

REPORT
FOR THE FIRST MONITORING AND
ADVISORY MEETING
FOR THE EUROPEAN CAPITALS OF
CULTURE 2013

Issued by

**The Monitoring and advisory Panel for the European
Capital of Culture (ECOC) 2013**

December 2010

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This is the report of the first monitoring and advisory meeting of the European Capital of Culture Panel. The meeting concerned the 2013 European Capitals of Culture, namely Marseilles (France) and Košice (Slovakia). It took place on 14 and 15 December 2010.

1. BACKGROUND

1.1. The European Capital of Culture designation and monitoring

The European Capitals of Culture (ECOC) initiative, a major European Union cultural activity, is aimed at highlighting the richness and diversity of European cultures and the features they share, as well as promoting greater mutual knowledge and understanding among Europe's citizens.

The Capitals as of 2013 are selected by the procedure laid down in European Parliament Council Decision establishing a Community action for the European Capital of Culture for the years 2007 to 2019 (Decision 1622/2006/EC). Further to the selection phase, this Decision lays down a monitoring phase between the designation and the beginning of the event to follow the preparations of the event.

The monitoring is carried out under the responsibility of 7 members designated by the European Institutions. This panel is called the Monitoring and Advisory Panel. It is convened on two occasions between the designation and the beginning of the event to give advice on, and to take stock of the preparations for the event with a view to helping the cities develop a high quality programme with a strong European dimension. For the 2013 title, the first monitoring meeting took place on 14 and 15 December 2010, the second one will take place in spring 2012.

On the basis of the report issued by the Monitoring and Advisory Panel after its second meeting, a prize in honour of Melina Mercouri shall be awarded to the designated cities by the Commission, provided that they meet the criteria of the action and have implemented the recommendations made by the selection as well as the monitoring and advisory panels. The prize shall be monetary and shall, in principle, be awarded three months before the start of the relevant year if the necessary conditions are met. It will be financed by the Culture Programme. The requirements for the award of the prize are mentioned in section 5 below.

In addition to the formal monitoring meetings specified above, the European Commission invited the 2013 European Capitals of Culture to meet with the Monitoring and Advisory Panel on an informal and voluntary basis six months after their formal designation. This "post-designation" meeting was an innovation. The European Commission decided to introduce this additional phase in response to feedback from previous Capitals that, due to the scale and complexity of the event, they would have benefited from advice at an early stage after the designation, and much earlier than the first formal monitoring.

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

At the meeting the cities were invited to present the progress achieved so far in the preparation of the event and to respond to questions from the panel members.

1.2. Marseilles and Košice as 2013 European Capitals of Culture

France and Slovakia were the two Member States entitled to make proposals for the 2013 title.

The Ministry of Culture in France and in Slovakia respectively managed the competition in each of both Member States. According to Decision 1622/2006/EC, the competition is organised into two stages (pre-selection and final selection).

At pre-selection stage (approximately 5 years before the year), a panel of independent experts in the cultural field (the "Selection Panel") meets to assess the initial proposals against the criteria and to issue a short-list of cities. The short-listed cities are invited to submit more detailed applications.

At final selection stage (approximately 9 months after the pre-selection meeting), the selection panel meets to assess the final proposals against the criteria and to recommend one city per Member State for the title.

The pre-selection and final selection reports are available at the following website: http://ec.europa.eu/culture/our-programmes-and-actions/doc483_en.htm

The final selection meetings in Paris and Bratislava took place in December 2008 and the panel recommended respectively Marseilles and Košice for the 2013 title.

The European Parliament forwarded a letter to the President of the European Commission on 6 March 2009, as a follow up to the panel's report, to express a positive opinion on the designation of Marseilles and Košice for the 2013 European Capital of Culture title.

The Commission then submitted to the Council a recommendation for the official designation these two cities. Consequently, the EU Council of Ministers of 12 May 2009 designated Marseilles and Košice as the 2013 European Capitals of Culture.

1.3. European Capitals of Culture 2013: Remarks made by the selection panel

This section specifies the comments and recommendations issued by the Selection Panel in September 2008¹ regarding progress to be made and work to be carried out in advance of 2013 by both the European Capitals of Culture for that year.

1.3.1. Marseilles

Project governance:

Marseille's bid enjoys very strong commitment from all the political authorities. It also enjoys support from business and its funding plan seems solid. This political commitment and financial support are fundamental guarantees of the success of the event. It is crucial that all partners involved maintain a strong political and financial

¹ The report is available at: http://ec.europa.eu/culture/our-programmes-and-actions/doc483_en.htm

commitment to the project, as mentioned in the Charter of the association Marseille Provence 2013 adopted by the founders and partners members and as it was presented to the panel, throughout the entire period of preparation and during the year 2013 itself. Throughout this period the artistic project should also continue to be very strongly led by a project manager supported by a professional team enjoying the confidence of the political and financial partners.

The criteria laid down for the event:

Concerning the European dimension: The European dimension requires greater emphasis. Contacts with other countries in the Union should be more developed and lasting partnerships established. It should be possible to communicate the experience of the Euro-Mediterranean dialogue proposed by Marseille widely in Europe.

Concerning the city and citizens: the desire to combine artistic quality with outreach to the wider population, notably in more difficult neighbourhoods, is a major element in the attractiveness of this project; care must be taken to see that it is fully implemented. Major work should be done during the preparatory phase to ensure that the activities, and notably the workshops, can be sustained.

Project content:

The project content is very polished and complete and should retain its character. But as such, it risks leaving no room for new ideas or contributions from other artists, notably from Marseille, between now and 2013. Some margin of flexibility should, perhaps, be found. The participation of the Provence area in the programme should be more visible and better integrated.

Communication around the event should be closely studied. It is vital that this rather complex project be clearly explained to the media.

1.3.2. Košice

The panel's report specifies that the aspects to be assessed within monitoring shall include in particular the compliance with the project schedule, financial provision of the project, progress made in investment construction, institutional and personnel arrangements of the project, provision for the European marketing communication, arrangements and implementation of programmes and events of the project, involvement of the public, the European cultural cooperation and the delivery of agreed contractual obligations.

1.4. The Monitoring and Advisory Panel

The Monitoring and Advisory Panel for the meeting was composed of the following members:

Sir Robert Scott and Mr Manfred Gaulhofer, appointed by the Commission for the 2008-2010 period.

Mr Andreas Wiesand and Ms Danuta Glondys, appointed by the European Parliament for the 2009-2011 period (Decision of EP Conference of Presidents of 13 November 2008).

Ms Erna Hennicot-Schoepges and Mr Constantin Chiriac, appointed by the Culture Council for the 2010-2012 period.

Ms Elizabeth Vitouch, appointed by the Committee of the Regions for the 2010-2012 period.

The panel was chaired by Sir Robert Scott.

2. FIRST MEETING OF THE MONITORING AND ADVISORY PANEL IN BRUSSELS, 14-15 DECEMBER 2010

2.1. Organisation of the meeting

The 2013 European Capitals of Culture had been invited to answer some questions listed in a "monitoring form" and to return it to the Commission in autumn 2010. The Commission forwarded the completed forms to the panel immediately upon their reception. The panel members were invited by the Commission to a meeting on 14 and 15 December 2010 in Brussels. The cities were invited to present the progress achieved so far in the preparation of the event and to answer questions from the panel members.

The meeting was organised as follows:

- Presentation by representatives from Marseilles 2013 and question/answer session on 14 December
- Presentation by representatives from Košice 2013 and question/answer session on 15 December
- Panel discussion, outlines of the report and conclusions (restricted to Panel members and the Commission as observer)

The delegations of the 2013 European Capitals of Culture were composed as follows:

2.1.1. The Marseille 2013 delegation

- Jacques Pfister - President
- Bernard Latarjet - Directeur Général
- Ulrich Fuchs – Vice General Director
- Sophie Chartier- Administrator
- Julie Chénot – International Manager

Bernard Latarjet, the General Director, had intended to attend but was prevented due to serious private reasons.

2.1.2. The Košice 2013 delegation

- Richard Rasi - new elected Mayor of Košice
- Zora Jaurova - Artistic Director
- Alena Vachnova - Executive Director
- Jakub Urik - International Relations

3. SUMMARY OF THE PRESENTATION OF THE 2013 ECOC AND QUESTION/ANSWER SESSIONS

3.1. Marseilles 2013

The delegation stressed the involvement of people from Marseilles, at all levels, and their ambition to make Marseilles the most successful European Capital of Culture ever.

Despite some difficulties, the Marseille 2013 Foundation had managed so far to keep everyone on board and to strike a balance between political, economic and cultural actors in the territory. The territory was complex comprising 8 urban districts. Although this was challenging and time-consuming it was introducing a new form of partnership working in the region. The project had high ambitions, entailing a large amount of investment in cultural heritage and infrastructure (€600 Million, not directly managed by the Foundation).

Concerning governance, the structure had remained unchanged since the beginning of the bid phase and almost all decisions were taken unanimously. Bernard Latarjet commanded a strong consensus and support.

An updated organisation chart of the Foundation was presented. The only department remaining to be set up was the evaluation committee, which should start work in January 2011. The other parts were already in place and are up and running.

Relations with the city of Marseilles and its urban district (80% of events and investment would be in this area) were transformed. The difficulties of 2009 had been overcome and there was now a situation of more peaceful and constructive teamwork. The Foundation had moved and was now located very close to the city hall, which was also helpful. The "Conseil général" (representing the Département) and the Conseil Régional (representing the Region) were key partners in terms of finance, both contributing 15% each and were involved in funding some big investment projects.

The Ministry of Culture was following developments carefully and the Minister for Culture, Mr Mitterrand, had visited Marseilles several times. The state had a big interest in the project as it was also a flagship for France as a whole and several of the investment projects were state projects.

The cities and urban districts outside of Marseille which plan to be fully associated in the event – Arles, Aix-en-Provence and Toulon - were expected to sign a global agreement for the next 3 years so that the association could plan ahead. The agreements had to be signed before 15 January 2011. There was no doubt that Arles would be a full member of the Foundation. Toulon was still a full member but the situation had not been settled because the Foundation had not yet managed to liaise with the mayor (Mr. Falco). Toulon would contribute 7.3 Million to the total budget for the event.

The main difficulty concerned the participation of Aix-en-Provence as the Mayor had so far refused to sign the formal commitment with Marseilles 2013 due to unrelated problems linked to decisions concerning the Universities of Aix and Marseilles. This was problematic for the event as Aix had been included as an important partner right from the bidding stage. Its withdrawal would impact on the organisation of some major exhibitions (for example a key exhibition on painters from southern France) and naturally the total budget of the event would suffer (Aix's contribution was intended to be € 7.3 million). Despite efforts by Marseille to find a compromise, things were not yet

settled, but a solution needed to be found urgently in order not to impact adversely on preparations for the year.

Regarding communication, the logo developed for the event at bidding stage had to be renewed in order to provide an attractive branding to pull in new sponsors. Unfortunately the competition process had not succeeded in finding a suitable logo so an internal graphic studio was now in charge of preparing it. A formal decision on this new logo should be taken by mid-February 2011.

The considerable communication efforts already begun were being continued and Marseilles 2013 had started to communicate at tourism fairs.

On the subject of finances, the budget was still being finalised, but they were still essentially working on the original budget in the bid document of € 98 million. Some adjustments were being made after two urban districts decided to leave the project for local political reasons, which represented a loss of about € 2 million. 85% of the budget would come from public funds. On the other hand, it looked like some new, smaller towns might want to join up, and one existing partner (Salon de Provence) had decided to triple their contribution. 60 % of the operational budget has already been committed.

Turning to the programme, it would be based on the bid document, maintaining the right balance between the Euro-Mediterranean dimension and the involvement of local people. Most of the projects proposed in the bid were in the programming phase. Two big projects had been abandoned however, following a feasibility study that showed that they were too complex both technically and financially.

The deadline for the open call had closed in June. Over 2,200 proposals had been received which were now being worked through. Naturally this entailed a considerable amount of work. There were many high quality proposals, demonstrating that people are eager to participate. However, some were not in line with the concept of the year and might be implemented outside of the framework programme. There would therefore be a parallel programme of events in addition to the events which were in the core ECOC programme. There would of course also be some disappointment which would need to be managed.

The programme was organised into 4 parts: exhibitions, les ateliers de la Méditerranée, participatory actions, performances (arts de la scène). There would be four big popular events, with each one launching a new season in the programme.

Regarding the international dimension, elements stressed in the presentation were the cooperation with Košice 2013. For example an artistic project taking Schengen border issues as the starting point as both cities were located on different borders of the EU. It would consist of an exhibition looking at illegal immigrants in Europe both on the Eastern and Mediterranean border. Another project would look at the Roma and the Rimini protocol.

Concerning cooperation with Mediterranean countries, the delegation explained that Marseilles 2013 was working with artists and cultural institutions from those countries, inviting them for residencies etc, with a particular focus on Algeria (including a cultural programme on the ferry Marseilles – Algiers, metaphor of voyage, reaching out to many people who would probably not usually encounter art), Morocco, Israel and Palestine.

The delegation also pointed out that they were facing problems in managing procurement procedures, due to a regulation adopted by France in 2005, which they understood meant that even artistic choices had to be organized through tenders. This was slowing down commissioning considerably.

3.2. Košice 2013

Following national elections in June and local elections in November, the team had faced many changes in the political landscape, with a new minister for culture, a new Mayor and a new city parliament in Košice. This constituted a challenge to ensure that all actors stayed on board and continued to back the project. However, in spite of those changes, the team had been consistently working hard and providing stability, keeping the long-term goals in mind and had not lost track of their ambitions. The soon-to-be appointed new Mayor attended the meeting and confirmed his strong backing for the project and team and assured the panel of the cross-party support in the city.

Regarding investment projects, there were three groups of beneficiaries that were contributing to the projects; the most important was the City of Košice (11 projects), followed by the Košice Region (7 projects) and the Slovak Ministry of Culture (3 projects). The procedure of getting financing for the infrastructures from the European Regional Funds was ongoing and Košice 2013 was waiting for the final approval.

One of the most important projects concerning the infrastructures was the transformation of former military barracks (the building permission was expected in January 2011) and the SPOTs project which involved converting eight old heat exchangers into community centres around the city. The second heat exchanger should be open in January 2011. Another main project was a planned Amphitheatre, a culture and convention centre which was the result of a tender for architectural design. There would be a total of 21 projects with a focus on art in public spaces, adding value especially to the tourism infrastructure.

The programme would include cooperation with a wide range of cultural operators not just within Košice but also other cities. The relationship between Košice and Bratislava would be exploited as an artistic and marketing concept for 2013.

The cultural programme was consistent with the ideas in the bid document, mainly based on the notion of "Interfaces", presenting different dimensions: *Transformation* INTERFACE to create awareness and gain public support, *open* INTERFACE to see art as a stimulus for social change and community involvement of different groups, *Dialogue* INTERFACE fostering communication between Eastern and Western Europe including ideas of minorities present in Košice and its geographical situation on the eastern border of the EU and *environmental* INTERFACE taking up the theme of harmonisation of human needs and the environment in which we live including a project on water in urban space to create a specific public space.

Furthermore, the programme would feature projects such as the "Use the City Festival" on art in public spaces, and the "Nuit Blanche" which had been extremely successful with high public attendance and about 30 artistic installations, connected to the traditional Peace Marathon in Košice. Planned projects included the contemporary opera "66 Seasons" based on a documentary by Peter Kerekes which would deal with the history of the old swimming pool in Košice as a symbol for the whole history of Central Europe, "Symphonies without borders" combining classical music with new technologies, "East Modern" exhibition project with Slovak National Gallery, a

photography exhibition on Jewish heritage in Eastern Slovakia by Yuri Dojc, a project involving Roma people in the urban ghetto of Lunik IX., the "Twin City Highway" between Košice and Presov and the "Virtual River".

Community and regional development were also important aspects of Košice 2013 involving the creative economy and establishing a partnership with Essen for the Ruhr 2010 to transfer experience and know-how. This also included the exchange of artists, the mapping of the creative economy in Eastern Slovakia (together with British Council) and the aim to include two more suburban communities into arts projects every year. Recruiting volunteers would be one of the means to achieve this.

Košice 2013 had established some important partnerships to help advance the project. First of all, the "Coalition 2013+", a public-private partnership was helping to make sure that the project was sustainable beyond 2013. It consisted of the biggest companies and the big public authorities from the Košice and Prešov Regions. Furthermore, "Košice-Turizmus" was established in June 2010 as a private-public partnership supported from the state budget in cooperation with the Slovak National Tourism board. There was also cooperation on the regional level, with a stress on cultural tourism for the Košice region to attract visitors. Košice has a special partnership with Prešov and four other cities in Eastern Slovakia (the "Pentapolitana") and it had established cooperation with three universities for monitoring and evaluation purposes. They had been involved in the policy support grouping triggered by IMPACTS 08.

Regarding Communication and Marketing, there was a focus on communication in Eastern Slovakia this year. The 2011 Ice Hockey World Championship would take place in Bratislava and Košice which was an excellent opportunity to promote Košice 2013 within the Visegrad countries and beyond. Additionally, facebook, youtube and other social media as well as local papers would be used to promote the event. The aim was the branding of Slovakia as a tourist destination in general by the national tourism board: Košice would be one of the strongest focuses in the tourism board's strategy.

To finance the event, sponsors had already been identified in the "Coalition 2013+". However, new challenges had arisen because of the change of Mayor and the new city council which meant that they have had to learn how to work together efficiently. Additionally, the city was currently working with an operating budget which was now only half of the original planned budget due to the financial crisis. The access to structural funds required a big administrative effort which took a lot of time but all in all Košice 2013 hoped to cover 85 % of its € 63 Million budget for capital expenditure (over the period 2010-2012) from this source.

A new problem being faced was that the Ministry of Culture had cancelled the procedure to approve projects explained to the panel on the last occasion, apparently due to a change in interpretation of the legislation. Now they were trying to find an alternative solution to create a new system since the state budget comprised 10 % of the entire funding. According to the delegation, the previous system had worked well in their eyes but had now become more complicated.

The operating budget for the event over the 2009-2014 period amounted to € 28.2 Million.

4. THE PANEL'S ASSESSMENT

In accordance with article 10 of Decision 1622/2006/EC the role of the Monitoring and Advisory Panel consists in monitoring the implementation of the objectives and criteria of the action and to provide the European Capitals of Culture with support and guidance. In this context, the assessments and recommendations of the panel are as follows:

4.1. Marseilles 2013

The panel commended the Marseilles team, acknowledging the very good work being undertaken in preparing the ECOC 2013. In particular it was glad to see that the relationships with the city hall had vastly improved and that the governance structure seemed to be stable. It would be essential for these positive aspects to continue throughout the preparation in order to ensure the delivery of a high quality event. It was very pleased to hear that Mr Latarjet continued to have the support of all, as he occupied a key role.

Concerning the programme, it was pleased to see that the programme reflected a strong sense of the European and cross-Mediterranean dimension. It also appreciated the efforts to commit the entire territory participating in the programme, and to develop new cooperative working methods, in spite of certain difficulties.

The panel was particularly concerned about the uncertain situation concerning the participation of Aix-en-Provence in the event, due to problems which seemed to be independent of the European Capital of Culture project. Experience showed that it could be difficult for the European Capital of Culture event when it was affected by other political developments. The withdrawal of Aix could jeopardise the achievement of some major projects. The panel was particularly concerned that the original commitments and explicit statement to the panel by the Mayor of Aix be respected. The panel hoped that continued dialogue would resolve the difficulties and that Aix would realise the considerable benefits it could gain from participation in the event. The panel would like Marseilles to update it on this aspect as soon as possible (via the Commission), by the end January 2011 at the latest.

Concerning the new logo, the panel would like to see it adopted and disseminated as soon as possible; this would be important for attracting private sponsors.

At the final monitoring meeting, the panel would pay the utmost attention to the finalisation of the programme and the final budget.

4.2. Košice 2013

The panel commended the work of the team and its achievements in a context of very restricted staff resources. It was impressed by the stability of the governance structure despite all the political changes.

It was appreciated that the programme seemed to be advancing and that the contribution of cultural operators in the city was increasing. It welcomed the efforts to reach out to all of eastern Slovakia and urged this to continue. The panel was furthermore pleased that the development of tourism policy in line with the national tourism plan was advancing and the panel hoped that this initiative would go even further to make Košice 2013 the main tourism message for Slovakia as a whole. Indeed the country as a whole could gain considerable benefits from the event.

In spite of the recent changes at the political and administrative level, the new Mayor who would take up his functions imminently, Mr. Rasi, seemed to be very supportive, which would be essential for the success of the event. The panel hoped that there would be no further political upheavals for the organising team to have to deal with and urged the Mayor and city authorities to do all it could to support the team so that it could concentrate on the core tasks, namely artistic programming.

Another positive asset of Košice 2013 was the establishment of the Coalition 2013+ because it could become a very helpful ally to the management.

The panel also highlighted some weaknesses in the preparations which needed to be addressed. First of all, it was concerned in particular by the new uncertainties about the procedures to be applied in the context of the Ministry of Culture's funding, which could impact seriously on the timing and quality of the event. This kind of administrative complication was an unnecessary drain on human resources in the organisation of such a complex event as the European Capital of Culture. The panel hoped the situation would be resolved as quickly as possible and asked to be updated by Košice 2013 about the solutions found by the end of January 2011 (via the European Commission).

The panel was also concerned that some of the projects, like the Amphitheatre, which was dependent on access to structural funds, might not be ready in time. The team should consider back-up solutions for alternative venues, such as alternative temporary infrastructure (eg large-scale tents as had been employed in some former ECOC). Although there seemed to be more interaction with established cultural institutions, the panel urged the team to continue working on these relationships as there could be positive synergies from such cooperation. The panel could not stress enough that the pulling power of the European Capital of Culture event in Košice means that it would be beneficial to all of Slovakia, including established cultural institutions.

In reference to the management structure the panel approved of the fact that it seemed to be stable and consistent in spite of the recent changes on the political level. Nevertheless, the panel was concerned by the over-dependence on two individuals in the executive committee and would prefer to see them offered further staffing support in order to avoid work overload and burnout, which they had witnessed in other previous European Capitals of Culture.

5. THE REQUIREMENTS FOR AWARDING THE MELINA MERCOURI PRIZE

On the basis of the report issued by the Monitoring and Advisory Panel after its second meeting, a prize in honour of Melina Mercouri shall be awarded to the designated cities by the Commission, on the condition that they meet the criteria laid down in article 4 of Decision 1622/2006/EC (see below), have fulfilled their commitments and have implemented the recommendations made by the selection as well as the monitoring and advisory panels. The prize consists of a payment of 1.5 million euros and shall be awarded, in principle, three months before the start of the relevant year. It is financed by the European Union's Culture Programme.

Article 4 of Decision 1622/2006/EC specifies the criteria that the cultural programme shall fulfil. They are subdivided into 2 categories (the "European dimension" and the "City and citizens").

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

