

# Ex-post Evaluation of 2012 European Capitals of Culture

Annexes to the Final Report



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# Annex One: Terms of Reference

To be inserted as PDF to the final report

## **Annex Two: Validity of Results**

# Ex-Post evaluation of 2012 Capitals of Culture: Statement of validity of the evaluation results

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## 1. Evaluation subject

The evaluation covered the two cities designated as ECoC in 2012 (Guimarães and Maribor). 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 2012, most of the research took place in the first semester of 2013, 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 2012. 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 2013 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 surveys), 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. 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 2012 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. In addition response rate for Guimarães project survey was lower than expected and the survey findings could be used to illustrate certain points rather than develop conclusion. 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 2014, 2015, 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

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## Ex-post evaluation of 2012 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
<b>Objectives</b>	<p>What was their overall motivation? (motivation of the partner organisation and of the city as a whole)</p> <p>What was the process of determining objectives?</p> <p>(How far) did they adopt each of the objectives listed in the intervention logic?</p> <p>In particular, how was the European dimension taken into account? To what extent was the European dimension a bolt- on or integral?</p> <p>What was the relative importance of each objective?</p> <p>To what extent did objectives change in the 4 years between the application and the start of the title year? What were the most important changes?</p>
<b>Application and planning/ development phases</b>	<p>How did the City apply to its Member States for the nomination?</p> <p>How effective was the selection process at Member State level?</p> <p>In what ways did the ECoC take into account the recommendations of the EU selection panel?</p> <p>In what ways have the mechanisms applied by the Commission for selecting the European Capital of Culture and the subsequent implementation and monitoring mechanisms influenced the results of the Action?</p> <p>What were the main milestones in the planning/development phase?</p> <p>What difficulties were encountered during the planning/development phase and how were these overcome?</p>
<b>Inputs</b>	<p>What was the process of securing the necessary financial resources?</p> <p>What were the inputs in terms of EU, other public and private funding?</p> <p>How effective were attempts to raise funds through sponsorship? How helpful (or not) was the ECoC brand in this?</p> <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>
<b>Activities</b>	<p>What was the process of agreeing artistic themes and designing the programme?</p> <p>What were the artistic themes?</p> <p>What activities did they undertake?</p> <p>How did the European dimension feature in the themes and the activities? Again, how integral was it - or was it a bolt-on?</p> <p>How were activities selected, implemented and monitored?</p> <p>How/how effectively was the cultural programme publicised (through a</p>

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

# Topic guide for interviews with ECoC stakeholders

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

	Questions
	To what extent did the ECoC achieve the outputs they hoped for?
<b>Results</b>	<p>In what ways did the delivery mechanism improve management of culture in the city during the title year?</p> <p>Explore interviewee's views relating to achievement of results i) involving the interviewee's organisation; ii) results in general</p> <p>To what extent did the ECoC achieve the results they hoped for?</p>
<b>Impacts</b>	<p>In what ways has the ECoC improved the management of cultural development in the city? (in the long-term)</p> <p>Explore interviewee's views relating to achievement of impacts i) involving the interviewee's organisation; ii) impacts in general</p> <p>To what extent did the ECoC achieve the impacts they hoped for?</p>

# Topic guide for interviews with projects

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

# Topic guide for EU networks and bodies

	Questions
<b>Background</b>	<p>Explore background of interviewee and his/her organisation</p> <p>Explore role of interviewee and his/her organisation in the ECoC</p> <p>Explore views of interviewee on the background context of the city (e.g. state of cultural sector, socio-economic context, etc.)</p>
<b>Culture programme</b>	<p>To what extent was the cultural programme balanced in terms of the following:</p> <ol style="list-style-type: none"> <li>High profile events and local initiatives [some cultural operators mentioned that too much attention was given to big spectacles and productions from abroad and not enough to grassroots initiatives and trust in local cultural operators.]</li> <li>Artistic vision and political interests</li> <li>Traditional and contemporary culture</li> <li>City centre and suburban/regional locations</li> <li>“High” art and popular art/culture</li> <li>Established cultural institutions and independent groups and artists</li> <li>Attractiveness to tourists and the local population</li> <li>International names and local talent</li> <li>Usual activities and new activities</li> <li>Professional and amateur/community projects</li> </ol> <p>To what extent was the involvement of citizens part of the cultural programme?</p> <p>To what extent did the programme reflect the potential of local cultural operators and build on local cultural innovation? What contribution did ECoC have on the cultural scene for the city hosting the title and the country as a whole?</p> <p>In your opinion, would you say that ECoC was of high artistic quality? Please provide more information why?</p> <p>To what extent did the cultural programme achieve prominence and recognition a) nationally; b) internationally?</p> <p>What were the key strengths of the cultural programme?</p> <p>What were the areas for further improvement?</p>
<b>European dimension</b>	<p>To what extent was the European Dimension represented in the cultural programme? How was the European dimension interpreted?</p> <p>What key themes of European significance were emphasised in the cultural programme? Could some other themes/issues have been emphasized more strongly?</p>
<b>EU added value</b>	<p>What is your opinion of the value of ECoC as a general concept and as an EU initiative? Do you have any recommendations for the European Commission regarding the future of ECoC?</p>

## **Annex Five: Evaluation questions**



## Evaluation questions: Relevance

		Literature review	Quantitative data analysis	Interviews with delivery teams	Interviews with key stakeholders	Survey of projects	Project interviews	Consultation of EU networks and bodies
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?							
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 <b>European</b> 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 <b>European</b> 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 co-operate?							
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 167 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 EU initiatives in the field of culture?							
EQ11a	<i>As far as the conclusions made for the two cities allows it, to what extent has the Action proved to be complementary to other EU initiatives and programmes, e.g. Structural Funds, European Youth Capital, European Green Capital?</i>							

## Evaluation questions: Efficiency

		Literature review	Quantitative data analysis	Interviews with delivery teams	Interviews with key stakeholders	Survey of projects	Project interviews	Consultation of EU networks and bodies
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?							
EQ22a	<i>How was the Melina Mercouri Prize used? To what extent did it create symbolic value for the ECoC? To what extent did it <b>trigger complementary</b> sponsoring?</i>							
EQ23	To what extent were the inputs consistent with the Action and with the application? (special focus on the <b>European</b> dimension)							
EQ24	What was the total expenditure strictly for the implementation of the cultural programme of the year (operational expenditure)? What is the							

		Literature review	Quantitative data analysis	Interviews with delivery teams	Interviews with key stakeholders	Survey of projects	Project interviews	Consultation of EU networks and bodies
	proportion of the operational expenditure in the total expenditure for the ECoC event?							
<b>EQ25</b>	What proportion of expenditure was used for infrastructure (cultural and tourism infrastructure, including renovation)							
<b>EQ26</b>	What were the sources of funding for the ECoC event? How much came from the European Commission structural funds (e.g. ERDF, ESF)?							
<b>EQ27</b>	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?							
<b>EQ28</b>	To what extent have the human resources deployed for preparation and implementation of the ECoC event been commensurate with its intended outputs and outcomes?							
<b>EQ29</b>	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?							
<b>EQ30</b>	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?							
<b>EQ30a</b>	<i>To what extent has the informal advice and support offered by the Commission and by the panel influenced the results of the ECoC event?</i>							

## Evaluation questions: Effectiveness

		Literature review	Quantitative data analysis	Interviews with delivery teams	Interviews with key stakeholders	Survey of projects	Project interviews	Consultation of EU networks and bodies
<b>EQ31</b>	Provide typology of outputs, results and possible impacts of the Action at different levels (European, national, regional etc.)							
<b>EQ32</b>	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.)							
<b>EQ33</b>	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?							
<b>EQ34</b>	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)?							
<b>EQ35</b>	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)?							
<b>EQ35a</b>	<i>Was the cultural programme of high artistic quality? To what extent did the ECoC prove successful in bringing their chosen artistic themes/orientations to the fore?</i>							
<b>EQ36</b>	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)?							
<b>EQ37</b>	To what extent have specific objectives related to social impacts been met?							
<b>EQ38</b>	To what extent were the objectives related to reaching out to all sectors of society, including the excluded, disadvantaged, disabled and minorities, met?							
<b>EQ39</b>	What were the most significant economic outcomes of the Capital of Culture experience?							
<b>EQ40</b>	What have been the impacts of the ECoC event on regional development?							
<b>EQ41</b>	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?							
<b>EQ42</b>	Are there any instances where the ECoC event has exceeded initial expectations? What positive effects							

		Literature review	Quantitative data analysis	Interviews with delivery teams	Interviews with key stakeholders	Survey of projects	Project interviews	Consultation of EU networks and bodies
	has this had?							
<b>EQ43</b>	Where expectations have not been met, what factors have hindered the development of the Action?							
<b>EQ44</b>	To what extent has the implementation of the Action contributed to the achievement of the objectives of Article 167 of the EC Treaty?							
<b>EQ45</b>	As far as the conclusions made for the 2 cities allow, what is the Community added value of the European Capital of Culture being an EU initiative?							
<b>EQ46</b>	What lessons can be learnt in terms of how to deliver ECoC effectively which might have wider applicability to future ECoC events?							

## Evaluation questions: Sustainability

		Literature review	Quantitative data analysis	Interviews with delivery teams	Interviews with key stakeholders	Survey of projects	Project interviews	Consultation of EU networks and bodies
<b>EQ47</b>	Which of the current activities or elements of the ECoC event are likely to continue and in which form after the EU support is withdrawn?							
<b>EQ48</b>	Has any provision been made to continue and follow up the cultural programme of the ECoC event after the closure?							
<b>EQ49</b>	How will the city continue to manage its long-term cultural development following the ECoC event?							
<b>EQ50</b>	What will be the role of the operational structure after the end of the ECoC event and how will the organisational structure change?							
<b>EQ51</b>	What has been the contribution of the ECoC event to improved management of cultural development in the city? (in the long-term)							
<b>EQ52</b>	What are the likely impacts of the ECoC event on the long-term cultural development of the city?							
<b>EQ53</b>	What are the likely impacts of the ECoC event on the long-term social development of the city?							
<b>EQ54</b>	What are the likely impacts of the ECoC event on the long-term urban and broader economic development of the city?							
<b>EQ55</b>	What lessons have been learnt from the 2012 ECoC in terms of achieving sustainable effects that might be of general applicability to future ECoC events?							

## **Annex Six: Survey Results**







# Ex-post evaluation of 2012 European Capitals of Culture - Guimarães

<b>Status:</b>	Live	<b>Partial completes:</b>	17 (38.6%)
<b>Start date:</b>	07-01-2013	<b>Screened out:</b>	0 (0%)
<b>End date:</b>	21-05-2013	<b>Reached end:</b>	27 (61.4%)
<b>Live:</b>	124 days	<b>Total responded:</b>	44
<b>Questions:</b>	44		
<b>Languages:</b>	en, pt		
<b>Panel</b>			
<b>Bounced</b>	0 (0%)	<b>Partial completes:</b>	1 (100%)
<b>Declined</b>	0 (0%)	<b>Responses:</b>	1 (12.5%)
<b>Non-panel</b>			
<b>Responses:</b>	43	<b>Partial completes:</b>	16 (37.2%)
<b>Start page views:</b>	58	<b>Screened out:</b>	0
		<b>Reached end:</b>	27 (62.8%)

## SECTION 1: YOUR ORGANISATION AND PROJECT

### 1. In which country is your organisation based?





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

Response	Total	% of responses	%
1 Finland	1		2 %
2 Greece	1		2 %
3 Portugal	37		84 %
4 United Kingdom	3		7 %
5 Other, please specify	2		5 %
<b>Total respondents: 44</b> <b>Skipped question: 0</b>			




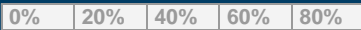
## 2. You are responding as...

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

Response	Total	% of responses	%
1 Lead organisation	13		35 %
2 Partner organisation	11		30 %
3 Other, please specify	13		35 %
<b>Total respondents: 37</b> <b>Skipped question: 0</b>			










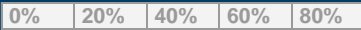
## 3. Please state the name of your organisation

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

Response	Total	% of total respondents	%
Open answer	32		73 %
<b>Total respondents: 32</b> <b>Skipped question: 4</b>			




## 4. What type is your organisation?

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

Response	Total	% of responses	%
1 Public cultural organisation	10		28 %
2 Other public organisation	1		3 %
3 Non-profit-making cultural association	6		17 %
4 Private company in the cultural sector	5		14 %
5 Other private company	3		8 %
6 Private individual	3		8 %
7 Don't know	1		3 %
8 Not applicable	1		3 %
9 Other, please specify	6		17 %
<b>Total respondents: 36</b> <b>Skipped question: 0</b>			













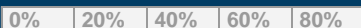
## 5. In which city is your organisation based?

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

Response	Total	% of responses	%
1 Guimarães	21		58 %
2 Other, please specify	15		42 %
<b>Total respondents: 36</b> <b>Skipped question: 0</b>			

## 6. In which cultural sector do you or your organisation operate? Please select the sector in which your organisation mostly operates (Please select all that apply)


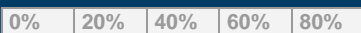
(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Cultural Heritage	10		29 %
2 Visual arts	15		43 %
3 Music	15		43 %
4 Dance	11		31 %
5 Theatre	12		34 %
6 Audio-visual	12		34 %
7 Literature, Books and Reading	8		23 %
8 Architecture	6		17 %
9 Design, Applied Arts	10		29 %
10 Education, training or research	13		37 %
11 Youth	10		29 %
12 Don't know	0		0 %
13 Other, please specify	11		31 %
<b>Total respondents: 35</b> <b>Skipped question: 0</b>			

## SECTION 2: YOUR CAPITAL OF CULTURE PROJECT






### 7. Please state the name of your project

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

Response	Total	% of total respondents	%
Open answer	29		66 %
<b>Total respondents: 29</b> <b>Skipped question: 5</b>			





### 8. Did your project exist before 2012?

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

Response	Total	% of responses	%
1 Yes – at same scale as in 2012	1		9 %
2 Yes – at smaller scale than in 2012	5		45 %
3 No	3		27 %
4 Don't know	0		0 %
5 Other, please specify	2		18 %
<b>Total respondents: 11</b> <b>Skipped question: 22</b>			

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

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

Response	Total	% of responses	%
1 Open call for projects	1		9 %
2 Directly commissioned by Delivery Agency	7		64 %
3 Don't Know	0		0 %
4 Other, please specify	3		27 %
<b>Total respondents: 11</b> <b>Skipped question: 22</b>			

### 10. Did the project activities change from 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	1		9 %
2 Yes – some activities	5		45 %
3 No	5		45 %
4 Don't know	0		0 %
<b>Total respondents: 11 Skipped question: 22</b>			






### 11. 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 took part	6		55 %
2 Yes - works from other countries were featured	2		18 %
3 Yes - performers from Guimarães performed in other countries	0		0 %
4 Yes - works from Portugal were exhibited or performed in other countries	2		18 %
5 Yes - international exchanges	2		18 %
6 Yes - we collaborated with non-cultural organisations/people	2		18 %
7 No	3		27 %
8 Don't know	0		0 %
9 Yes – Other, please specify	0		0 %
<b>Total respondents: 11 Skipped question: 22</b>			












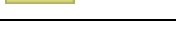








## 12. Was it a new collaboration? Please mark all the relevant answers.

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – this was a new collaboration with all partner organisations	1		14 %
2 Yes - this was a new collaboration with some partner organisations	4		57 %
3 No - we worked with our partner organisations already	1		14 %
4 Don't know	0		0 %
5 Other, please specify	1		14 %
<b>Total respondents: 7</b> <b>Skipped question: 25</b>			





## 13. 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	1		14 %
2 Belgium	2		29 %
3 Bulgaria	1		14 %
4 Czech Republic	1		14 %
5 Germany	2		29 %
6 Denmark	2		29 %
7 Spain	2		29 %
8 Finland	2		29 %
9 France	2		29 %
10 Greece	1		14 %
11 Hungary	1		14 %
12 Italy	3		43 %
13 Latvia	1		14 %
14 Netherlands	2		29 %
15 Poland	2		29 %
16 Portugal	5		71 %
17 Sweden	1		14 %
18 United Kingdom	3		43 %
19 Other, please specify	2		29 %
<b>Total respondents: 7</b> <b>Skipped question: 25</b>			





#### 14. Will this cooperation continue after the end of 2012?

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

Response	Total	% of responses	%
1 Yes – more co-operation in future	1		14 %
2 Yes –same level of co-operation	0		0 %
3 Yes – less co-operation	3		43 %
4 No further co-operation	0		0 %
5 Don't know	3		43 %
<b>Total respondents: 7 Skipped question: 25</b>			







#### 15. Did your project feature new artistic works? (please select all that apply)

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – new works were commissioned or created	7		70 %
2 Yes – new works were performed or exhibited	6		60 %
3 No	2		20 %
4 Don't know	0		0 %
<b>Total respondents: 10 Skipped question: 22</b>			







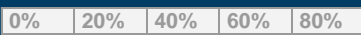
#### 16. Did your project attempt to reach new audiences (i.e. people that would not usually attend cultural events of this type)? (please select all that apply)

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – all people in general	8		80 %
2 Yes – young people in particular	4		40 %
3 Yes –poor or disadvantaged people in particular	2		20 %
4 Yes – minorities in particular	2		20 %
5 No	0		0 %
6 Don't know	0		0 %
7 Yes – other (please specify)	2		20 %
<b>Total respondents: 10 Skipped question: 22</b>			





**17. Did your project attempt to widen participation in culture (as performers or creators)? (please select all that apply)**

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – all people in general	7		70 %
2 Yes – young people in particular	4		40 %
3 Yes – poor or disadvantaged people in particular	2		20 %
4 Yes – minorities in particular	2		20 %
5 No	1		10 %
6 Don't know	0		0 %
7 Yes – others (please specify)	2		20 %
<b>Total respondents: 10 Skipped question: 22</b>			





**18. Did the ECoC 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	8		80 %
2 To a modest extent	1		10 %
3 Not at all	0		0 %
4 Don't know	1		10 %
<b>Total respondents: 10 Skipped question: 22</b>			






**19. 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	7		70 %
2 Successful	2		20 %
3 Slightly successful	0		0 %
4 Unsuccessful	1		10 %
5 Don't know	0		0 %
<b>Total respondents: 10 Skipped question: 22</b>			



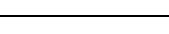



## 20. Will the activities of your project continue after 2012?

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

Response	Total	% of responses	%
1 Yes – all activities will continue	5		16 %
2 Yes – some activities will continue	13		41 %
3 No	5		16 %
4 Don't know	9		28 %
<b>Total respondents: 32</b> <b>Skipped question: 0</b>			






## 21. Did your organisation establish new collaboration with organisations and/or artists in Portugal? 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	22		73 %
2 Yes – with cultural organisations/artists in different culture fields	13		43 %
3 Yes – with organisations/people outside of culture sector	13		43 %
4 No	3		10 %
5 Don't know	2		7 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			

## 22. Will this new cooperation continue after the end of 2012?







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

Response	Total	% of responses	%
1 Yes – more co-operation in future	11		44 %
2 Yes – same level of co-operation	3		12 %
3 Yes – less co-operation	6		24 %
4 No further co-operation	0		0 %
5 Don't know	5		20 %
<b>Total respondents: 25</b> <b>Skipped question: 5</b>			





### 23. To what extent has your European 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	12		40 %
2 To a modest extent	10		33 %
3 Not at all	1		3 %
4 It was not important to strengthen our capacity	5		17 %
5 Don't know	2		7 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			

### 24. Please provide additional information on your project?






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

Response	Total	% of total respondents	%
Open answer	13		30 %
<b>Total respondents: 13</b> <b>Skipped question: 17</b>			

## SECTION 3: DELIVERY AGENCY







### 25. How useful was support provided by the Delivery Agency for your project?

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

Response	Total	% of responses	%
1 Very useful	6		67 %
2 Useful	1		11 %
3 Slightly useful	0		0 %
4 Not useful at all	1		11 %
5 We did not need support	1		11 %
6 Don't know	0		0 %
<b>Total respondents: 9</b> <b>Skipped question: 21</b>			






## 26. How effective was the marketing and communications of the Delivery Agency?

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

Response	Total	% of responses	%
1 Very effective	3		10 %
2 Effective	15		50 %
3 Slightly effective	8		27 %
4 Ineffective	3		10 %
5 Don't know	1		3 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			








## 27. What level of artistic independence did the Delivery Agency enjoy?

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

Response	Total	% of responses	%
1 High level of artistic independence	15		50 %
2 Reasonable level of artistic independence	6		20 %
3 Low level of artistic independence	3		10 %
4 Not independent at all	0		0 %
5 Don't know	6		20 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			

## 28. Overall, how effective was the Delivery Agency in managing the European Capital of Culture?






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

Response	Total	% of responses	%
1 Very effective	7		23 %
2 Effective	14		47 %
3 Slightly effective	5		17 %
4 Not effective at all	1		3 %
5 Don't know	1		3 %
6 Other, please specify	2		7 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			

## SECTION 4: THE IMPACT OF 2012 CAPITAL OF CULTURE






### 29. Overall, did the 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	17		57 %
2 Reasonable artistic quality	8		27 %
3 Low artistic quality	2		7 %
4 Don't know	3		10 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			







### 30. How visible was the European Capital of Culture with local/regional media?

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

Response	Total	% of responses	%
1 Very visible	20		67 %
2 Visible	4		13 %
3 Slightly visible	2		7 %
4 Not visible at all	0		0 %
5 Don't know	4		13 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			







### 31. How visible was the European Capital of Culture with national media?

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

Response	Total	% of responses	%
1 Very visible	8		27 %
2 Visible	11		37 %
3 Slightly visible	7		23 %
4 Not visible at all	1		3 %
5 Don't know	3		10 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			






### 32. How visible was the European Capital of Culture with international media?

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

Response	Total	% of responses	%
1 Very visible	2		7 %
2 Visible	10		33 %
3 Slightly visible	7		23 %
4 Not visible at all	3		10 %
5 Don't know	8		27 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			






### 33. How successful was European Capital of Culture in attracting visitors and audiences from the city and the region?

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

Response	Total	% of responses	%
1 Very successful	12		40 %
2 Successful	10		33 %
3 Slightly successful	2		7 %
4 Unsuccessful	0		0 %
5 Don't know	6		20 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			







### 34. How successful was European Capital of Culture in attracting visitors and audiences from the other parts of the country?

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

Response	Total	% of responses	%
1 Very successful	7		23 %
2 Successful	7		23 %
3 Slightly successful	9		30 %
4 Unsuccessful	0		0 %
5 Don't know	7		23 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			





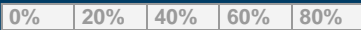
### 35. How successful was ECoC in attracting visitors and audiences from other countries?

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

Response	Total	% of responses	%
1 Very successful	4		13 %
2 Successful	8		27 %
3 Slightly successful	8		27 %
4 Unsuccessful	2		7 %
5 Don't know	8		27 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			






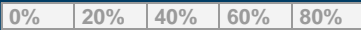
### 36. How prominent was the European dimension of the European Capital of Culture?

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

Response	Total	% of responses	%
1 Very prominent	9		30 %
2 Prominent	10		33 %
3 Slightly prominent	7		23 %
4 Not prominent at all	0		0 %
5 Don't know	4		13 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			





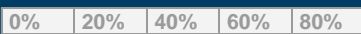
### 37. To what extent will the cultural life of the city be more vibrant after 2012 as a result of the European Capital of Culture?

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

Response	Total	% of responses	%
1 A lot more vibrant	8		27 %
2 Slightly more vibrant	13		43 %
3 About the same as before	2		7 %
4 Less vibrant	1		3 %
5 Don't know	6		20 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			





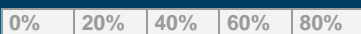
### 38. To what extent has the European Capital of Culture improved the image of the city amongst local residents?

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

Response	Total	% of responses	%
1 Much better image	19		63 %
2 Slightly better image	5		17 %
3 About the same	2		7 %
4 Worse image	0		0 %
5 Don't know	4		13 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			






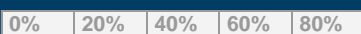
### 39. To what extent has the European Capital of Culture improved the international image of the city?

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

Response	Total	% of responses	%
1 Much better image	17		57 %
2 Slightly better image	7		23 %
3 About the same	1		3 %
4 Worse image	0		0 %
5 Don't know	5		17 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			





### 40. To what extent will the governance of culture be better in the city after 2012 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	7		23 %
2 To a modest extent	9		30 %
3 About the same	6		20 %
4 Worse	1		3 %
5 Don't know	7		23 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			





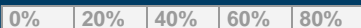
#### 41. To what extent has the cultural infrastructure of the city improved as a result of the European Capital of Culture?

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

Response	Total	% of responses	%
1 To a great extent	21		70 %
2 To a modest extent	4		13 %
3 About the same	0		0 %
4 Not at all	0		0 %
5 The cultural infrastructure would have improved anyway	0		0 %
6 Don't know	5		17 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			





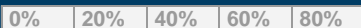
#### 42. To what extent has the general infrastructure of the city improved as a result of the European Capital of Culture?

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

Response	Total	% of responses	%
1 To a great extent	14		47 %
2 To a modest extent	9		30 %
3 About the same	1		3 %
4 Not at all	0		0 %
5 The general infrastructure would have improved anyway	0		0 %
6 Don't know	6		20 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			


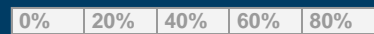
#### 43. Overall, how successful was the European Capital of Culture?

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

Response	Total	% of responses	%
1 Very successful	10		33 %
2 Successful	11		37 %
3 Slightly successful	7		23 %
4 Unsuccessful	0		0 %
5 Don't know	2		7 %
<b>Total respondents: 30</b> <b>Skipped question: 0</b>			

#### 44. Would you like to make any other comment about the European Capital of Culture?

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

Response	Total	% of total respondents	%
Open answer	9		20 %
<b>Total respondents: 9</b> <b>Skipped question: 0</b>			








# Ex-post evaluation of 2012 European Capitals of Culture: Maribor

<b>Status:</b>	<b>Closed</b>	<b>Partial completes:</b>	<b>38 (38%)</b>
<b>Start date:</b>	<b>11-01-2013</b>	<b>Screened out:</b>	<b>6 (6%)</b>
<b>End date:</b>	<b>09-05-2013</b>	<b>Reached end:</b>	<b>56 (56%)</b>
<b>Live:</b>	<b>119 days</b>	<b>Total responded:</b>	<b>100</b>
<b>Questions:</b>	<b>44</b>		
<b>Languages:</b>	<b>en, sl</b>		
<b>Panel</b>			
<b>Bounced</b>	<b>0 (0%)</b>	<b>Declined:</b>	<b>0 (0%)</b>
<b>Non-panel</b>			
<b>Responses:</b>	<b>100</b>	<b>Partial completes:</b>	<b>38 (38%)</b>
<b>Start page views:</b>	<b>155</b>	<b>Screened out:</b>	<b>6 (6%)</b>
		<b>Reached end:</b>	<b>56 (56%)</b>

## SECTION 1: YOUR ORGANISATION AND PROJECT






### 1. In which country is your organisation based?

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

Response	Total	% of responses	%
1 Austria	1		1 %
2 France	1		1 %
3 Slovenia	97		97 %
4 United Kingdom	1		1 %
<b>Total respondents: 100</b> <b>Skipped question: 0</b>			



## 2. You are responding as...

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

Response	Total	% of responses	%
1 Lead or main organisation implementing a project under European Capital of Culture Maribor 2012	8		9 %
2 Partner in a Maribor 2012 project	58		64 %
3 Other type of involvement in Maribor 2012, please specify	18		20 %
4 None of the above	6		7 %
<b>Total respondents: 90</b> <b>Skipped question: 0</b>			










## 3. Please state the name of your organisation

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

Response	Total	% of total respondents	%
Open answer	62		62 %
<b>Total respondents: 62</b> <b>Skipped question: 8</b>			




## 4. What type is your organisation?

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

Response	Total	% of responses	%
1 Public cultural organisation	14		21 %
2 Other public organisation	8		12 %
3 Non-profit-making cultural association	24		35 %
4 Private company in the cultural sector	7		10 %
5 Other private company	3		4 %
6 Private individual	5		7 %
7 Don't know	1		1 %
8 Not applicable	0		0 %
9 Other, please specify	6		9 %
<b>Total respondents: 68</b> <b>Skipped question: 0</b>			










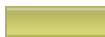


## 5. In which city is your organisation based?

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

Response	Total	% of responses	%
1 Maribor	37		54 %
2 Other, please specify	31		46 %
<b>Total respondents: 68</b> <b>Skipped question: 0</b>			

## 6. In which cultural sector do you or your organisation operate? Please select the sector in which your organisation mostly operates (Please select all that apply)



(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Cultural Heritage	12		18 %
2 Visual arts	18		26 %
3 Music	16		24 %
4 Dance	7		10 %
5 Theatre	13		19 %
6 Audio-visual	11		16 %
7 Literature, Books and Reading	14		21 %
8 Architecture	0		0 %
9 Design, Applied Arts	5		7 %
10 Education, training or research	18		26 %
11 Youth	16		24 %
12 Don't know	0		0 %
13 Other, please specify	6		9 %
<b>Total respondents: 68</b> <b>Skipped question: 0</b>			

## SECTION 2: YOUR CAPITAL OF CULTURE PROJECT




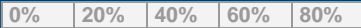
### 7. Please state the name of your project

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

Response	Total	% of total respondents	%
Open answer	56		56 %
<b>Total respondents: 56</b> <b>Skipped question: 8</b>			




### 8. Did your project exist before 2012?

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

Response	Total	% of responses	%
1 Yes – at same scale as in 2012	1		20 %
2 Yes – at smaller scale than in 2012	2		40 %
3 No	2		40 %
4 Don't know	0		0 %
5 Other, please specify	0		0 %
<b>Total respondents: 5</b> <b>Skipped question: 59</b>			

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

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

Response	Total	% of responses	%
1 Open call for projects	4		80 %
2 Directly commissioned by Public Institute Maribor 2012	1		20 %
3 Don't Know	0		0 %
4 Other, please specify	0		0 %
<b>Total respondents: 5</b> <b>Skipped question: 59</b>			

### 10. Did the project activities change from 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	0		0 %
2 Yes – some activities	2		40 %
3 No	3		60 %
4 Don't know	0		0 %
<b>Total respondents: 5</b> <b>Skipped question: 59</b>			



### 11. 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 took part	2		40 %
2 Yes - works from other countries were featured	2		40 %
3 Yes - performers from Slovenia performed in other countries	1		20 %
4 Yes - works from Slovenia were exhibited or performed in other countries	0		0 %
5 Yes - international exchanges	2		40 %
6 Yes - we collaborated with with non-cultural organisations/people	2		40 %
7 No	3		60 %
8 Don't know	0		0 %
9 Yes – Other, please specify	0		0 %
<b>Total respondents: 5</b> <b>Skipped question: 59</b>			













## 12. Was it a new collaboration? Please mark all the relevant answers.

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – this was a new collaboration with all partner organisations	0		0 %
2 Yes - this was a new collaboration with some partner organisations	2		100 %
3 No - we worked with our partner organisations already	0		0 %
4 Don't know	0		0 %
5 Other, please specify	0		0 %
<b>Total respondents: 2</b> <b>Skipped question: 62</b>			



## 13. 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	1		50 %
2 Belgium	1		50 %
3 Bulgaria	1		50 %
4 Germany	2		100 %
5 France	2		100 %
6 Greece	1		50 %
7 Hungary	1		50 %
8 Italy	1		50 %
9 Netherlands	1		50 %
10 Slovenia	2		100 %
11 Other, please specify	2		100 %
<b>Total respondents: 2</b> <b>Skipped question: 62</b>			





#### 14. Will this cooperation continue after the end of 2012?

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

Response	Total	% of responses	%
1 Yes – more co-operation in future	2		100 %
2 Yes –same level of co-operation	0		0 %
3 Yes – less co-operation	0		0 %
4 No further co-operation	0		0 %
5 Don't know	0		0 %
<b>Total respondents: 2 Skipped question: 62</b>			





#### 15. Did your project feature new artistic works? (please select all that apply)

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – new works were commissioned or created	2		40 %
2 Yes – new works were performed or exhibited	3		60 %
3 No	1		20 %
4 Don't know	0		0 %
<b>Total respondents: 5 Skipped question: 59</b>			




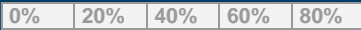
#### 16. Did your project attempt to reach new audiences (i.e. people that would not usually attend cultural events of this type)? (please select all that apply)

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – all people in general	4		80 %
2 Yes – young people in particular	2		40 %
3 Yes –poor or disadvantaged people in particular	1		20 %
4 Yes – minorities in particular	0		0 %
5 No	0		0 %
6 Don't know	0		0 %
7 Yes – other (please specify)	0		0 %
<b>Total respondents: 5 Skipped question: 59</b>			




**17. Did your project attempt to widen participation in culture (as performers or creators)? (please select all that apply)**

(Each respondent could choose MULTIPLE responses.)

Response	Total	% of responses	%
1 Yes – all people in general	3		60 %
2 Yes – young people in particular	2		40 %
3 Yes – poor or disadvantaged people in particular	0		0 %
4 Yes – minorities in particular	0		0 %
5 No	1		20 %
6 Don't know	0		0 %
7 Yes – others (please specify)	0		0 %
<b>Total respondents: 5</b> <b>Skipped question: 59</b>			




**18. Did the ECoC 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	4		80 %
2 To a modest extent	0		0 %
3 Not at all	1		20 %
4 Don't know	0		0 %
<b>Total respondents: 5</b> <b>Skipped question: 59</b>			

**19. 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	4		80 %
2 Successful	1		20 %
3 Slightly successful	0		0 %
4 Unsuccessful	0		0 %
5 Don't know	0		0 %
<b>Total respondents: 5</b> <b>Skipped question: 59</b>			





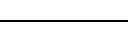


## 20. Will the activities of your project continue after 2012?

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

Response	Total	% of responses	%
1 Yes – all activities will continue	23		36 %
2 Yes – some activities will continue	29		45 %
3 No	10		16 %
4 Don't know	2		3 %
<b>Total respondents: 64</b> <b>Skipped question: 0</b>			







## 21. Did your organisation establish new cooperation with organisations and/or artists in Slovenia? 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	34		53 %
2 Yes – with cultural organisations/artists in different culture fields	30		47 %
3 Yes – with organisations/people outside of culture sector	19		30 %
4 No	14		22 %
5 Don't know	0		0 %
<b>Total respondents: 64</b> <b>Skipped question: 0</b>			






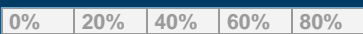
## 22. Will this new cooperation continue after the end of 2012?

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

Response	Total	% of responses	%
1 Yes – more co-operation in future	13		27 %
2 Yes – same level of co-operation	23		47 %
3 Yes – less co-operation	11		22 %
4 No further co-operation	1		2 %
5 Don't know	1		2 %
<b>Total respondents: 49</b> <b>Skipped question: 14</b>			


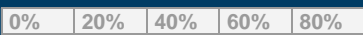
### 23. To what extent has your European Capital of Culture project(s) strengthened the capacity of your organisation to undertake future cultural events?

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

Response	Total	% of responses	%
1 To a great extent	14		23 %
2 To a modest extent	26		43 %
3 Not at all	9		15 %
4 It was not important to strengthen our capacity	11		18 %
5 Don't know	1		2 %
<b>Total respondents: 61</b> <b>Skipped question: 0</b>			

### 24. Please provide additional information on your project?





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

Response	Total	% of total respondents	%
Open answer	42		42 %
<b>Total respondents: 42</b> <b>Skipped question: 16</b>			

## SECTION 3: Public Institute Maribor 2012





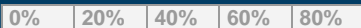
### 25. How useful was support provided by the Public Institute Maribor 2012 for your project?

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

Response	Total	% of responses	%
1 Very useful	2		50 %
2 Useful	1		25 %
3 Slightly useful	1		25 %
4 Not useful at all	0		0 %
5 We did not need support	0		0 %
6 Don't know	0		0 %
<b>Total respondents: 4</b> <b>Skipped question: 54</b>			






## 26. How effective was the marketing and communications of the Public Institute Maribor 2012?

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

Response	Total	% of responses	%
1 Very effective	10		17 %
2 Effective	15		26 %
3 Slightly effective	21		36 %
4 Ineffective	12		21 %
5 Don't know	0		0 %
<b>Total respondents: 58</b> <b>Skipped question: 0</b>			







## 27. What level of artistic independence did the Public Institute Maribor 2012 enjoy?

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

Response	Total	% of responses	%
1 High level of artistic independence	21		36 %
2 Reasonable level of artistic independence	25		43 %
3 Low level of artistic independence	5		9 %
4 Not independent at all	0		0 %
5 Don't know	7		12 %
<b>Total respondents: 58</b> <b>Skipped question: 0</b>			

## 28. Overall, how effective was the Public Institute Maribor 2012 in managing the European Capital of Culture?






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

Response	Total	% of responses	%
1 Very effective	9		16 %
2 Effective	18		31 %
3 Slightly effective	20		34 %
4 Not effective at all	8		14 %
5 Don't know	3		5 %
6 Other, please specify	0		0 %
<b>Total respondents: 58</b> <b>Skipped question: 0</b>			

## SECTION 4: THE IMPACT OF 2012 CAPITAL OF CULTURE







### 29. Overall, did the 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	26		45 %
2 Reasonable artistic quality	28		48 %
3 Low artistic quality	2		3 %
4 Don't know	2		3 %
<b>Total respondents: 58</b> <b>Skipped question: 0</b>			







### 30. How visible was the European Capital of Culture with local/regional media?

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

Response	Total	% of responses	%
1 Very visible	23		40 %
2 Visible	29		51 %
3 Slightly visible	3		5 %
4 Not visible at all	1		2 %
5 Don't know	1		2 %
<b>Total respondents: 57</b> <b>Skipped question: 0</b>			







### 31. How visible was the European Capital of Culture with national media?

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

Response	Total	% of responses	%
1 Very visible	12		21 %
2 Visible	36		63 %
3 Slightly visible	7		12 %
4 Not visible at all	1		2 %
5 Don't know	1		2 %
<b>Total respondents: 57</b> <b>Skipped question: 0</b>			







### 32. How visible was the European Capital of Culture with international media?

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

Response	Total	% of responses	%
1 Very visible	2		4 %
2 Visible	14		25 %
3 Slightly visible	18		32 %
4 Not visible at all	6		11 %
5 Don't know	17		30 %
<b>Total respondents: 57</b> <b>Skipped question: 0</b>			







### 33. How successful was European Capital of Culture in attracting visitors and audiences from the city and the region?

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

Response	Total	% of responses	%
1 Very successful	13		23 %
2 Successful	21		37 %
3 Slightly successful	17		30 %
4 Unsuccessful	2		4 %
5 Don't know	4		7 %
<b>Total respondents: 57</b> <b>Skipped question: 0</b>			







### 34. How successful was European Capital of Culture in attracting visitors and audiences from the other parts of the country?

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

Response	Total	% of responses	%
1 Very successful	5		9 %
2 Successful	18		32 %
3 Slightly successful	22		39 %
4 Unsuccessful	6		11 %
5 Don't know	6		11 %
<b>Total respondents: 57</b> <b>Skipped question: 0</b>			





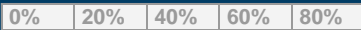
### 35. How successful was ECoC in attracting visitors and audiences from other countries?

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

Response	Total	% of responses	%
1 Very successful	2		4 %
2 Successful	20		35 %
3 Slightly successful	18		32 %
4 Unsuccessful	7		12 %
5 Don't know	10		18 %
<b>Total respondents: 57</b> <b>Skipped question: 0</b>			







### 36. How prominent was the European dimension of the European Capital of Culture?

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

Response	Total	% of responses	%
1 Very prominent	7		12 %
2 Prominent	30		53 %
3 Slightly prominent	13		23 %
4 Not prominent at all	0		0 %
5 Don't know	7		12 %
<b>Total respondents: 57</b> <b>Skipped question: 0</b>			






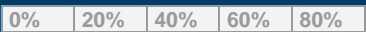
### 37. To what extent will the cultural life of the city be more vibrant after 2012 as a result of the European Capital of Culture?

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

Response	Total	% of responses	%
1 A lot more vibrant	5		9 %
2 Slightly more vibrant	31		54 %
3 About the same as before	12		21 %
4 Less vibrant	5		9 %
5 Don't know	4		7 %
<b>Total respondents: 57</b> <b>Skipped question: 0</b>			






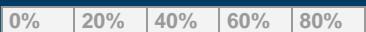
### 38. To what extent has the European Capital of Culture improved the image of the city amongst local residents?

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

Response	Total	% of responses	%
1 Much better image	8		14 %
2 Slightly better image	28		49 %
3 About the same	12		21 %
4 Worse image	4		7 %
5 Don't know	5		9 %
<b>Total respondents: 57</b> <b>Skipped question: 0</b>			







### 39. To what extent has the European Capital of Culture improved the international image of the city?

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

Response	Total	% of responses	%
1 Much better image	5		9 %
2 Slightly better image	28		49 %
3 About the same	15		26 %
4 Worse image	2		4 %
5 Don't know	7		12 %
<b>Total respondents: 57</b> <b>Skipped question: 0</b>			






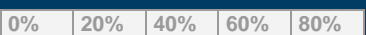
### 40. To what extent will the governance of culture be better in the city after 2012 as a result of the European Capital of Culture?

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

Response	Total	% of responses	%
1 To a great extent	5		9 %
2 To a modest extent	16		29 %
3 About the same	20		36 %
4 Worse	7		12 %
5 Don't know	8		14 %
<b>Total respondents: 56</b> <b>Skipped question: 0</b>			








#### 41. To what extent has the cultural infrastructure of the city 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	1		2 %
2 To a modest extent	14		25 %
3 About the same	12		21 %
4 Not at all	25		45 %
5 The cultural infrastructure would have improved anyway	0		0 %
6 Don't know	4		7 %
<b>Total respondents: 56</b> <b>Skipped question: 0</b>			






#### 42. To what extent has the general infrastructure of the city 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	1		2 %
2 To a modest extent	11		20 %
3 About the same	14		25 %
4 Not at all	26		46 %
5 The general infrastructure would have improved anyway	1		2 %
6 Don't know	3		5 %
<b>Total respondents: 56</b> <b>Skipped question: 0</b>			

#### 43. Overall, how successful was the European Capital of Culture?


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

Response	Total	% of responses	%
1 Very successful	10		18 %
2 Successful	23		41 %
3 Slightly successful	21		38 %
4 Unsuccessful	2		4 %
5 Don't know	0		0 %
<b>Total respondents: 56</b> <b>Skipped question: 0</b>			



#### 44. Would you like to make any other comment about the European Capital of Culture?

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

Response	Total	% of total respondents	%
Open answer	24		24 %
Total respondents: 24 Skipped question: 0		<div style="display: flex; justify-content: space-between; width: 100%;"> <span>0%</span> <span>20%</span> <span>40%</span> <span>60%</span> <span>80%</span> </div>	

## **Annex Seven: List of Consultees**

# Guimarães List of interviewees

Name and organisation
João Serra, Guimarães 2012, Chairman of the Board
Carlos Martins, Guimarães 2012 Executive Director
José Bastos, Guimarães 2012, Programmer for the Public Space program and Board member of Oficina
Paulo Cruz, Guimarães 2012, Board Member
Marcos Barbosa, Guimarães 2012, Programmer for the Performing Arts
Cláudia Leite, Guimarães 2012, Head of the Financial Department of
Lino Teixeira, Guimarães 2012, Head of Communication
João Lopes, Guimarães 2012 Film and Audio-visual Programmer
Rodrigo Areias, Guimarães 2012, film and audio-visual program coordinator
Ana Bragança, Guimarães 2012, Welcome Center, the You're Part of It and the Volunteers program Co-coordinator
João Aires, Guimarães 2012, Welcome Center, the You're Part of It and the Volunteers program Co-coordinator
Gabriela Vaz Pinheiro, Guimarães 2012, Art and Architecture Programmer
Elisabete Paiva, Guimarães 2012, Coordinator of the Educative Service
Eduardo Meira, Guimarães 2012, Crossing Times Programmer
Helena Pereira, Guimarães 2012, Crossing Times Project Manager
Rui Massena, Guimarães 2012, Programmer for Music
Tânia Avilez, managing the monitoring and evaluation research conducted by the University of Minho
Cristina Coelho, Guimarães 2012
Tom Flemming, Tom Fleming Creative Consultancy
Francisca Abreu, Deputy Mayor for Culture and Guimarães 2012 Board Member
Amadeu Portilha, Deputy Mayor responsible for Tourism
Vitor Marques, Head of the Guimarães Tourism, Municipality
Ricardo Areias, CAAA – Center for Art and Architecture Affairs
Ricardo Lobo, Digital Creation Lab project
Miguel Coelho Lima, ASA Factory Project
Cardoso Teixeira, Board of the Design Institute
Prof. Dr. João Miguel Teixeira Lopes, University of Porto
João Marrana, North region operational programme
Manuel Azevedo Graça, Museum Alberto Sampaio and the Paço dos Duques de Bragança (the former royal palace)
Carlos Mesquita, Cineclub de Guimarães
Elisabete Pinto, Rádio Santiago
Isabel Machado, Convivio Culture Association
Daniel Pires, Maus Hábitos
Alberto Sousa, Quality Tours
Marta Pinto, TedX Guimarães
Oliver Michelangilli, TedX Guimarães
Anna Maeder, Untra Trade und Travel AG

# Maribor List of interviewees

Name and organisation
<b>Maribor 2012</b>
Suzana Žilič Fišer, General Director, Maribor 2012
Mitja Čander, Programme Director, Maribor 2012
Alma Čaušević, Chief producer
Roman Didovič, Assistant Programme Director for Analysis
Milan Gregorn, Executive Creative Producer Town Keys
Boris Cizej, Head of Programme Strand Town Keys
Marta Gregorčič, Head of Programme Strand Urban Furrows
Maša Malovrh, Head of Programme Strand Lifetouch
Aleš Šteger, Head of Programme Strand Terminal 12
Nataša Kos, Cultural Embassies
Mitja Sesko, Marketing
Samo Ravter, Marketing
Mia Miše, International Media Relations
Jasmina Holc, InfoPoint manager
Roman Didovič, Business Administration
Marina Kunej, Finance
Rudolf Moge, President
Janez Lombergar, former President
Peter Groznik, ECOC Coordinator for Velenje (partner town)
Maja Leber, ECOC Coordinator for Ptuj (partner town)
Borut Pelko, ECOC Coordinator, Maribor 2012
Peter Tomaž Dobrila, Adviser for Intermedia Arts and the main author of original application, KIBLA 2012
<b>National authorities</b>
Barbara Vodopivec, Secretary of International evaluation panel for the assessment of application and selection of a city for nomination for the title of ECOC 2012
Vladimir Rukavina, Member of Slovenian ECOC selection jury and acting head of provisional secretariat to 2009
Barbara Koželj Podlogar, Ministry of Education, Science, Culture and Sport
Matej Zavrl, Ministry of Education, Science, Culture and Sport
<b>Municipalities</b>
Tomaž Kancler, Deputy mayor of Municipality Maribor
Aleš Novak, Head of Department of Culture, Municipality Maribor
Dr.Štefan Čelan, Mayor of Municipality Ptuj
Doroteja Stoporko, ECoC Coordinator for Slovenj Gradec
<b>Cultural Institutions in Maribor</b>
Franci Pivec, Vice president of Associations of Cultural Societies of Slovenia
Mitja Rotovnik, Director of Cankarjev Dom cultural centre
Marko Brumen, freelance cultural operator
<b>Media organisations</b>
Jaka Dobaj, Slovene press agency
Peter Rak, Delo, Ljubljana
<b>Tourism organisations</b>
Simona Pinterič, Director, Tourist Board of Maribor

### Name and organisation

Igor Kurnik, Hotel City / Terme Maribor

### Sponsors

Sabina Podkrižnik, Central poste Maribor

### Universities

Assist. prof. Uroš Lobnik, ECoC coordinator at University of Maribor

## Interviews with European culture networks

- Eva Nunes, European Festivals Association (EFA)
- Julie Hervé, Eurocities

## **Annex Eight: Core Indicators**

# Guimarães

## Core Result Indicators

Specific objective	Result indicators
<b>SO1: Enhance the range, diversity and European dimension of the cultural offer in cities, including through transnational co-operation</b>	<p>Total number of events: The data varied significantly between different information sources ranging from 1,300 according to University evaluation to 2,000 reported by Guimarães City Foundation.</p> <p>€ value of ECoC cultural programmes: €41,550m</p> <p>No. of European cross-border co-operations within ECoC cultural programme: data not available</p> <p>Proportion of artists from abroad and from the host country featuring in the cultural programme: data not available. Total number of artists: 25,000</p>
<b>SO2: Widen access to and participation in culture</b>	<p>Attendance at ECoC events: 2m</p> <p>% of residents attending or participating in events, including young, disadvantaged or “culturally inactive” people: 15,000 residents participating actively; 12.7% of pupils participated in ECoC cultural projects</p> <p>Number of active volunteers: 300</p>
<b>SO3: Strengthen the capacity of the cultural and creative sector and its connectivity with other sectors</b>	<p>€ value of investment in cultural infrastructure, sites and facilities<sup>1</sup>:</p> <p>Cultural infra-structures: 23 746 950 EUR ; Urban rehabilitation: 37 266 600 EUR (University of Minho report February 2013)</p> <p>Total: 47 835 390.47 EUR (University of Minho May 2012 report)</p> <p>Sustained multi-sector partnership for cultural governance: data not available</p> <p>Strategy for long-term cultural development of the city: no strategy for long-term cultural development post 2012</p>
<b>SO4: Improve the international profile of cities through culture</b>	<p>Increase in tourist visits: 121,435 tourist visits (approximately 70,000 domestic and 50,000 foreign nationals) up by more than 107% overall, 66% domestic and 297% for foreign nationals 27% increase in average room occupancy rates, 60% increase of international visitors in the tourism information centres</p> <p>Volume and % of positive media coverage of cities: Average score was 3.95 for last six months of 2012 where 1 is very negative article</p>

<sup>1</sup> If possible annual data for each year from the date of nomination to the title year will be presented.

Specific objective	Result indicators
	<p>and 5 is very positive article.</p> <p>Awareness of the ECoC amongst residents: 99% of primary and secondary school are aware of the ECOC; 90% thinks ECOC has improved the city; 96% of the commerce representatives in the city believes the ECOC had a positive and very positive impact on the city</p>

Source: Guimarães City Foundation and University of Minho evaluation reports

### Core Impact Indicators

General objective	Impact indicators
<p><b>Safeguard and promote the diversity of European cultures, highlight the common features they share, and foster the contribution of culture to the long-term development of cities</b></p>	<p>Citizens' perceptions of being European and/or awareness of European culture</p>
	<p>The city did not collect this information, therefore data is not available.</p>
	<p>National / international recognition of cities as being culturally-vibrant (e.g. peer reception, positive media coverage) and having improved image</p>
	<p>The city did not collect this information, therefore data is not available.</p>

Source: Guimarães City Foundation and University of Minho evaluation reports



## Core Result Indicators

Specific objective	Result indicators
<p><b>SO1: Enhance the range, diversity and European dimension of the cultural offer in cities, including through transnational co-operation</b></p>	<p>Total number of events: <b>405 projects and 5,264 events</b></p> <p>€ value of ECoC cultural programmes: <b>€21.9m</b></p> <p>No. of European cross-border co-operations within ECoC cultural programme: <b>128 projects involved European partners, 71 as co-producers</b></p> <p>Proportion of artists from abroad and from the host country featuring in the cultural programme: <b>319 co-producers<sup>2</sup></b></p> <p><b>Cultural Embassies involved 80 organisations from 31 countries plus 35 organisations from Maribor and partner towns</b></p>
<p><b>SO2: Widen access to and participation in culture</b></p>	<p>Attendance at ECoC events: <b>Total audience of 4.5m (3.1m in 2012), plus 2.8m visitors to the web site.</b></p> <p>% of residents attending or participating in events, including young, disadvantaged or “culturally inactive” people: <b>11% of Slovenian citizens and 53% of Maribor residents attended at least one event, 300 schools and educational institutions took part<sup>3</sup></b></p> <p>Number of active volunteers: <b>87 volunteers and 21 tutors / mentors</b></p>
<p><b>SO3: Strengthen the capacity of the cultural and creative sector and its connectivity with other sectors</b></p>	<p>€ value of investment in cultural infrastructure, sites and facilities: <b>Complete data not available</b></p> <p>Sustained multi-sector partnership for cultural governance: <b>No information</b></p> <p>Strategy for long-term cultural development of the city: <b>No strategy for long-term cultural development post 2012</b></p>
<p><b>SO4: Improve the international profile of cities through culture</b></p>	<p>Increase in tourist visits: <b>Official data records 233,564 tourist visits and 541,699 overnight stays across all six partner cities, an increase of 13% and 12% respectively over 2011<sup>4</sup>.</b></p> <p><b>Delivery agency’s own data records 163% increase in daily visitors and an increase of 20% in the number of overnight</b></p>

<sup>2</sup> Includes organisations, cultural operators and artists from Slovenia and further afield, not broken down by country

<sup>3</sup> All Slovenian schools (from kindergarten to secondary) took part twice

<sup>4</sup> Slovenian National Tourism Board (foreign tourism increased while domestic tourism decreased)

Specific objective	Result indicators
	<p><b>stays, creating an estimated additional spend of €40m.</b></p> <p>Volume and % of positive media coverage of cities: <b>12,260 items (13,907 including trails) in print, digital and online media, 83% positive</b></p> <p>Awareness of the ECoC amongst residents: <b>According to survey, 93% aware of ECOC and 71% of citizens recognized the European Capital of Culture as a major cultural event. 39% of visits to Maribor and partner cities were solely due to ECoC.</b></p>

Source: Maribor 2012 (and partners such as National Tourist Board of Slovenia)

### Core Impact Indicators

General objective	Impact indicators
<p><b>Safeguard and promote the diversity of European cultures, highlight the common features they share, and foster the contribution of culture to the long-term development of cities</b></p>	<p>Citizens' perceptions of being European and/or awareness of European culture</p> <p><b>The city did not collect this information, therefore data is not available.</b></p>
	<p>National / international recognition of cities as being culturally-vibrant (e.g. peer reception, positive media coverage) and having improved image</p> <p><b>Majority of survey respondents agreed with the assessment that "Maribor can be proud that it was the European Capital of Culture", rating of 4.5 on a scale of 1 to 5. No information on international recognition</b></p>

Source: Maribor 2012

## **Annex Nine: Bibliography**

## Guimarães 2012 data sources

Document / data source	Format	Author / source
Guimarães application: first draft	Hard copy	Guimarães City Hall, Ministry of Culture
Guimarães application	Hard copy	Guimarães City Hall, Ministry of Culture
2nd Monitoring Report by Guimarães Foundation	Hard copy	Guimarães 2012 Foundation
Strategic Plan 2010-2012	Electronic	Guimarães 2012 Foundation
Report of the Selection Meeting for the European Capitals of Culture 2012	Electronic	The Selection Panel for the European Capital of Culture (ECOC) 2012
Report for the First Monitoring and Advisory Meeting for the European Capitals of Culture 2012	Electronic	The Monitoring and advisory Panel for the European Capital of Culture (ECOC) 2012
Report for the Second Monitoring and Advisory Meeting for the European Capitals of Culture 2012	Electronic	The Monitoring and advisory Panel for the European Capital of Culture (ECOC) 2012
Relatório Executivo: Impactos, Económicos e Sociais, July 2013	Electronic	University of Minho
Guimarães 2012: European Capitals of Culture – Economic and Social Impacts, May 2012	Electronic	University of Minho
Guimarães 2012: European Capitals of Culture – Economic and Social Impacts, October 2012	Electronic	University of Minho
Guimarães 2012: European Capitals of Culture – Economic and Social Impacts, February 2013	Electronic	University of Minho
Guimarães 2012: Capital Europeia da Cultura – Impactos Económicos e Sociais, Análise do Impacto Mediático e Presença Digital, Fevereiro 2013	Electronic	University of Minho
Guimarães 2012: Capital Europeia da Cultura – Impactos Económicos e Sociais, Os Impactos da Guimarães 2012 sobre o Comércio Local, Fevereiro 2013	Electronic	University of Minho
Guimarães 2012: Capital Europeia da Cultura – Impactos Económicos e Sociais, Inquérito aos Hóspedes dos Hotéis, Fevereiro 2013	Electronic	University of Minho
Press conference report, February 2013	Electronic	Guimarães City Foundation
Guimarães Tourism Performance 2012	Hard Copy	Guimarães city administration
<a href="http://www.guimaraes2012.pt">www.guimaraes2012.pt</a>		
<a href="http://www.guimaraes.pt">www.guimaraes.pt</a>		

Document / data source	Format	Author / source
Síntese de Resultados Estatísticos 2011, Guimarães Turismo	Electronic	Guimarães city administration
O Turismo Cultural e Urbano e o seu Impacto na População Residente: o caso de Guimarães, Vitor Marques, Paula Cristina Remoaldo, J. Cadima Ribeiro, Laurentina Cruz Vareiro	Electronic	Câmara Municipal de Guimarães, Universidade do Minho, Instituto Politécnico do Cávado e do Ave
Motivações e Perfil do Visitante de Guimarães 2011, Guimarães Turismo	Electronic	Guimarães city administration
Motivações e Perfil do Visitante de Guimarães 2012, Guimarães Turismo	Electronic	Guimarães city administration
Communication Performance, Guimarães ECOC 2012, 1 July – 30 September 2011	Electronic	Cision
Guimarães Communication Performance, September 2011 – December 2012	Electronic	Cision
Guimarães 2012, Diagnóstico de Reputação Internacional, Meios Online, Alemanha, Espanha, França e Reino Unido, Janeiro – Dezembro 2012	Electronic	Cision
Guimarães 2012, Diagnóstico de Reputação Internacional, Meios Online, Alemanha, Espanha, França e Reino Unido, Janeiro – Dezembro 2012	Electronic	Cision
Guimarães 2012, Diagnóstico de Reputação Internacional, Meios Online, Alemanha, Espanha, França e Reino Unido, Janeiro – Março 2013	Electronic	Cision

## Maribor documents and data sources

Document	Format	Author / source
Application for the Title of European Capital of Culture (February 2007)	Paper	(KIBLA on behalf of) Maribor and partner cities
Local Cultural Programme 2007-2011 for City Municipality of Maribor	Paper	City Municipality of Maribor
Yearly budget for City Municipality of Maribor for years 2009, 2010, 2011 and 2012	Paper	City Municipality of Maribor
Yearly budget for City Municipality of Murska Sobota for years 2009, 2010, 2011 and 2012	Paper	City Municipality of Murska Sobota
Yearly budget for City Municipality of Novo mesto for years 2009, 2010, 2011 and 2012	Paper	City Municipality of Novo mesto
Local Cultural Programme of City Municipality of Ptuj 2010-2014	Paper, Electronic	City Municipality of Ptuj
Yearly budget for City Municipality of Ptuj for years 2009, 2010, 2011 and 2012	Paper	City Municipality of Ptuj
Yearly budget for City Municipality of Slovenj Gradec for years 2009, 2010, 2011 and 2012	Paper	City Municipality of Slovenj Gradec
Yearly budget for City Municipality of Velenje for years 2009, 2010, 2011 and 2012	Paper	City Municipality of Velenje
(Draft) Final Report on Maribor 2012, European Capital of Culture	Electronic	Maribor 2012
"Let's Meet in the European Capital of Culture..."	Paper	Maribor 2012
"The Turning Point" programme guide	Paper	Maribor 2012
Annual Report for year 2010 of Public Institute Maribor 2012	Paper, Electronic	Maribor 2012
Annual Report for year 2011 of Public Institute Maribor 2012	Paper, Electronic	Maribor 2012
Annual Report for year 2012 of Public Institute Maribor 2012	Electronic	Maribor 2012
Articles, Essays and Reflections on the project ECoC Maribor 2012, available electronically at the website Življenje na dotik / Lifetouch	Electronic	Maribor 2012
Cultural Embassies project guide (November to December 2012)	Paper	Maribor 2012
European Capital of Culture Programme (October to December 2012)	Paper	Maribor 2012
Important press releases of the project (available	Electronic	Maribor 2012

Document	Format	Author / source
on website of the ECoC Maribor 2012 project)		
Legal Act on Establishment of Public Institute Maribor 2012	Paper	Maribor 2012
Maribor 2012 European Capital of Culture "Have a Taste of..." programme / concept guide and info sheets	Paper	Maribor 2012
Media Reports Analysis, MARIBOR 2012 – European Capital of Culture	Electronic	Maribor 2012
Mini Guides for Murska Sobota, Ptuj, Slovenj Gradec (partner towns)	Paper	Maribor 2012
Press clippings of the Maribor 2012 ECoC	Paper	Maribor 2012
Promotional material, project guides for selection of ECoC projects	Paper	Maribor 2012
Reports of Public Institute Maribor 2012 for state and municipalities as basis for funding of the Public Institute	Paper	Maribor 2012
Statistics on the Urban Furrows strand	Electronic	Maribor 2012
Terminal 12 programme (October to December 2012)	Paper	Maribor 2012
Tripartite contracts between public cultural organizations, municipalities and state	Paper	Maribor 2012
Urban Furrows guide	Paper	Maribor 2012
Supplement to Application for the Title of European Capital of Culture 2012	Electronic	Maribor urban municipality and partner cities
Report of International evaluation panel for the assessment of application and selection of a city for nomination for the title of ECoC 2012	Paper	Ministry of Education, Science, Culture and Sport of Republic of Slovenia
Yearly national budget for Slovenia for years 2009, 2010, 2011 and 2012	Paper, Electronic	Ministry of Finance RS
Report for the First Monitoring and Advisory Meeting for the European Capitals Of Culture 2012 (December 2009)	Electronic / paper	Monitoring and Advisory Panel for the European Capital of Culture (ECoC) 2012
Report for the 1 <sup>st</sup> Monitoring Meeting (September 2009)	Paper	Narodni Dom Maribor and Municipality of Maribor
"Economic impact of European Capitals of Culture", paper at International Conference "Culture – Potentials for Development?", Maribor, September 2012	Electronic	Prof. Beatriz Plaza
Ekonomski učinki projekta Maribor 2012 – EPK (engl. the economic effects of the Maribor 2012	Electronic	Dr. Bogomir Kovač and Mag. Andrej Srakar, University of Ljubljana

Document	Format	Author / source
project – ECOC)		
Economic Effects of European Capital of Culture Maribor 2012 – Ex-Post Verification Study	Electronic	Mag. Andrej Srakar, University of Ljubljana
“Ekonomska upravičenost in organizacijska analiza projekta Maribor – Evropska prestolnica kulture 2012” (engl. Economic Justifiability and Organizational Analysis of the Project European Capital of Culture 2012), study for the Public Institute Maribor 2012	Paper	Prof. Bogomir Kovač
“Optimizacija pravne forme projekta EPK Maribor 2012” (engl. Optimisation of legal form for the project ECoC Maribor 2012), study for the Public Institute Maribor 2012	Paper	Prof. Bogomir Kovač
Templates for elaborates for the project Maribor 2012	Paper	Prof. Bogomir Kovač
“The Value of Culture”, paper at International Conference “Culture – Potentials for Development?”, Maribor, September 2012	Electronic	Prof. Bruno Frey
“Public interest in the market: Distinctiveness with market orientation”, paper at International Conference “Culture – Potentials for Development?”, Maribor, September 2012	Electronic	Prof. Suzana Žilič Fišer
Report of the Selection Meeting for the European Capitals Of Culture 2012 (November 2008)	Electronic / paper	Selection Panel for the European Capital of Culture (ECOC) 2012
“Slovenski turizem v številkah” (engl. Slovenian Tourism in Numbers) – publication on tourism numbers in Slovenia in 2011	Paper, Electronic	Slovenian Tourism Organization (STO)
Report for the Second Monitoring and Advisory Meeting for the European Capitals Of Culture 2012 (May 2011)	Electronic / paper	The Monitoring and Advisory Panel for the European Capital of Culture (ECOC) 2012
Pure Energy – The Space of the European Capital of Culture 2012 (January 2009)	Electronic	The Municipality of Maribor
Pure Energy – Activities and Programme Highlights (January 2009)	Electronic	The Municipality of Maribor - Temporary Secretariat for the project of the European Capital of Culture 2012
Local Action Plan City of Maribor (April 2011)	Electronic	URBACT II