

ANNEX VIII //

Contribution of cultural heritage to societal well-being

Annex VIII.B to chapter 8.3 Investments in cultural heritage and societal well-being in the European Capitals of Culture

Final report // June 2022

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Inspire Policy Making with Territorial Evidence

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Abbreviations

AT	Austria
BE	Belgium
BG	Bulgaria
CBA	Cost and Benefit Analysis
CCI	Cultural and Creative Industries
CCS	Cultural and Creative Sectors
CH	Cultural Heritage
CoE	Council of Europe
CPA	Cluster Principal Component Analysis
CY	Cyprus
CZ	Czechia
DCH	Digital cultural heritage
DE	Germany
DG EAC	Directorate-General for Education and Culture
DK	Denmark
EAFRD	European Agricultural and Rural Development Fund
EC	European Commission
ECoC	European Capitals of Culture
EE	Estonia
EGMUS	European group on museum statistics
ERDF	European Regional Development Fund
ESF	European Social Fund
ESIF	European Structural and Investment Funds
ESPN	European Territorial Observatory Network
ESPN EGTC	ESPN European Grouping of Territorial Cooperation
EU	European Union
ES	Spain
EU-SILC	European Union Statistics on Income and Living Conditions
ETC	European Territorial Cooperation
FI	Finland
FR	France
GDP	Gross domestic product
GR	Greece
HERIWELL	Short name for the ESPON project 'Cultural Heritage as a Source of Societal Well-being in European Regions'
HR	Croatia
HU	Hungary
ICH	Intangible Cultural Heritage
ICT	Information, Communication and Technology
IE	Ireland
IS	Iceland
IT	Italy
JPI	Joint Programming Initiative
LGBTQ	Lesbian, Gay, Bisexual, Transgender and Questioning (or queer)
LI	Liechtenstein
LT	Lithuania
LU	Luxembourg
LV	Latvia
MANN	National Archaeological Museum of Naples
MCH	Material Cultural Heritage
MS	Member States
MT	Malta
NEET	Not in Education, Employment or Training
NL	Netherlands
NO	Norway
NUTS	Nomenclature of Territorial Units for Statistics
OECD	Organisation for Economic Co-operation and Development
OP	Operational Programme
PL	Poland

PT	Portugal
RO	Romania
SDGs	Sustainable Development Goals
SE	Sweden
SI	Slovenia
SK	Slovakia
SWB	Societal Well-Being
TCH	Tangible Cultural Heritage
TO	Thematic Objective
ToC	Theory of Change
UCH	UNESCO Cultural Heritage
UIS	UNESCO Institute for Statistics
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UOE	UNESCO OECD Eurostat

1 European Capitals of Culture: linkages between cultural heritage investments and societal well-being

The analysis of ECoC collected data and information allowed to identify the main outputs/results achieved in terms of CH by the eight selected cities and the potential linkages between cultural heritage and societal well-being in these cities. Even though the analysis focuses on cultural heritage, the outputs and societal well-being outcomes should be interpreted in the context of the wider cultural strategies pursued by the analysed ECoC cities.

In **Umea** there was a large involvement of the Saami community with traditions and cultural heritage, while in **Paphos** attention was put on the Cypriot cultural melting pot and on the revitalisation of the Cypriot ancient myths. While in Umea the valorisation of the Saami heritage aimed at reflecting the various identities of the cities, in Paphos the aim of the focus on the Cypriot melting pot was to show how its cultural heritage formed part of the European cultural identity and their regional and Mediterranean identity. While in the former case an active engagement of the Saami minority was foreseen, in the latter one most of the activities were co-organised with other European cultural stakeholders (the most successful one being the event with the Berlin Philharmonic), some of the activities were co-organised with Egyptian or Israeli cultural stakeholders, and some other activities were co-organised with Turkish-Cypriot cultural stakeholders (the latter activities were deemed extremely successful due to the high involvement and public engagement). While in the Paphos case, the focus on the melting cultural intangible heritage seems to have been well-received by citizens, in Umea the situation is different. Contestations over the use of the Saami intangible heritage were received initially from the Saami minority, which had felt left out from the decision-making process on how to valorize their heritage and exploited for territorial branding reasons, and afterwards from the Swedish majority which felt that the Saami heritage had been overrepresented showing a distorted image of Umea. Even if contested, the ECoC Umea allowed for a recognition of the place of the Saami heritage in the identity of the city and for questioning the power relations in the city. As a result of these conflicts, some moves towards “widening the democratic processes towards the greater inclusion of Saami interests and respect for Saami culture” (Hudson et al., 2019, p. 576) have been made. This has relevant implications for the quality of democratic processes and active citizenship of all citizens. In the other cities, the main results were mainly related to the revitalization and promotion of ancient buildings. For example, in **Riga** one of the success stories is the reinvigoration of Stūra māja (ex KGB building) and its filling with content. The building was open to the public who was able to view an exhibition by the Museum of the Occupation, take guided tours of the KGB cellars and view five exhibitions. The building both instigated extensive public debate on historical issues and attracted record interest (85,645 visitors). At the same time, many events were held outside traditional cultural venues and outside the city centre. According to the interviews carried out, this too was a conceptual precept of the Rīga 2014 ECoC. Interviewees acknowledge that the decentralization of event venues was one of the most significant achievements of the Rīga 2014 ECoC. The sustainability of these benefits was additionally ensured by the Rīga City Council’s planned support of neighbourhood projects in the subsequent years through the “Cofunding programme for Creative Quartals and Territories” Furthermore, since 2017, the “Mobile Cultural Space Bee-hive” has been created to ensure the further decentralization of cultural activities, in particular in neighbourhood not disposing of cultural venues.

In a similar way in **Plovdiv**, the main funded activities focused on CH preservation and promotion through, for example, the restoration of the Episcopal Basilica of Philippopolis and the Antiquity mosaics of Plovdiv, the renovation of the central city square as a seat of sites of all Cultural Heritage periods of the city of Plovdiv, including the Ancient Forum of Philippopolis.

In **Valletta** one of the most significant results or targets achieved regarding Cultural Heritage promotion and valorization was the “Valletta Design Cluster”, one of Valletta 2018’s major infrastructure project which has shed light on the importance of requalifying built heritage into contemporary uses that are true to their original function. As Valletta 2018 adopted a wider definition of cultural heritage, not simply buildings, there was a growing interest even from government itself to push for recognition of different elements, including the lesser explored ones, such as food and ritual. Furthermore, interviews with Valletta stakeholders point out that in the Valletta case funding received for the ECoC had a multiplier effect attracting also other investments. Another relevant result achieved by Valletta ECoC regards the increase in the capacity of cultural

heritage stakeholders. As pointed out by one of the ECoC stakeholders interviewed “the strategic targeting for knowledge and research opportunities coupled with artistic and cultural growth for artists and non-artists to enhance their skills needs to be carried out continuously by officials that have worked, studied and understood the needs and wants of the arts and cultural sector, in the context of Maltese and European livelihood and heritage. Without this growth, cultural heritage will, rather than being treated as an influencer on SWB, be treated much like a fossil for protection purposes only” (ECoC representative).

In **Wrocław**, a number of interventions in infrastructure (renovation, revitalisation) were only possible because of the ECoC funds. In addition, Wrocław devoted a whole strand in its programme to architecture. As interviewed experts pointed out, this decision was quite important not only for putting into action the Space for Beauty slogan, promoting modern architectural design, but also for dealing with the city’s identity, narrative and heritage. Another legacy of the Wrocław ECoC regards the decentralization of cultural activities, including also heritage through the creation of cultural points around the city, managed by NGOs and supported by the municipality.

A great attention was given in **Mons** to cultural heritage promotion and preservation. An interesting and illustrative example is related to the restoration and reopening, after over 30 years of decay and closure, of “Beffroi” a venue for cultural events which was considered the landmark cultural heritage of Mons and today part of UNESCO world heritage. In addition, Mons focused on the creation of a high number of new cultural institutions (via relevant public and EU investment), which are focused on preservation of tangible and intangible cultural heritage from the region. Digitisation of heritage and preservation of digital heritage also played a relevant role and was recognized as an asset early in the ECoC process and strategy. Another crucial issue was citizens’ involvement right from the start. Although citizens were at first skeptical with respect to cultural investments, their trust in the benefits greatly increased during 2015 and is still high today. Moreover, ECoC has provided citizens a bridge between new technologies and art. It has also greatly contributed to their social networking, more grass roots engagement and elevated pride in the native city and region.

The **Matera** ECoC programme moved from the core idea that the city is a treasure of memories, including rich private archive and collections, with a distinctive vocation to be reinterpreted into contemporary terms. Its application highlighted the importance of the cultural renovation process, not only for Matera, but for the entire South of Italy. Two infrastructural projects were at the heart of the programme: the I-DEA (Institute of Demo-Ethno-Anthropological Archive), with the aim to digitize the existing archives of the Basilicata region and make them publicly available and easily accessible for all; the Open Design School, the first European design school founded on the principles of open culture, as it brought together different professionals.

Two other results can be identified in all analysed capitals: improved accessibility of heritage and higher engagement of citizens in heritage.

Accessibility is understood as “structural factors that influence whether something is get-at-able, both in terms of places (i.e. the accessibility of a location) and in terms of people (i.e. their ability to access goods and services) (Knowles et al., 2008, p.50). When it comes to the accessibility of places, some significant results were achieved in Valletta through the increased accessibility of cultural venues, including also heritage, for people with disabilities. Furthermore, interviewees point out that, in Valletta, future ideas emerged on increasing the accessibility of cultural heritage through making it part of the living and walking routes people use (e.g. use of the Muza museum as an access between two key areas in Valletta, i.e. Jean de Valette Square and Mechants Street). The quality of buildings was also tackled (e.g. in Paphos, Riga, Valletta), through specific refurbishment processes, to ensure, among others, their accessibility. When it comes to accessibility in terms of people different ways of achieving it have been put in place in the analysed ECoCs: e.g. targeting cultural activities, including also heritage, to social groups that have not been previously engaged in the cultural life of the city in Plovdiv and Riga (i.e. Roma minority, young people from deprived neighbourhoods, elderly people from smaller towns and villages) and Riga (i.e. people not attending cultural activities); taking culture outdoors and outside “traditional” cultural spaces (e.g. postindustrial, neglected, deserted) also to “tame” unknown heritage in the Wrocław case; free access to cultural, including also heritage, activities in Riga ECoC; use of traditional (TV and Radio) and digital communication channels to make cultural activities, including heritage, accessible to people in Riga and Plovdiv; decentralize cultural activities, including heritage, to bring them closer to people in Wrocław and Riga; combine entertainment and educational activities to make cultural, including heritage activities, more interesting in Plovdiv.

Higher engagement of people in cultural activities is another relevant result of the analysed capitals. All interviewees emphasize citizens’ and stakeholders’ engagement in cultural activities, including heritage, as

particularly relevant for achieving social outcomes. As one of the interviewees reveals “the dialogue with independent stakeholders, such as informal citizen collectives as well as arts or creative organisations needs to continue and become the norm of public policy” (ECoC interview). However, the Umea case reveals that in order for cultural participation to produce social outcomes the following aspects should not be neglected: active participation of underrepresented groups (e.g. Saami minority); active involvement of participants since the design of the policy agenda phase; ensuring equality between the owner of the participatory process and participants engaged; and inclusion of the decisions taken during participatory processes in the policymaking process (Hudson, Sandberg & Schmauch, 2017). While participatory processes are aimed to democratize the decision-making processes, and, hence, question power relations in society, the Umea ECoC analysis shows that in most of the cases (40 projects of out 83) co-creation in the cultural field, including also heritage, was used to deliver cultural activities and to bring people together and foster social capital (34 projects out of 83) (Hudson, Sandberg & Schmauch, 2017). Only in 9 projects (out of 83), it was used to change power relations in the city, revealing the need for a further meaningful use of co-creation in the cultural policy arena (Hudson, Sandberg & Schmauch, 2017).

Further details on the outputs/results of the analysed ECoC are included in the table below.

Table 1.1. Selected ECoC capitals: a brief description of activities and outputs/results

Year	City	Financial resources	Main actions/events/activities (relevant for CH promotion or preservation)	Main outputs/results reported
2014	Umea	Total income received was 44.5m, of which 1.5m Melina Melicouri prize and 2.2m from other EU projects financing.	More than 1054 events were proposed, of which more than 6 related to Sami Culture. The ECoC hosted over all more than 40 festivals. For the implementation of ECoC activities, the city built a number of facilities including the cultural center Kulturvaven ¹ .	<p>According to the ex-post report, the 78% of local respondents felt that Umeå's cultural offer improved during 2014, especially during the summer. The cultural events proposed have been bigger and more innovative than before, as well as have taken place in new or unusual venues. Moreover, a specific attention has given to the physical accessibility of the events, with the support of a task force involving the Arts council and the Disability Council.</p> <p>Among the important outcomes of the ECoC implementation, the relevance given to the Sami Culture should be highlighted. This represented a very unique factor in making the programme innovative and significant for the local heritage. Specific attention was posed in using approaches that not merely commodify and exploit Sami traditions.</p> <p>For what concerns the attractiveness of the territory, the development of new infrastructures took place in parallel to ECoC (i.e. improvements at Umeå Airport, completion of the high-speed rail link to Stockholm). As reported by the ex-post evaluation, the number of hotel nights booked increased by 21% from 2013 to 2014 and the number of nights at all tourist accommodation (i.e. including hostels) increased by 24% over the same period. Hotel occupancy at weekends increased from 45% in 2013 to 55% in 2014.</p> <p>Another important feature of the programme was to boost the participation of the population, for example through the volunteering programme, that engaged more than 250 volunteers to support the opening ceremony.</p>
2014	Riga	Total income received was 27.3m, of which 1.63m EU funding.	<p>The ECoC activities consisted of 488 events of which, according to the ex-post report, 4% on intangible heritage, 13% on education and 14% on history.</p> <p>The breakdown of the event organisers per sector shows that 35% of organisations came from visual arts sector; 30% from education, training or research and 25% - from cultural heritage sector.</p> <p>The Programme was arranged in six programme chapters, responding to the challenges such as (1) expanding</p>	<p>A total of 1.6 million people attended ECoC activities, and the ECoC title had doubled the amount of cultural contents within the city. Rīga 2014 has also had an impact on the longer term strategy of the city in terms of it increasing the profile of culture within the city's overall Development Plan.</p> <p>One of the key outcomes of Riga 2014 was the attention to participation and community engagement, defined also within the Road Map of cultural programme development. Great relevance was given to the inclusion of young, old and minority groups, as well as low income groups, people with disabilities and specific ethnic minorities. The involvement of marginalised communities, in a way that never happened before, ensured that the cultural participation was spread and shared.</p> <p>In addition, the ECoC organisation used the voluntary and community sector to deliver a high proportion of its content. According to the report, employees and staff involved</p>

Year	City	Financial resources	Main actions/events/activities (relevant for CH promotion or preservation)	Main outputs/results reported
			<p>boundaries of cultural sectors; (2) engaging citizens and reaching new audiences; (3) developing new platforms for cooperation.</p> <p>Several programme chapters focused on urban and environmental projects, e.g. 'Survival Kit' focused on new skills, new experiences, the rural in the urban; while 'Road Map' focused on neighbourhoods, the private and the public in the urban environment.</p>	<p>in the organisation and activities implementation, working in the cultural sector, highlighted that they had developed new skills and abilities that would positively impact on cultural offer of the city in the future.</p>
2015	Mons	Total income received was 70.6 million, of which 1.5 million EU funding.	<p>The programme of ECoC included 219 projects, featuring 2390 events of different sizes, cultural disciplines and art forms.</p> <p>Six major venues for cultural events (5 museums and the Beffroi, which was closed down for 30 years) opened or re-opened in the occasion of ECoC 2015.</p>	<p>A total of 2.2. million people constituted the audience of ECoC activities. Most of them could be considered additional to the audience to cultural events in the previous years.</p> <p>Mons2015 increased the number and diversity of people involved as participants in culture, i.e. as creators, performers and volunteers. The programme specifically targeted children and young people, disabled people, prisoners and prison staff, local non-profit associations and the various nationalities that had immigrated to Mons since the second world war (Algerian, Italian, Moroccan, Polish, Russian, Tunisian, Turkish and Ukrainian)². It included also a great participation of Mons citizens. In this sense, ECoC constituted an authentic representation of culture and heritage of the territory. According to successive researches, 86% of the respondents stated that Mons 2015 was a very positive initiative for the people of Mons.</p> <p>The "digital" approach of the programme aimed to find new ways to use technology to reduce the social and digital divide, to empower citizens, create new forms of artistic expression and new economic models and bring people together. The digital programme and projects (such as Café Europa, the hub of digital activity in Mons2015) related very directly to the overall development strategy of the city based on growth of culture and the development of hi-tech enterprises. The implementation of Mons2015 activities proceeded strictly linked with a very substantial development of the cultural infrastructure of the city, in terms of new venues and increased exhibition and performance space. Moreover, it strengthened the link between culture and tourism in the city and beyond. Indeed, the tourist office in Mons experienced a five-fold increase in tourist visits during 2015, reaching a total of 250,000. Data from the local evaluation registered an increase in visits to the tourist office to 157,000 in 2015 compared to the</p>

² Ex post Evaluation of the 2015 European Capitals of Culture. Final Report. A study prepared for the European Commission by Ecorys and the Centre for Strategy and Evaluation Services (CSES), Tim Fox (Ecorys), James Rampton (CSES), Directorate-General for Education and Culture November 2016, p. 41, https://capacitybuildingecocs.eu/sites/default/files/2021-10/ecoc-2015-evaluation_en.pdf

Year	City	Financial resources	Main actions/events/activities (relevant for CH promotion or preservation)	Main outputs/results reported
				baseline in 2014 of 50,000. In addition, it is plausible to estimate that the ECoC has attracted around €75m in additional expenditure by all tourists compared to the baseline situation.
2016	Wroclaw	Total income received was 54.36 million euros, of which 1.84 million from EU funding.	<p>The ECoC implementation consisted of 425 projects and around 2000 artistic and cultural events. In addition, the fundings allowed the city to implement significant infrastructural renovation and intervention. Among the revitalised infrastructures there are the Capitol Music Theatre, the Ruska 46, the Krzywy Komin Local Center for Professional Development, Depot History Center, Na Grobli Studio of the Grotowski Institute, Wrocław Contemporary Museum, Pan Tadeusz Museum, Barbara café and the Henryk Tomaszewski Theatre Museum. The ECoC financing contributed to the renovation of disadvantaged urban areas and neighbourhoods.</p> <p>Among the topics emphasised by the ECoC development there were the multicultural character of the city, with the co-existence of Catholics, Jews, Protestants and members of Orthodox church. One of the main ideas behind the programme was to engage the many groups associated with the various ethnicity living in Wrocław and to open up the spaces of Wrocław for the presentation of their cultures. Moreover, Wrocław2016 engaged several experts to ensure that the cultural programme reflected the culture and heritage of the city.</p>	<p>The cultural programme Wrocław2016 achieved a total audience of 5.2 million people. The proposed initiatives during the title year increased the cultural offer of the city, that became more extensive, innovative and more European. The opening or re-opening of several cultural venues contributed in boosting the cultural capacity of the city. The investment in cultural infrastructures should be seen as part of a long-term strategy, significantly pushed and valorised by the cultural programme of ECoC.</p> <p>Thus, the Wrocław's cultural life seemed to be stronger and more vibrant due to the ECoC title. It contributed also in increasing the skills and capacities of local cultural operators. They were enabled to internationally expand the dimensions of their activities. It set an alternative model for managing cultural events within the city.</p> <p>Very relevant was also the participation of the citizenship, including children and young people, as creators, performers and audiences. In total, more than 170,000 people participated in projects, of which 50,000 children and young people. Wrocław2016 also greatly increased the participation of citizens as volunteers.</p> <p>From an economic perspective, the firms of Cultural and Creative industry in Wrocław took great advantages from title award. About the 52% of firms stated they felt that they had derived commercial benefits from the ECoC.</p> <p>In conclusion, the ECoC programme increased the attractiveness of the city, raising its international profile. According to research, in 2016 around 5 million of tourists visited Wrocław, of which 1.6m from abroad.</p>
2017	Pafos	The total income of ECoC was 8.3 million, of which 1.5 m from EU funding.	The Pafos2017 programme involved around 106 separate projects. All projects have been designed around the idea of "openness": in terms of spaces, in terms of cultural themes and in terms of entrance fees. It was linked with the concept of tolerance,	The events of ECoC programmes attracted an audience of overall 207,250 people. One of the main results of the initiatives was to help audience learn more about Cypriot culture and tradition. In addition, it contributed to the re-discovery of cultural and historical background of key spaces by the local residents of Pafos. The usage of the open spaces of the city allowed the connection of different communities living in different areas. In this way, the ECoC acted as facilitator for creating interconnections between the separated local inhabitants of Pafos,

Year	City	Financial resources	Main actions/events/activities (relevant for CH promotion or preservation)	Main outputs/results reported
			<p>acceptance, encouragement and integration of different cultures.</p> <p>In addition, the initiatives were built starting from the ancient tradition of the Cypriot island, bridging the Greek culture with the Turkish tradition. Approximately 300 cultural activities took place, all of them incorporating some form of cultural heritage.</p>	<p>The results of different evaluations of the programme showed that the 58.9% of ECoC participants felt that cultural activity in the city had increased significantly as a consequence of the ECoC status, 84% of respondents stated that the ECoC had encouraged them to attend more and a wider type of culture in 2017 than before, 59% of respondents said that the ECoC in Pafos had increased the number of people accessing culture (by a 'very high' or 'high' impact).</p> <p>Overall, the programme had a great impact on perceived quality of cultural offer of the city, and in linking the different communities living in the territory. There was a high level of participation at ECoC events by local residents. The 43.7% of those who attended ECoC activities stated that they wanted to interact more with other cultures compared to only 24% of those who did not attend ECoC activities. It increased also the attractiveness of the city, as showed by the evidence that around 40% of audiences of ECoC projects were from outside of Cyprus.</p> <p>Out of all activities carried out, the most successful were the opening and ending ceremonies of ECOC, and the Berlin Philharmonic, due to the public engagement. For example, the latter was broadcasted in 170 countries with 70 millions of viewers.</p> <p>A key factor was the active engagement of citizenships and local actors in the design, implementation and delivery of the activities of the programme. Moreover, the volunteer programme was fundamental in mobilising the citizens to actively took part in the initiatives. In total, Pafos2017 was able to mobilise more than 350 local and international volunteers</p> <p>In conclusion, the ECoC significantly contributed to improve the skills of cultural players, to boost the physical improvements to cultural facilities and to develop the cultural capacity of the territory.</p>
2018	Valetta	The total income was 11.3 million euros, of which 1.5 from EU financing.	The cultural programme of the city provided 140 projects that year, involving hundreds of events. It was articulated in ten sub-sections: culture, visual art, design, children and young people, performance, opera, music festival, world sound, film, encounters. Complementing the cultural programme of Valletta 2018 were marked infrastructure projects that featured a number of spaces in the city that were reinvented and reshaped into cultural and community spaces, meaning that cultural heritage, on a tangible level, was also at the fore of the priorities of the ECoC. One among them being the Valletta Design Cluster (centre for art and design networking), and another being	<p>The events of the ECoC attracted large local and international audiences, consisted in more than 400,000 people for the 2018.</p> <p>A first for Malta, the ECoC was an opportunity to create and integrate new local and foreign projects or initiatives that were innovative to most audiences in Malta. The ECoC has contributed to the culture-driven regeneration of Valletta, through both an influx of popular, mass events as well as the more intimate, community regeneration projects, as through this experiences, residents as well as tourists could reimagine Valletta as a cultural centre and their own lives as being fuller in culture as an activity. This directly contributed to a better understanding of the growing importance of the sector even by the public.</p> <p>Through the programme, Valletta 2018 engaged the citizenship as creator, performer and audience, through various projects, most times with overlapping roles. It also offered several volunteering initiatives in cultural field.</p> <p>A number of projects was specifically focused on involving children and young people.</p> <p>An equally important result was that the opportunity for professionalisation within Malta's cultural and creative industry that the programme has helped develop. This was done by continually offering training, to ensure an increasing degree of excellence,</p>

Year	City	Financial resources	Main actions/events/activities (relevant for CH promotion or preservation)	Main outputs/results reported
			<p>the Strada Stretta project (regenerating the historically famous street into a music and performance hub). Notably, this year also coincided with another EU initiative, the European Year of Cultural Heritage 2018 (EYCH 2018) and with which several links between projects and other.</p> <p>ECoCs were created</p>	<p>innovation and creativity, especially through knowledge-sharing between internationals and locals, artists and non-artists etc.</p> <p>On an economic level, the Maltese noted that the ECoC's positive impact also on businesses, that was heavily influenced by the activity and therefore increased attractiveness of the city and people traffic towards it. Valletta 2018 had an economic impact exceeding €325 million and generated €678 million worth of investment in the Maltese economy, the study found.</p> <p>In addition, GDP grew by 2.23 per cent in 2018. Visitors to the capital increased by more than 350,000 tourists in 2018, reaching a total of 2.6 million tourists during the European Capital of Culture year. Studies found that 8,000 jobs were created in different sectors including creativity, hospitality, heritage, information technology services and transport, including ferry connections.</p>
2019	Matera	The total income was 54.8 million, of which 1.6m from EU financing.	<p>The cultural programme of ECoC consists of more than 1,300 events, 65% of which completely free. The initiatives included opera, workshops and exhibitions focusing on traditions and cultural heritage elements of the local community.</p> <p>The purpose of reaching a wider audience was pursued through the introduction of the "Matera 2019 Passport" and the concept of "temporary citizens".</p> <p>The implementation of ECoC activities collides with the lack of available cultural infrastructures. For overcome this obstacle, the organisers mapped and in some cases renewed over 400 venues.</p> <p>Each project included in the cultural programme embraced three separate dimensions: the local dimension (Matera and Basilicata), the Southern dimension (addressing the cultural dimension of Italy's south as a whole) and the European dimension (engaging cultural operators on a pan-European scale).</p>	<p>The ECoC free events managed to gather about 350,000 people, while events accessible with the Passport were attended by over 140,000 participants, overall around 74,000 passports were sold.</p> <p>The proposed cultural activities contributed to promote cultural diversity, dialogue and mutual understanding. It happened through the strong focus on participation and direct engagements, using co-creation practices and ad-hoc structures as community-platform. The emphasis on co-creation and capacity building and the development of these participatory tools strongly contributed to the feeling of ownership of the process and the events. It also facilitated the upskilling of citizens and local cultural operators involved. It is estimated that about 57,000 citizens were directly involved in cultural productions. In addition, the involvement of young people was also pursued (approximately 30,000 students were involved in projects realised in collaboration schools). More than 600 volunteers took part in the activities, and overall they recognised that the project contributed to their personal growth.</p> <p>The cultural offer, together with the direct involvement of citizens through the co-creation process, increased the number of people accessing culture. Through a survey, it appeared that Matera was seen, after the ECoC year, as more culturally vibrant, more culturally diversified and more open to cultural differences.</p> <p>Another relevant results was the increase in capacities of the cultural sector. More in the detail, the cultural operators had the opportunity to collaborate with more established cultural institutions, to develop new skills and to strengthen the ability to operate internationally.</p> <p>In addition, the ECoC title seems to contribute in strengthening of the local cultural sector, that experienced a growth both in terms of number of companies, number of people employed and average size of companies. Also the touristic sector registered an increase in amount of tourists, in average daily rate for one night-stay accommodation, and overall in sectoral market revenues.</p>

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2019	Plovdiv	The total income was 29.4 million euros, of which 1.5m from EU financing.	<p>During the ECoC year, a total of 513 cultural took place in Plovdiv. The 61% of them had free entrance. In addition, over 130 partnerships with international creative organisations and artists were established. The programme was also enforced by the direct involvement of the European Union National Institutes for Culture (EUNIC) network.</p> <p>The cultural programme of Plovdiv 2019 consists of four thematic dimensions, selected according to the main features of the city (communities, cultural heritage, pace of life, and specific challenges). Those dimensions are:</p> <ul style="list-style-type: none"> -Fuse, aimed at the integration of ethnic and minority groups in Plovdiv, as well as bringing together different generations and social groups, in order to overcome exclusion in isolated territories; -Transform, for the revitalization of forgotten and abandoned urban spaces; - Revive, aimed at preserving cultural heritage in the contemporary context by stimulating the use of new technology and digital media; - Relax, for the promotion of sustainable living, slow life, slow food and de-growth. 	<p>Overall, more than 1,5 million people attended ECoC events in Plovdiv. They were 80% national visitors, 11% residents of Plovdiv, and about 9% international participants. The ECoC programme increased the participation in the cultural events: the share of those who visit relatively often cultural events in Plovdiv increased from 27% in 2017 to 44% in 2019.</p> <p>One of the most important results was that the social dimension of activities made culture accessible for social groups, which previously were not active participants in the cultural life. These groups include the Roma minority, young people from deprived neighbourhoods and elderly people from smaller towns and villages in the wider Plovdiv region. More than 2000 Roma people took part in ECoC cultural events, out of which 600 were participants in workshops, educational events and other initiatives. In addition, more than 400 people were involved in the volunteering activity during the ECoC year.</p> <p>The programme of the ECoC year combined also the entertainment and educational dimension in some projects. These activities were likely to have a long-term impact through new educational models in schools.</p> <p>In conclusion, Plovdiv affirmed itself as a cultural tourism destination. Citizens and tourists were attracted also by some improved cultural infrastructures.</p>

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