2011 in attracting visitors and audiences from Tallinn and Estonia?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Very successful	17		18 %
2 Successful	53		55 %
3 Slightly successful	7		7 %
4 Unsuccessful	1		1 %
5 Don't know	19		20 %
Total respondents: 97 Skipped question: 0			





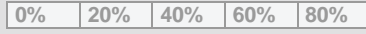
28. How successful was Tallinn 2011 in attracting visitors and audiences from other countries?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Very successful	8		8 %
2 Successful	35		36 %
3 Slightly successful	6		6 %
4 Unsuccessful	2		2 %
5 Don't know	46		47 %
Total respondents: 97 Skipped question: 0			







29. To what extent was it clear to you that the European Capital of Culture is an initiative of the European Union?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 To a great extent	62		64 %
2 To a modest extent	22		23 %
3 Not at all	11		11 %
4 Don't know	2		2 %
Total respondents: 97 Skipped question: 0			






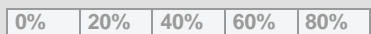
30. To what extent will the cultural life of Tallinn be more vibrant after 2011 as a result of the European Capital of Culture?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 A lot more vibrant	16		16 %
2 Slightly more vibrant	34		35 %
3 About the same as before	28		29 %
4 Less vibrant	6		6 %
5 Don't know	13		13 %
Total respondents: 97 Skipped question: 0			





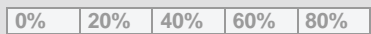
31. To what extent has the European Capital of Culture improved the image of Tallinn amongst local residents?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Much better image	8		8 %
2 Slightly better image	39		40 %
3 About the same	31		32 %
4 Worse image	2		2 %
5 Don't know	17		18 %
Total respondents: 97 Skipped question: 0			






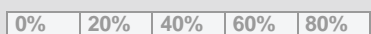
32. To what extent has the European Capital of Culture improved the international image of Tallinn?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Much better image	18		19 %
2 Slightly better image	33		34 %
3 About the same	8		8 %
4 Worse	0		0 %
5 Don't know	38		39 %
Total respondents: 97 Skipped question: 0			







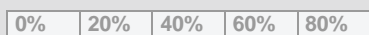
33. To what extent will the governance of culture be better in Tallinn in 2011 as a result of the European Capital of Culture?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 To a great extent	14		14 %
2 To a modest extent	17		18 %
3 About the same	18		19 %
4 Worse	4		4 %
5 Don't know	44		45 %
Total respondents: 97 Skipped question: 0			






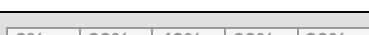
34. To what extent has the cultural infrastructure of Tallinn improved as a result of the European Capital of Culture?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 To a great extent	3		3 %
2 To a modest extent	32		33 %
3 About the same	28		29 %
4 Not at all	11		11 %
5 The cultural infrastructure would have improved anyway	1		1 %
6 Don't know	22		23 %
Total respondents: 97 Skipped question: 0			


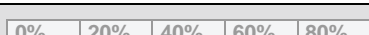
35. Overall, how successful was the Tallinn 2011 European Capital of Culture?

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 Very successful	15		15 %
2 Successful	65		67 %
3 Slightly successful	9		9 %
4 Unsuccessful	1		1 %
5 Don't know	7		7 %
Total respondents: 97 Skipped question: 0			


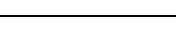

36. Would you like to make any other comment about the Tallinn 2011 European Capital of Culture?

(Each respondent could write a single open-ended response of maximum 2000 characters.)

Response	Total	% of total respondents	%
Open answer	27		25 %
Total respondents: 27 Skipped question: 65			

37. Would you be happy for us to contact to learn more about your project? If so, please provide your e-mail address

(Each respondent could choose only ONE of the following responses.)

Response	Total	% of responses	%
1 No	53		58 %
2 Yes, please provide your name, email and telephone number	39		42 %
Total respondents: 92 Skipped question: 0			

Annex Seven: List of Consultees

List of Consultees

Table A.7.1: Interviewees in Tallinn

Name	Organisation (role)
Tallinn 2011 Foundation	
Piret Ehavald	Tallinn 2011 Foundation (Volunteers' Coordinator)
Mikko Fritze	Tallinn 2011 Foundation (Former Director)
Maria Hansar	Tallinn 2011 Foundation (Head of Kultuurikatel)
Maris Hellrand	Tallinn 2011 Foundation (Marketing & Communications Department)
Kristi Hunt	Tallinn 2011 Foundation (Head of Marketing and Communications)
Laur Kaunissaare	Tallinn 2011 Foundation (Programme Department)
Birgit Krullo	Tallinn 2011 Foundation (Programme Department)
Kristiina Kütt	Tallinn 2011 Foundation (Kultuurikatel)
Andri Maimets	Tallinn 2011 Foundation (Communications Manager)
Jaanus Mutli	Tallinn 2011 Foundation (Member of the Board)
Katrin Remmelkoor	Tallinn 2011 Foundation (Marketing and sponsorship)
Jaanus Rohumaa	Tallinn 2011 Foundation (Head of Programme Department)
Eva Saar	Tallinn 2011 Foundation (Marketing & Communications Department)
Evelyn Sepp	Tallinn 2011 Foundation (Member of the Board)
Katrin Tõru	Tallinn 2011 Foundation (Finance Specialist)
Ave Ungro	Tallinn 2011 Foundation (Programme Department)
Other stakeholders	
Paul Aguraijuja	Theatre NO99 (Executive Producer)
Ülari Alamets	Enterprise Estonia (Chairman of the Management Board)
Margit Argus	NGO Kaos
Margit Aule	NGO Kaos
Eike Eller	Ministry of Culture (Head of International Relations Department)

Name	Organisation (role)
Anu Liivak	Kumu Art Museum (Director)
Jaanus Lillenberg	Postimees newspaper (Online Development Manager)
Madle Lippus	New World Foundation (New World street festival)
Oliver Loode	Hortus Litterarum Foundation (Dovlatov Days project)
Aivar Mäe	Estonia National Opera (General Manager)
Katrin Maimik	Tartu New Theatre (Communications Manager)
Rein Raud	Tallinn University (former Rector)
Lennart Sundja	Tallinn City Government Cultural Heritage Department (Head of Cultural Division)
Evelin Tsirk	Tallinn City Tourist Office & Convention Bureau (Director)

Table A.7.2: Interviews in Turku

Name	Type of interview	Organisation and Position
Cay Sevón	Fx2	Turku 2011 Foundation, CEO
Suvi Innilä	Fx2	Turku 2011 Foundation, Programme Director
Saara Malilla	Fx2	Turku 2011 Foundation, Communications Manager
Jukka Saukkolin	Fx2	Turku 2011 Foundation, Research and Development Manager
Anna Pikala	F	Turku 2011 Foundation, Project Manager of Production Support Team
Katariina Saarinen	F	Turku 2011 Foundation, Marketing Coordinator
Miika Neulaniemi	F	Turku 2011 Foundation, Coordinator of Neighbourhood Weeks Project and Production Coordinator
Venla Heinonen	F	Turku 2011 Foundation, Production Coordinator
Minna Arve	F	Chair of City Board
Minna Sartes	F	Turku City Municipality, Director for Cultural Services
Mikael Höysti	F	Turku City Municipality, Administrative Manager in Cultural Services
Prof. Saara Taalas	T	Board member of Turku 2011 Foundation
Janne Auvinen	F	Logomo Venue Manager
Keijo Virtanen	F	University of Turku, Rector

Name	Type of interview	Organisation and Position
Maija Palonheimo	F	University of Turku, Communications Director
Henri Terho	F	Art Council of South-western Finland, Secretary General
Jari Lähteenmäki	F	Turku Chamber of Commerce, Managing Director
Mikko Lemmetti	F	Finnish Association of Architects, Chairman of Turku local department
Hanneli Hartikainen	F	Regional Council of Southwestern Finland, Special Advisor (culture sector)
Katja Lehmuusaari	F	AB Dance Combany, Managing Director
Anne-Marget Niemi	F	Turku Touring, Director
Lotta Bäck	F	Turku Touring, International Marketing Manager
Emilie Gardberg	T	Turku Music Festival, Executive Director
Kari Immonen	F	Turku Art Museum, Director
Prof. Alf Rehn	F	Satumaa Oy, Chairman; Åbo Akademi University, Professor; Creatin' Project Coordinator
Tonja Goldblatt	F	Artist, Flux Aura 2011 Project Secretary
Taru Elfving	T	Contemporary Art Archipelago, Artistic Director
Tuuli Penttinen-Lampisuo	T	Musicam-video Project, Poike Association
Kristiina Tuura	T	Pots, Sandals and a Tent Project
Pauliina Rasanen	T	Cirque Dracula, ArtTeatro Ay
Ulla Taipale	T	Currated Exhibition to the Baltic Sea
Kaarina Koskinen	T	Neighbourhood Weeks Project
Jorma Kauppila	T	Sam Body Plays Project
Inkeri Näätäsaari	T	Turku City Library, Director
Ben Reed	T	Eurocultured Project, Spearfish Ltd from Manchester

Tallinn data sources

Document / data source	Author / source
Everlasting Fairytale: Application of Tallinn to become European Capital of Culture 2011	Tallinn City Government
European Capital of Culture Tallinn – Stories of the Seashore: Programme	Tallinn 2011 Foundation
Report of the First Monitoring and Advisory Meeting for the European Capitals Of Culture 2011	Monitoring and Advisory Panel for the European Capital of Culture (ECOC) 2011
Report of the Second Monitoring and Advisory Meeting for the European Capitals Of Culture 2011	Monitoring and Advisory Panel for the European Capital of Culture (ECOC) 2011
Tallinn 2011 Foundation website	www.tallinn2011.ee
Tallinn 2011 Foundation Final Report	Tallinn 2011 Foundation
Tallinn 2011 Foundation Sustainability Strategy	Tallinn 2011 Foundation
Strategy "Tallinn 2030"	https://oigusaktid.tallinn.ee/?id=savepdf&aktid=118878
Statistical Yearbook of Tallinn 2011	www.tallinn.ee/est/g2677s56143
Statistical-sociological review "Tallinn of nations" 2007	www.tallinn.ee/est/g7172s46357
Development Plan of Tallinn 2009-27	ww.tallinn.ee/est/g737s43268
Tourism data	www.tourism.tallinn.ee
Tourism research	www.puhkaeestis.ee/et/eesti-turismiarenduskeskus/spetsialistile/turismistatistika
Baltic Cultural Tourism Policy Paper	www.unesco.ee/public/documents/bct_full.pdf
Ministry of Culture	www.kul.ee
Estonian Public Broadcasting	http://news.err.ee

Turku data sources

Document / data source	Format	Author / source
Programme and communication material		
Turku on Fire, application for hosting ECoC title	Paper copy	Turku 2011 Foundation
Report of the Selection Meeting for the European Capitals Of Culture 2011	Electronic	Selection Panel for the European Capital of Culture (ECOC) 2011
Report of the First Monitoring and Advisory Meeting for the European Capitals Of Culture 2011	Electronic	Monitoring and Advisory Panel for the European Capital of Culture (ECOC) 2011
Report of the Second Monitoring and Advisory Meeting for the European Capitals Of Culture 2011	Electronic	Monitoring and Advisory Panel for the European Capital of Culture (ECOC) 2011
Take a peak at culture, Programme, Volume 1, June 2010	Paper copy	Turku 2011 Foundation

Document / data source	Format	Author / source
I knew it: culture!, Programme	Paper copy	Turku 2011 Foundation
Join the making of the Turku 2011 programme, call for proposals	Paper copy	Turku 2011 Foundation
Four newspaper supplements	Paper copy	Turku 2011 Foundation
Press release: The spectacular opening for the Turku Capital of Culture year brings fire and love above River Aura	Paper copy	Turku 2011 Foundation
Press release: Get accredited for the Turku Capital of Culture year opening ceremonies	Paper copy	Turku 2011 Foundation
Monthly press releases presenting ECoC events	Paper copy	Turku 2011 Foundation
Culture makes good: Turku 2011 wellbeing programme 2008-2012	Paper copy	Turku 2011 Foundation
Calendar September-December 2011	Paper copy	Turku 2011 Foundation
Hey, it's okay to play with culture!	Paper copy	Turku 2011 Foundation
Southwest Finland and Turku	Paper copy	Turku 2011 Foundation
Presentation on production support	Paper copy	Turku 2011 Foundation
Presentation of the results from national survey	Electronic	Turku 2011 Foundation
Turku 2011 – Research and Evaluating, First Results	Electronic	Turku 2011 Foundation
Self evaluation questionnaire for artists and producers	Electronic	Turku 2011 Foundation
Presentation: Increasing European Regional Potential for Growth: Culture as a Key Driver for Urban and Territorial Regeneration.	Paper copy	Turku 2011 Foundation
Taloustutkimus Oy (2012), Turku 2011 – European Capital of Culture, Nationwide Survey, January 2012 (includes overview of the results of previous residents surveys)	Electronic	Turku 2011 Foundation
Project survey results (based on 144 responses)	Electronic	Turku 2011 Foundation
Turku 2011: the final report of the Capital of Culture year's continuation group	Electronic, Paper Copy	Turku 2011 Foundation
www.turku.fi	Electronic	Turku City
www.turku2011.fi	Electronic	Turku 2011 Foundation
www.varsinais-suomi.fi	Electronic	Regional Council of Southwest Finland
www.stat.fi	Electronic	Statistics Finland
www.turkutouring.fi	Electronic	Turku Touring
www.logomo.fi	Electronic	Logomo
www.thl.fi	Electronic	The National Institute for Health and Welfare (THL)
www.utu.fi	Electronic	University of Turku

Annex Eight: Baseline data

Tallinn Baseline Data

	2007	2008	2009	2010	2011	Source
Tallinn City Government expenditure on culture	*	€33.4m	€32.6m	€19.3m	€22.9m	Tallinn Facts & Figures
Tallinn City Government expenditure on culture	€17.5m	€20.3m	€19.7m	€17.6m	*	Statistical Yearbook of Tallinn
Tallinn City Government investment in culture & heritage protection	*	€15.3m	€11.3m	€3.5m	€4.4m	Tallinn Facts & Figures
Tallinn City Government investment in culture	€10.9m	€13.5m	€7.0m	€4.3m	*	Statistical Yearbook of Tallinn
No. "arts, entertainment & leisure" businesses registered in Tallinn	*	623	452	1,850	2,049	Tallinn Facts & Figures
No. enterprises: arts, entertainment and recreation	376	513	644	1,577	*	Statistical Yearbook of Tallinn
Non-profit associations, foundations and institutions - arts, entertainment and recreation	1,263	1,360	1,442	1,552	*	Statistical Yearbook of Tallinn
Employment in arts, entertainment & leisure	*	*	7,600	8,400	*	Tallinn Facts & Figures
Employment in arts, entertainment & recreation	7,600	5,500	6,300	7,700	*	Statistical Yearbook of Tallinn
No. Museums	31	31	31	44	44	Tallinn Facts & Figures
No. Galleries and exhibition halls	47	47	47	40	40	Tallinn Facts & Figures
No. Libraries	34	34	24	26	26	Tallinn Facts & Figures
No. Concert halls	13	13	13	13	13	Tallinn Facts & Figures
No. Theatres	13	13	13	14	14	Tallinn Facts & Figures
No. Cinemas	4	4	4	4	4	Tallinn Facts & Figures
No. Culture centres, community centres and leisure centres	16	16	13	14	14	Tallinn Facts & Figures
No. Botanical gardens	1	1	1	1	1	Tallinn Facts & Figures
No. Zoological gardens	1	1	1	1	1	Tallinn Facts & Figures
Tourist arrivals in Tallinn (all)	1,140,764	1,188,525	1,135,464	1,289,372	1,498,462	Tallinn City Tourist Office & Convention Bureau
Tourist arrivals in Tallinn (foreign visitors)	965,232	1,022,467	999,500	1,141,695	1,333,761	Tallinn City Tourist Office & Convention Bureau
Tourist arrivals in Tallinn (Estonian visitors)	175,532	166,058	135,964	147,677	164,701	Tallinn City Tourist Office & Convention Bureau
Average length of stay for tourist visits (nights)	1.84	1.76	1.70	1.78	1.86	Tallinn City Tourist Office & Convention Bureau
Number of tourist bednights	2,102,222	2,096,696	1,929,300	2,291,511	2,504,727	Tallinn City Tourist Office & Convention Bureau
Tallinn foreign export revenue from tourism	€603m	€644m	€624m	€653m	*	Tallinn City Tourist Office & Convention Bureau

Turku Baseline Data

	2007	2008	2009	2010	2011	Source
Residents perceptions of Turku as a culture town (on the scale of 1-5, when 5 is strongly agree)			3.82	4.04	4.09	Taloustutkimus Survey
Audience numbers in Turku City Theatre	66,757	48,500	69,012	61,899	64,916	Theatre Info Finland
Audience numbers in Åbo Svenska Teater - Turku Swedish Theatre	34,347	36,026	33,983	40,208	50,889	Theatre Info Finland
Audience numbers in Linnateatteri - The Castle Theatre	101,813	102,917	93,284	116,564	127,000	Theatre Info Finland
Audience numbers in AB Dance Company	19,843	20,424	31,589	24,354	29,379	Theatre Info Finland
Audience numbers in Dance Theatre Eri	23,480	23,250	25,361	26,260	29,379	Theatre Info Finland
Number of visits in Turku City Library	1,800,227	1,815,717	1,678,968	1,699,300	1,886,513	Turku City Library
Listener number in City Orchestra And Concert Hall	116,270	109,494	104,157	110,848	140,360	The office of city orchestra
Listener number of Turku Music Festival Foundation	14,754	8,200	12,567	13,381	34,594	Turku Music Festival Foundation
Visitor number in Turku Castle	132,263	119,823	113,207	108,054	121,024	Turku Central Administration, Service Centre of Tourism
Visitor number in Turku Cathedral (only tourist visits)	198,610	188,632	159,451	142,313	173,028	Turku Central Administration, Service Centre of Tourism
Visitor number in Aboa Vetus & Ars Nova museums	184,396	169,158	167,751	170,000	170,000	Turku Central Administration, Service Centre of Tourism
Visitor number in Turku Art Museum	29,925	22,870	30,311	25,913	80,848	Turku Central Administration, Service Centre of Tourism
Visitor number in Maritime Centre Forum Marinum	52,000	78,591	119,511	117,651	118,862	Turku Central Administration, Service Centre of Tourism
Registered overnight stays of international tourists in Southwest Finland	300,766	284,304	238,824	221,860	235,632	Turku Touring
Registered overnight stays of national tourists in Southwest Finland	1,010,939	1,007,707	999,496	1,000,843	1,072,578	Turku Touring
All registered overnight stays in Southwest Finland	1,311,705	1,292,011	1,238,320	1,222,703	1,308,210	Turku Touring
Registered overnight stays of international tourists in Turku	205,853	199,542	175,484	159,717	161,490	Turku Touring
Registered overnight stays of national tourists in Turku	584,703	590,339	590,024	599,339	644,262	Turku Touring
All registered overnight stays in Turku	790,556	789,881	765,508	759,056	805,752	Turku Touring
Level of tourists expenditure	274,191,000	281,499,000	276,300,000	255,204,000	333,822,000	Turku Touring
Level of employment in tourism sector in Turku	1,939	2,102	2,161	1,967	2,607	Turku Touring
Turnover in tourism sector in Turku	230,461,000	245,490,000	251,980,000	229,044,000	303,480,000	Turku Touring

Annex Nine: Core Indicators

Core Result Indicators

Specific objective	Result indicators	Outcome
Promote the European dimension of and through culture	No. of European cross-border co-operations within ECoC cultural programme	<p>Approximately 175 projects (70% of all 250 projects) involved cultural organisations in other countries (Tallinn);</p> <p>Approx 90 projects of the total 165 projects (Turku);</p> <p>>100 multilateral co-operation projects involving 83,000 participants (Essen for the Ruhr);</p> <p>270 projects involving artists from other countries and 52 projects with other ECoC (Pécs);</p> <p>Various collaborations (Istanbul).</p>
Develop cultural activities	<p>Total number of events</p> <p>€ value of ECoC cultural programmes</p> <p>Attendance at events</p> <p>% residents attending or participating in events, including young people, disadvantaged or "culturally inactive"</p> <p>No. active volunteers</p>	<p>Over 7,000 (Tallinn); 8,000 (Turku); 5,500 (Essen for the Ruhr); 4,675 (Pécs); 10,000 (Istanbul)</p> <p>€ 6.975m (in 2007-11 in Tallinn); 35 680 900 € (includes funding from the Foundation and projects in Turku); €80m (Essen for the Ruhr); €35m (Pécs); €194m (Istanbul)</p> <p>2m (Tallinn); over 2m (Turku)10.5m (Essen for the Ruhr); 1m (Pécs); 12m (Istanbul)</p> <p>Information is not available for Tallinn; 77% of residents (Turku); 61% of residents attended an event (Essen for the Ruhr); 1.5m school students, young people, teachers and volunteers attending or participated in cultural activities (Istanbul 2010)</p> <p>600-700 active volunteers (Tallinn); 400 part of volunteers programme and over 13,000 contributing to projects (Turku); Active volunteers: 1,165 (Essen for the Ruhr); 780 (Pécs); 901 (Istanbul)</p>
Support the social and economic development of the city through culture	<p>€ value of investment in cultural infrastructure, sites and facilities</p> <p>Sustained multi-sector partnership for cultural governance</p> <p>Strategy for long-term cultural development of the city</p>	<p>€195m of associated investments by the Ministry of Culture in the years 2008-10 (Tallinn); n/a (Turku); €140m (Pécs); €64m (Istanbul)</p> <p>No specific partnership as such, but a legacy body (Cultural Cauldron) will combine several existing support structures for the creative and cultural sectors under one "umbrella" (Tallinn); Turku legacy strategy has been developed in 2011 by representatives of different culture fields; City Administration is planning to launch a 2 year programme to develop the attractiveness of Turku based on ECoC experience(Turku); Responsibilities transferred to regional partners such as Kultur Ruhr GmbH (the organiser of Ruhrtriennale) and Ruhr Tourism GmbH (Essen for the Ruhr); no overall legacy body but two bodies to manage new facilities (Pécs); no legacy body (Istanbul)</p> <p>"Strategic measures for culture" are contained within the wider Tallinn 2030 Strategy (Tallinn); Turku vision for 2031 is currently being developed. The aim of the vision is to create an attractive and enjoyable city of culture that is well cared for (Turku); Masterplan for long-term cultural development of the Ruhr (Essen for the Ruhr); no long-</p>

<i>Specific objective</i>	<i>Result indicators</i>	<i>Outcome</i>
	Increase in tourist visits	term strategy (Pécs); No long-term strategy (Istanbul) Increase in foreign visitors: 17% (Tallinn); 7% overnight stays and 17% including day tourists (Turku); 11% (Istanbul 2010); 18.5% (Essen for the Ruhr); 71%(Pécs)
	Volume and % of positive media coverage of cities	94% of Tallinn 2011 projects considered that Tallinn 2011 was "visible" or "very visible" with local and national media and 27% of Tallinn 2011 projects considered that Tallinn 2011 was "visible" or "very visible" with international media (Tallinn); In Finland, 5,075 articles in printed media, 2,300 online articles, 315 radio and TV articles from November 2010 to October 2011; 740 media hits in international media from 2008 to October 2011; 19,600 Facebook group members ; 11,000 recipients of the Culture Buddies newsletter (Turku); 2,500 media articles (Essen for the Ruhr); 9,500 media articles; 50,000 news stories and 46% increase in news coverage of city's culture (Istanbul)
	Awareness of the ECoC amongst residents	Information is not available for Tallinn; 96% of Finns were aware that Turku hosted the title; around 100% Turku and Southwest Finland residents knew that Turku hosted ECoC title (Turku); 89% of local residents aware of ECoC (Essen for the Ruhr); 83% of national residents aware of ECoC (PÉC); 75% of residents aware of ECoC (Istanbul)

Core Impact Indicators

<i>General objective</i>	<i>Impact indicators</i>	<i>Outcome</i>
Highlight the richness and the diversity of European cultures and features they share; Promote greater mutual acquaintance between European cultures	Citizens' perceptions of being European and/or awareness of European culture	Information is not available for Tallinn and Turku; 60% of residents have more positive outlook on European culture (Istanbul)
	National / international recognition of cities as being culturally-vibrant (e.g. peer reception, positive media coverage) and having improved image	51% of projects believe that Tallinn will be "A lot more vibrant" or "Slightly more vibrant" after 2011 as a result of the ECoC (Tallinn); 48% of projects believe that image of Tallinn amongst local residents is "Much better" or "Slightly better" as a result of the ECoC (Tallinn); 53% of projects believe that international image of Tallinn is "Much better" or "Slightly better" as a result of the ECoC (Tallinn); 38% of Finns think that the year had a positive effect on their view of Turku. 64% of Turku residents think that the atmosphere in the city has improved (Turku); 59% of Turku residents partly or fully agree that the Capital of Culture year strengthened their pride over their hometown (Turku) USA Today included Turku among key tourism

<i>General objective</i>	<i>Impact indicators</i>	<i>Outcome</i>
		<p>destinations in 2011 (Turku);</p> <p>80% of tourists report city will attract tourists demanding high quality culture (Istanbul)</p> <p>56% of national residents consider Pécs to be 2nd most importance cultural destination in Hungary (Pécs)</p> <p>86% of residents agreed that image had improved (Essen for the Ruhr); 62% of local businesses believe ECoC created more positive outlook for city (Istanbul)</p>

Annex Ten: Bibliography

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