



# CHARTER FOR MEGA—EVENTS IN HERITAGE—RICH CITIES

HOMEE

# ABOUT THE CHARTER

*The Charter consists of 13 key principles which represent the Charter's core values. The "Snapshots" section provides concrete examples of each of the 13 principles, presenting the cases in which they were observed.*

The Charter for Mega-events in Heritage-rich Cities provides principles and recommendations that can help cities take advantage of the opportunities offered by mega-events and mitigate their risks. The Charter explores issues ranging from the new uses and physical stresses that mega-events can introduce in historic areas to changes in the understanding of heritage spaces. It investigates the challenges for the local governance of mega-events.

Local policymakers can refer to the Charter's recommendations from the initial bidding stages for cultural mega-events like Capital/City of Culture programmes and throughout the planning of the event and its legacy. More broadly, the Charter can be useful for organising other large cultural events, festivals and sport mega-events that interact with cities' tangible and intangible heritage.

The Charter consists of 13 key principles structured within the four themes: **CONTEXT MATTERS, PLANNING LEGACIES, INCLUSIVE GOVERNANCE, COMMUNITIES & IDENTITIES**. The 13 principles represent the Charter's core values. They are supported by more detailed guidelines and recommendations aimed at policymakers, as well as event organisers, heritage officials and the local community. The **KEY CONCEPTS** section offers readers short definitions of the Charter's essential terms.

The accompanying **SNAPSHOTS** section provides concrete examples of each of the 13 principles, presenting the cases in which they were observed. These snapshot views of successful cases and more critical aspects can support policymakers and event organisers with best practices, key issues and missed opportunities from which to learn.

The Charter's contents should remain relevant for as long as heritage-rich cities continue to organise mega-events, despite the various disruptions that may arise. The Charter refers to social distancing and digital strategies that can contribute to post-COVID-19 event planning without compromising the potential benefits for cultural heritage and the local community.

# ABOUT THE HOMEE RESEARCH PROJECT

*The Charter is based on the “HOMEE – Heritage Opportunities/threats within Mega-Events in Europe” research project and the valuation by dozens of experts, practitioners and decision makers.*

The Charter is based on a multi-year study of cultural mega-events across Europe. The study incorporated the professional input of a diverse range of researchers, experts and stakeholders. The research project “HOMEE – Heritage Opportunities/threats within Mega-Events in Europe” was funded under the European “Heritage in Changing Environments Joint Call”. The HOMEE project brought together an international multi-disciplinary group of researchers from the Politecnico di Milano, University of Hull, Neapolis University Pafos and International Cultural Centre working in the urban planning, cultural heritage preservation and mega-event planning fields.

The Charter for Mega-events in Heritage-rich Cities derives from the findings of the research project that conducted five in-depth retrospective case studies and a study of one cultural mega-event as it unfolded. Policymakers, local administrators and event organisers recognised these academic findings and the Charter as potentially useful for multiple actors in bidding, planning and hosting mega-events in sensitive historic contexts. The range of institutions that have expressed interest in and endorsed the Charter demonstrates the widespread approval of its ideas and concepts. The Charter will support city policymakers seeking to protect their heritage while utilising mega-events to promote long-term development.

# FOREWORD



In 2017, the JPI Cultural Heritage launched the “Heritage in Changing Environments Joint Call” with the aim to support collaborative research that maximises impacts through promoting interchange with policymakers, private enterprises and the broader heritage sector. Today, we are glad to welcome the following Charter as a major outcome of these interchanges, within the framework of the HOMEE project funded by this call, and accessible to the wide audience.

As has been pointed out in the objectives of the Call and reiterated in JPI CH’s new Strategic Research and Innovation Agenda 2020, cultural heritage is faced with a rapidly and widely changing physical, demographic, social, environmental, economic, political and cultural context. How sustainable management and use of cultural heritage can respond to these challenges was and still is at stake in the heritage science. Nevertheless, academia cannot work alone and is in need of knowledge exchange beyond the ivory tower to include all actors of heritage and the society at large. The Charter is indeed such a guideline that reaches out to the policymakers, event organisers and the heritage sector itself by providing them with a set of recommendations to assist the planning, preparing and implementing of large and mega-events in heritage-rich cities.

Blessed with outstanding cultural heritage, European cities are indeed unique venues, where the priorities of these various actors, be it for the short or the long-term, converge, sometimes with friction. Just like the HOMEE project, promoting dialogue and being a ground-breaker in its field, Europe should also involve the whole chain of heritage actors to become the world leader in cultural heritage research and innovation to understand better our past, and build greater our future.

**Pascal Liévaux**

Chair of the EU Joint Programming Initiatives on Cultural Heritage



# ENDORSEMENTS



On behalf of Europa Nostra, the European Voice of Civil Society Committed to Cultural Heritage, I am pleased to endorse the Charter for Mega-events in Heritage-rich Cities. The Charter breaks new grounds and provides further inspiration for policymakers at all levels to ensure proper safeguard and management of Europe's rich tangible and intangible heritage. It clearly delivers principles and recommendations for mega-event plans to be implemented in such a way that they do not put heritage at risk, and also to actively involve the many heritage stakeholders and local community to maximise the contribution of cultural heritage to sustainable development and to the wellbeing of citizens. Its wide-ranging and integrated approach makes the Charter a concrete tool for sustainable and responsible cultural tourism and for an innovative heritage policy in those cities deciding, programming and delivering mega-events.

## Sneška Quaedvlieg Mihailović

Secretary General, Europa Nostra



As the President of the Organization of World Heritage Cities (OWHC), I hereby endorse the Charter for Mega-events in Heritage-rich Cities. I am fully convinced that the Charter's principles and recommendations will help cities introduce strategic thinking about mega-events in their historical areas, considering all opportunities and risks and working to benefit both residents and heritage. I encourage city leaders to consider and use the Charter, to embrace its long-term perspective and integrated planning approach.

## Jacek Majchrowski

President of the Organization of World Heritage Cities  
Mayor of Kraków



Kraków



The Charter provides clear principles and recommendations on the complex task of deciding, planning and delivering mega-events while keeping culture and heritage at the centre. These principles and recommendations are meaningful and useful to cities and local governments. The lessons presented in the Charter and its Snapshots section are extremely important. They transfer relevant policy knowledge. They are based on real-world experiences. They benefit the cities that actively recognise and support the various forms of heritage. They deserve close attention by all cities around the world.

## Jordi Pascual

Coordinator of the Secretariat of the Committee on Culture of United Cities and Local Governments



## Giuseppe Sala

Mayor of Milan



Comune di  
Milano

In my capacity as Mayor of Milan, I am pleased to endorse the Charter for Mega-events in Heritage-rich Cities. The Charter results from a research project developed in collaboration with public institutions such as the City of Milan along with other important international organisations. Its principles and recommendations draw on policy lessons learnt from events such as the Milan Expo 2015 as well as the Matera 2019 European Capital of Culture; they provide decision makers with concrete guidance in matters of heritage protection and valorisation. The Charter is a critical resource for Milanese actors and stakeholders as they plan the Milano-Cortina 2026 Winter Olympics, and for many other cities that will bid for, plan and manage mega-events in the future.

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# CONTEXT MATTERS

 Consider thoroughly if and how to bid based on the characteristics of the urban context.

 Right-size the contents of the mega-event to contribute to sustainable development.

 Mobilise mega-events to streamline political visions and consensus.

 Reuse and adapt existing facilities when possible or design context-sensitive interventions.

# INCLUSIVE GOVERNANCE

 Support integrated planning approaches that bring together cultural, heritage and other policies.

 Involve cultural heritage experts in the bidding, planning and legacy phases.

 Engage local communities but avoid overpromising or minimising their decision-making power.

# PLANNING LEGACIES

 Align mega-event planning with spatial visions and long-term strategies.

 Plan for the mega-event legacy from the inception/bidding stage.

 Spread out mega-event locations to avoid the overuse and overcrowding of iconic sites.

# COMMUNITIES & IDENTITIES

 Explore lost, dissonant and new heritage narratives through cultural mega-events.

 Anticipate the challenges inherent in a mega-event's intensified use of cultural heritage.

 Address heritage criticalities and mitigate social and political conflict.

## CONTEXT MATTERS



**Decision-makers in heritage-rich cities shall consider thoroughly if and how to bid based on their city's specific conditions, potentials, size, socio-economic dynamics, infrastructure, accessibility and cultural heritage.**

International agencies, along with national and local actors, should consider heritage-related opportunities, existing challenges and future projects as drivers of mega-event bidding and planning.

City actors and stakeholders should collectively and openly reflect upon what type of cultural or sport mega-event to target/bid for. They should prioritise the event that can best align with local context and aspirations.

An inclusive approach encompassing multiple heritage narratives can provide greater opportunities for mega-event planning to address diverse economic, social, cultural and environmental goals.

A mega-event can serve as an occasion to re-think the role of marginal areas and landscapes in urban, peri-urban and rural areas and establish new networks of places, people and practices.

The core strategies of the bid and subsequent plans can include underused historic areas or places not yet considered heritage but which are worthy of recognition and protection. Such sites can contribute to improving cultural life and spreading economic opportunities.



**Mega-events and their contents should be right-sized in order to contribute to long-term heritage policies and place-based development.**

City and regional actors shall effectively communicate the tangible and intangible heritage values and the expected impacts of including it in mega-event planning. They should articulate long-term benefits rather than concentrate only on short-term economic goals.

The promotion of digital participation in events can expand the audience and co-create culture. Still, organisers must be careful not to disconnect digital events from the meaning and authenticity of heritage spaces.



EVENT DATE  
01/05/2021



**Mega-events can help streamline political visions and generate consensus while providing much-needed funding to improve cultural heritage.**

Mega-events typically build momentum for investment. They can help leverage public funding and direct additional private support towards relevant heritage policy actors and agencies.

Using a mega-event to strengthen cultural and tourism activities requires policies that anticipate and mitigate the adverse effects of potential over-tourism, gentrification or drops in tourism. Mega-event planning should seek a balance of diversified economic activities.

Including local tangible and intangible heritage in cultural mega-events strengthens city image, perception and appreciation of its cultures on a broader scale.

A strong cultural policy vision along with dedicated digital tools can help citizens and visitors better understand and appreciate local cultural heritage. This can broaden heritage awareness and increase the engagement of local actors.



**Reusing and adapting existing infrastructure and facilities or designing context-sensitive interventions can benefit from meaningful uses of places that have proved to be resilient over time.**

City decision-makers and event organisers should survey existing infrastructure and facilities, temporary structures and cultural places to be potentially utilised, understanding their heritage value, local and regional roles and connections.

Planning officials should envision interventions related to the mega-event within the evolution of the urban and regional landscape so as to reduce the potential frictions with heritage interests and powers.

Decision makers should acknowledge, at a variety of scales, outdoor historic sites, open-air public spaces, parks and landscapes that can host a range of events and activities while also reinvigorating their uses by local communities.

## PLANNING LEGACIES



**Since mega-events accelerate and amplify urban development processes, cities should align their planning with spatial visions and long-term strategies to make the most of the potential benefits that can extend beyond the time frame of the events themselves.**

Mega-event interventions should be part of a more comprehensive spatial vision and long-term strategic planning to avoid negatively impacting heritage areas through oversized facilities, infrastructure and problematic political, spatial and socio-economic trends.

The host city should envision mega-event planning through multi- or trans-scalar approaches that enhance tangible and intangible relationships with the broader region by mobilising the supra-local networks typical of mega-events.

All plans should consider short- and long-term environmental and landscape impacts, with the goals of sustainability and reduction of adverse effects on the historic urban landscape and natural heritage.



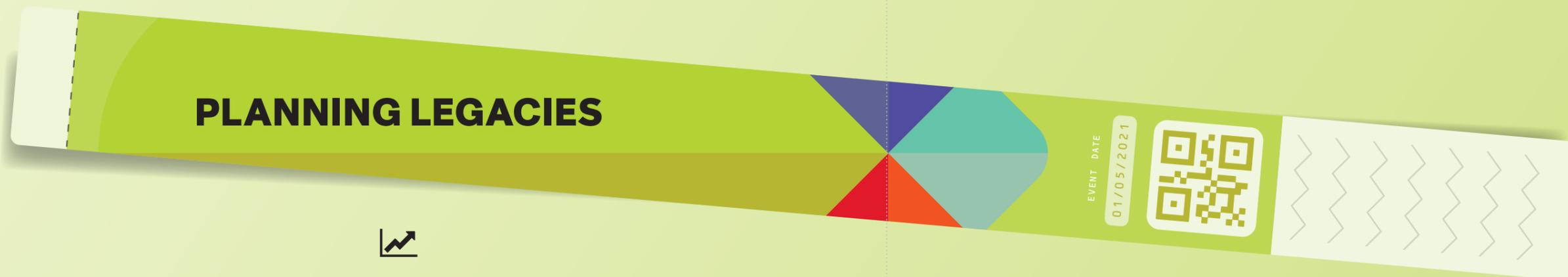
**Mega-event planning should be legacy-oriented starting from the inception/bidding stage, embracing shared and reflective approaches to culture, heritage and city identity.**

Mega-event planning processes should consider long-term legacies not only in terms of the 'hardware' (physical space and infrastructure) but also 'software' (cultural programme and practices), seeking to sustain activities and their impacts even after the mega-event is over.

Policymakers and event organisers should not instrumentalise the stringent deadlines of the mega-event to override land-use regulation or bypass heritage decision-makers, especially regarding historic areas and assets.

Mega-event planners and heritage policymakers should foster agreements and partnerships to build political consensus and synergies that can bypass gridlock, accelerate decision-making and deliver projects on time.

Organisers should earmark part of a cultural mega-event budget and put in place appropriate policy tools to ensure conservation planning and practice over time.



**Locating mega-event sites throughout a city can help avoid overcrowding and counterpoint the overuse of a few iconic locations and their "festivalisation".**

Distributing events throughout urban space can encourage broader citizen participation, instil a sense of pride in local heritage sites and disseminate new opportunities. This can help avoid reproducing or generating new inequalities between city centres and peripheries.

Larger sports or other events should synergise with smaller simultaneous cultural events (e.g. Cultural Olympiad) to extend their life over time and across space, avoiding immediate post-event decline.

Expanding the time-frame of the mega-event and improving accessibility to less popular cultural venues can help prevent the commodification of heritage and the Disneyfication of a few iconic sites, protecting their authenticity and allowing physical distancing, if and when required.

The use of digital technologies and platforms should encourage hybrid physical/online events in heritage spaces to attract new audiences and ensure physical distancing, if needed, without obstructing cultural participation and heritage appreciation.

Open spaces, parks and rural areas can provide greater flexibility in event planning, reducing inherent uncertainty. Such spaces can better adapt to different sized audiences.

## INCLUSIVE GOVERNANCE



### **Cultural mega-events can support integrated policy approaches that bring cultural programs, intangible and tangible heritage, development and other city policies together in one widely shared vision.**

A unified vision for a mega-event that matches heritage issues with other policy goals within a longer-term development process will broaden support for mega-event related interventions.

Decision-makers should recognise the value and potential contributions of intangible heritage, incorporating it into event planning and local policy.

Mega-event organisers and urban policymakers should envision how to plan and implement the event in a manner which strengthens local capacity building and public participation practices.

Plans should provide alternative development scenarios and digital options for a mega-event to respond to socio-economic and political crises, environmental and health emergencies and other disruptive eventualities.

Newly-created internal networks of various actors that facilitate the implementation of the mega-event in heritage-rich cities should not be disbanded afterwards but rather maintained to preserve the institutional capacity gained.



### **Cultural heritage experts should be involved in the bidding, planning and legacy phases of a mega-event to promote tangible and intangible heritage. They should assess whether the related goals are met.**

Mega-event organisers and urban policymakers should recognise the knowledge and value that heritage institutions and actors, NGOs and grassroots organisations can bring to mega-event planning. They should seek their contributions at all stages.

The transition from bidding to planning a mega-event is a crucial moment for cooperation and inclusion of governing authorities and departments at different levels (including heritage policy actors). This can reduce possible conflict and ensure collaboration.

EVENT DATE

01/05/2021



Mega-events bring many different actors together to cooperate within new governance structures in order to respond to new challenges and rigid deadlines. Such networks can affect heritage decision-making processes during planning and beyond the event. Such structures should become long-term cooperative networks within legacy plans.

The evaluation of the mega-event should incorporate heritage goals. Organisers should assess the event's impacts on: heritage assets and their care, heritage awareness, appreciation and participation, skills and abilities of local heritage groups and organisations.



### **Mobilising local communities in participation processes before, during and after the event is crucial. Mega-event organisers should avoid either overpromising the power given to communities or minimising it.**

Mega-event organisers should avoid uneven approaches that begin with a broad participatory approach that abruptly ends later. They should seek to modulate participation during and even after the mega-event.

Urban policymakers and mega-event organisers pursuing participatory processes shall involve all social groups, ages and ethnicities with the aim of preventing conflicts and harnessing multiple contributions, including heritage-related ones.

Mega-event organisers should map community needs and prepare to provide feedback throughout the process to limit conflict when bringing together actors with different operational styles, agendas and interests. This will help build consensus and transparency regarding the planning and implementation phases.

## COMMUNITIES & IDENTITIES



### Cultural mega-events can help explore lost, dissonant and new heritage narratives, strengthen community identities and diversify heritage appreciation.

Widely inclusive engagement practices can lead to understanding heritage beyond historic landmarks and long-established practices, celebrating larger environments and contexts, lesser-known traditions and long-silenced stories.

Exploring heritage through the arts and culture in innovative ways encourages local communities to engage with and appreciate cultural heritage.

Promoting heritage narratives in a mega-event should avoid stereotypes and oversimplifications generated solely for tourists. Such narratives should foster multiple interpretations of heritage for local and regional audiences by highlighting different cultures, traditions and communities.

Differentiating the profile of locals and tourists and diversifying their expected engagement/attendance can help mobilise different audiences and provide cultural opportunities that meet all user groups' interests.



### Anticipating the problems and challenges inherent in the intensified use of cultural heritage is key to ensuring an event's success and the long-term care of heritage.

The preparation of studies and research on historical places and heritage is essential. Such studies can reduce the risk of a mega-event damaging the authenticity of built and intangible heritage and can facilitate the decision-making process.

Regular maintenance of the city's heritage should be prioritised. Works should be implemented not only for the mega-event itself or for tourist attractions but should support longer-term socio-economic well-being and cultural viability.

Cultural heritage policies and mega-event programs should include modern and contemporary sites that risk being overlooked, undervalued and consequently lost to future generations.

By using cultural and natural heritage in a sustainable manner, mega-events can engage with and educate local communities about its value and protection over time.



### Addressing heritage criticalities can enrich mega-event related plans and projects, helping mitigate social and political conflicts.

Enhancing cultural heritage infrastructure and accessibility can valorise sites and introduce new functions and uses for underused or neglected amenities and spaces that go beyond tourism. Such action should not threaten the sense of belonging of individual communities.

Local, national and international artists and cultural organisations can help foster change in public space, collective memory and local identities to create a more liveable city and stimulate pride of place by reframing local heritage and/or pushing the typical boundaries between culture and heritage practices.

Long-term strategies for heritage in a mega-event should include a risk management chapter that addresses: potential conflicting narrations, the politicisation of the cultural narratives/identities of cities and neighbourhoods, the exclusion of certain social groups, issues of authenticity.

Acknowledging the range of shared values regarding cultural heritage assets enables building diverse and inclusive heritage coalitions and projects that transcend established national identities and borders.

Broadening a mega-event's focus on local and regional populations can enhance involvement and volunteering, potentially reducing the stress on heritage sites while also sustaining endogenous demand for events in case of emergencies that limit international access and mobility.



*The following terms intend to clarify the language used throughout the Charter and the “Snapshots section” rather than provide universal definitions. Complex concepts are grouped according to six thematic areas and synthesised for a wide readership. The definitions derive from an in-depth literature review by the HOMEE research project that can be found at the following link:*

🔗 [https://mck.krakow.pl/images/upload/HOMEE\\_lit\\_review\\_www.pdf](https://mck.krakow.pl/images/upload/HOMEE_lit_review_www.pdf)

## HERITAGE

### Tangible heritage

Tangible cultural heritage refers to physical objects created, maintained and transmitted intergenerationally, considered by a society to be valuable and significant. Such heritage includes moveable objects as well as immovable built heritage or even underwater shipwrecks and ruins.

### Intangible heritage

Intangible heritage is embodied in people rather than inanimate objects. It includes - but is not limited to - oral traditions, performing arts, folk traditions and traditional crafts skills, as well as knowledge and practices concerning nature and the universe.

### Historic urban landscape

The 2011 UNESCO Recommendation frames the historic city as subject to dynamic economic, social and cultural forces that continuously transform it. The Historic Urban Landscape refers to all elements that shape a city's image

and its broader context; they include topography, geomorphology, the historic and contemporary built environment, open spaces, land use patterns and urban structure. Equally important are socio-cultural practices and values, economic processes and the intangible dimensions of heritage.

### Under-recognised heritage

Any tangible or intangible heritage element that may be of great importance or value for local communities, but which falls outside official policy such as legally recognised heritage listings.

### Heritage-rich city

One city – and in particular important organisations and groups within a city – that recognises the presence and value of different and outstanding forms of heritage and that actively develops policies to protect, improve and promote them.

### Authenticity

Authenticity typically refers to the original state or the perceivable features of tangible heritage. It includes materials, design, configuration, crafts skills, etc. Authenticity may also refer to aligning cultural events and programs to local values, meanings, history and culture.

### Dissonant heritage

Cultural heritage elements and features that can provoke rejection, disagreement, or exclusion from primary heritage narratives. Dissonant heritage may refer to representations of a painful past or recall past events that cannot be easily reconciled by a given society (or relevant groups) and its contemporary values. There could also be discordance between stories and values attributed to a given heritage object, site or memory by different groups and how the past is represented in public spheres.

## MEGA-EVENT

### Cultural mega-event

Capital/City of Culture programmes and other major events with a cultural focus carried out over a more extended period (usually up to one year), typically spread out across host cities and tending to rely on a mix of existing spaces and venues and newly built facilities.

### Sport mega-event

Important sporting events/competitions with a short duration (several weeks) that require significant investment in infrastructure or venues and are often condensed in few locations rather than spread throughout a city.

### Small cultural events

Events of varying size and duration taking place in the existing spaces and venues of cities.

## URBAN AND REGIONAL PLANNING

### Land use regulation

This central tool of modern urban planning in many countries consists of the definition of areas, zones or specific targets in the physical environment (e.g. historic complexes with given features) in which specific development or transformation activities are permissible or not. Land use regulations often define sanctions or other means of enforcement.

### Spatial planning

Processes typically led by the public sector that take the form of plans and policies whose aim is to define or modify urban, regional and supra-regional arrangements in terms of the location, organisation of and connection among people, economic and social activities, environmental features etc. Consistent policies and measures in different sectors (e.g. infrastructure, housing, environmental protection) often support a spatial development vision.

### Strategic planning

Processes involving multiple public, private and social parties that seek to define joint public intervention topics and strategies regarding the development of a city or region.

### Place-based approach

A planning orientation geared towards the complex understanding and appreciation of local socio-economic and cultural features. Place-based planning recognises multiple and dynamic interdependencies between projects/actions and their contexts on various scales. In such an approach, local knowledge and social abilities typically feed into and benefit from the decision-making and development process over time.

## TOURISM

### Overtourism

The harmful/adverse impacts of excessive tourist concentration on a destination, and its physical, economic and socio-cultural features as well as on the quality of local life and the visitor experience.

### Disneyfication

For urban studies, the application of a Disney theme park model to urban design and management. The deployment of such a model promotes values associated with entertainment, consumerism, spectacle, narrative and escapism. It implies transforming a complex context into a simplified, idealised, sanitised, carefully-controlled and easily-palatable setting.

### Festivalisation

The exploitation of festivals and cultural events as strategic urban policy tools to generate urban renewal, city promotion and branding.

### Sustainable tourism

An approach to tourism as a practice promoting an area's viable long-term development through a balance of tourist satisfaction, natural resource conservation, protection of local cultures and traditions and support of local communities and economies.

## PARTICIPATION PRACTICES

### Consensus-building

A mainly passive form of public participation involving the presentation of policies or programmes to the local population by policymakers or event promoters who negotiate the acceptance of these policies/programmes by the local population.

### Volunteers

Members of the public who help deliver certain activities (e.g. cultural events) devoting their time and labour without being paid as a form of a community service.

### Engagement

The act of taking part in cultural events and activities, including active involvement (e.g. co-creation of art projects).

### Event attendance

The act of taking part in cultural events and activities as a spectator, without active participation in shaping cultural contents or programmes. Attendance should be distinguished from other participation practices.

## ACTORS

### Mega-event organisers

The organisation (e.g. public agency, committee, foundation) tasked with proposing and/or planning an event's contents throughout the bidding, planning and implementation phases.

### Policymakers / decision-makers

Institutional and social organisations that make choices and/or implement relevant measures in given public policy fields (e.g. heritage preservation, infrastructure development, land-use regulation, urban regeneration).

### Heritage policy actors

Public institutions, private and non-profit organisations as well as citizen groups that recognize, value and actively take care of tangible and intangible heritage.

# CONTEXT MATTERS





HULL

Decision-makers in heritage-rich cities shall consider thoroughly if and how to bid based on their specific conditions, potentials, size, socio-economic dynamics, infrastructure, accessibility and cultural heritage.

*Starting in the bidding phase, the Hull UK City of Culture 2017 event promoters avoided obvious historical interpretations and offered fresh accounts of the city's history in alternative heritage spaces. This approach presented the city's heritage in an innovative way to distinguish the 2017 event from traditional celebrations of places and their pasts. However, due to existing infrastructure and accessibility conditions, outreach and impact were limited to a regional scale.*

Although Hull had a negative reputation in Britain as a run-down, declining industrial port city, its maritime history and role as a significant seaport were perceived as assets. Starting in the bidding phase, promoters framed the event for “a city coming out of the shadows” that ‘needed’ the UKCoC. Hull 2017 Ltd (the City of Culture company) decided not to follow traditional routes (e.g. established heritage themes and conventional ways to present them) and rewrote Hull's various heritages in different and non-traditional formats. For example, much of the city's leading theatre programme

portrayed Hull's varied history in highly engaging events. The *Made in Hull* spectacular lightshow that launched the UK City of Culture 2017 had a strong heritage theme, engaging with aspects of the city's maritime history that had been relatively neglected in the past. Beyond this, the city worked with alternative heritage representations by radical musicians, writers and protesters, rather than the traditional heritage focus on local heroes, thriving businesses and long-established heritage tropes.

2017

Hull's bidding team secured the UK City of Culture 2017 title by building a compelling case for Hull as “a city coming out of the shadows” which ‘needed’ the event.



📷 Made in Hull lightshow

Source: Richard Croft, 2017. <https://creativecommons.org/licenses/by-sa/2.0/>

The UK City of Culture 2017 programme used heritage and industrial spaces in the city as stages to re-enact some of the city's stories (under the slogan “the city as a venue”). Contemporary industrial activities were juxtaposed with historical public spaces, while modern drama was performed in historical settings. For example, the *Blade* installation exhibited a 75-meter-long wind turbine rotor manufactured in Hull in the city's main square. *Flood*, a flagship national production exploring a possible future world characterised by much higher sea levels, was in part set on Hull's Victoria Dock. The event also mobilised assets and spaces not commonly thought of as ‘heritage’. As a result of this approach, new heritage assets were listed in 2017, including modern infrastructures like the 1981 Humber Bridge and the 1980 Tidal Surge Barrier on the River Hull.

While the city improved part of its urban space and infrastructure for and during the event, many local baseline structural challenges remained partially unaddressed. Hull is still relatively isolated due to its geographical location and inadequate road and rail transport links. Although

	Hull audiences	All audiences
Using art-based approaches to present history / heritage of Hull makes the history / heritage more interesting	92.1%	91.3%
Using art-based approaches to present history / heritage of Hull makes the history / heritage easier to understand	90.8%	91.4%

📷 Perceived effectiveness of art-based approaches to present Hull's history and heritage.

Source: Culture, Place and Policy Institute (2018). *Cultural Transformations: The Impacts of Hull UK City of Culture 2017. Preliminary Outcomes Evaluation*. March 2018. Hull: University of Hull; Hull 2017 Audience Data Dashboard.

the event had positive socio-economic impacts locally, national and regional factors (such as the nationwide retail crisis or the relatively low levels of qualifications among the local population) prevented the regeneration effects from being perceived by the local community. These challenges hindered more substantial and longer-term positive effects. Besides fostering a renewed image of the city on the national level, most results were limited to the regional level.



ESSEN

### The regional scale and spatial vision of the Essen for the Ruhr 2010 ECoC

Another example of a city recognising and adjusting an event to its cultural heritage is Essen for the Ruhr 2010 ECoC. The event was one of the earliest to adopt a regional approach to hosting the ECoC, which allowed the event to take advantage of the existing diffusion of museums, theatres and cultural centres throughout the region. Notably, the event used and promoted the Emscher Landscape Park and other industrial structures spread throughout the Ruhr, showcasing the region's rich industrial heritage repurposed for various uses. The Zollverein monument at the UNESCO World Heritage Site was primarily used as an icon during the year of celebration, hosting various events like the opening ceremony. Another project was the restructured U-Tower in Dortmund, which hosted exhibitions and several cultural, design, academic and science organisations. In this way, the event built upon several decades of efforts to reclaim and promote the region's industrial heritage, which started in 1989, rather than developing a new cultural heritage identity from scratch.



## PAFOS

Mega-events and their contents should be right-sized in order to contribute to long-term heritage policies and place-based development.

*Considering its small size, Pafos applied for the 2017 ECoC to make the most of the mega-event's flexibility, adapting the format to the city's context and particular assets. This approach highlighted its local heritage and started to re-align development with social, cultural and environmental goals.*



In the decades following Cyprus' violent division, Pafos sprawled along its coastline, pursuing the sun-and-sea tourism model. Its historic city core was neglected, as its residents were either displaced due to politics or moved out of the unkempt areas. Searching for stimulus to regenerate its urban fabric, spur social cohesion and steer development towards more sustainable practices, Pafos took advantage of the ECoC's stress on culture to unite the area's natural, cultural and social assets and reimagine the city. Since it was relatively small, with minimal cultural

infrastructure and limited expertise, Pafos 2017 pooled its community resources to shape a plan that acknowledged the city's problems and built on its strengths. It put forth heritage as a field upon which the city's disparate social groups might converge, and as a valuable, if under-tapped, resource for growth. Moreover, with no long-term planning in place, the bid was also regarded as an opportunity to create a shared development vision for the city's future that could be pursued regardless of the ECoC selection. In this context and with this intent, the ECoC event established



📷 Trojan Women (dir. Th. Terzopoulos) in the Pafos Ancient Odeon (07-08.07.2017).

Source: Chatzethomas, A. (Ed.). (2017). *Pafos2017: A year in pictures*. Pafos: Organismos Politistike Proteuoussa tes Evropes Pafos2017.

the foundations for a renewed heritage- and culture-oriented policy and development for the city, both spatially and socially.

The Open Air Factory proposal used openness as a key concept, which was developed through a participatory framework that included all community members and focused on difference, tolerance and inclusion. Hundreds of volunteers took an active role in shaping the contents of the ECoC events and activities. Pafos 2017 located the initiatives within the broader Pafos region, in central and peripheral locations, to showcase various sites and aspects of shared and contextualised heritage to make the event even more accessible. The venues included the medieval Pafos Castle, the Roman Fabrica Hill and Odeon, the Hellenistic Nea Pafos and the Tombs of the Kings, and hosted cultural events that reinterpreted local traditions and heritage in contemporary tropes. Beyond its well-known monuments, Pafos restored historic buildings and public spaces to create a coherent network of cultural places. The objective was to redefine the character of its public space and re-introduce it into everyday life, both as a bearer of history and urban collective memory and as a stimulus for future development. In 2017, the variety of cultural events that took over public space generated new heritage viewpoints and renewed citizens' interest in urban space.

It also emphasised the potential of open-air spaces to host large crowds with smaller budgets and easily reversible interventions. In terms of timing, and due to the area's mild climate, Pafos 2017 distributed the projects throughout the year so they could be managed by a smaller organisation and attended by more people without scheduling conflicts. In terms of financing, Pafos 2017 combined inexpensive local productions with high-visibility international events. This scheme supported the involvement of regional artists in the event, creating networks and acquiring knowledge; it also built audience participation and enriched the audience experience and expectations.

With no large-scale cultural buildings, Pafos' Open Air Factory concept managed to host almost 70% of the ECoC projects in outdoor venues and public spaces.

# 70%



## LEEUWARDEN

Right-sizing the events of Leeuwarden 2018 for local citizens

Public participation and engagement have become cornerstones in the development of ECoC bid books. However, cities and event managers often struggle to maintain these efforts after the bidding phase and throughout the planning/implementation phases. Leeuwarden-Friesland 2018 stands out because the majority of their programme was developed and led by locals. 700 out of the 800 events during the year of celebration were planned and organised by local residents in coordination with the ECoC organisers. Moreover, the event's digital strategy aimed to ensure an online dimension for all cultural programming, connecting with cultural organisations across Europe. This approach truly embodied the central "Iepen Mienskip" (open sense of community) theme. In this way, the event adapted to local needs, interests and values – critical for developing the initial bid ideas and carrying out the final programme events. It also brought the event to a wide variety of areas and different parts of the community that may not have typically participated in the event.

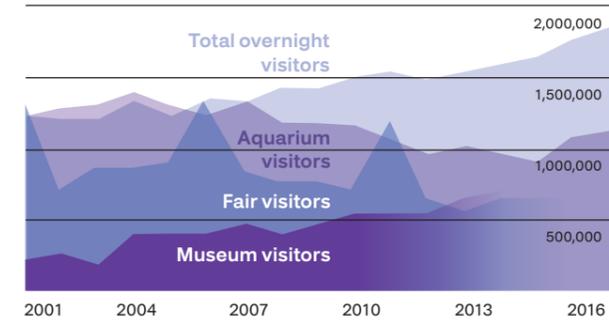


Mega-events can help streamline political visions and generate consensus while providing much-needed funding to improve cultural heritage.

*The Genoa 2004 ECoC became an opportunity for local and regional decision-makers to cross political divides and develop a long-term strategy to emphasise the city's cultural heritage. This strategy led to significant funding of the city's cultural heritage, UNESCO World Heritage Site Listing and tourist growth.*

Genoa intended to use the 2004 ECoC to address economic issues and promote the city centre's cultural heritage as a new image of the city. The widely inclusive 1999 Strategic Conference built a shared vision for urban development with the subsequent planning of projects to be carried out for the 2004 ECoC. The initiative brought together politicians from across the spectrum. The main issues discussed at the conference were tourism, education, development, liveability and infrastructure. In 1999, Genoa could in no way claim to be known as a cultural or touristic des-

tinuation. Still, decision-makers collaborated to develop a strategy that focused on its cultural heritage and provided much needed financial support to restore the city's tangible heritage and create a new museum system. The event management organisation included representatives from the Municipality, Province, Region, Chamber of Commerce, Port Authority and universities. The main approach integrated event planning within broader goals and strategic planning that indicated the city's heritage as a central element to improve its image and attractiveness.



Genoa's growing tourism sector and the increasingly important role of the newly created museum system.

The Strade Nuove (New Streets) of Via Balbi and Via Garibaldi and their historic palaces were highlighted to draw visitors and citizens to the city centre, serving as an open-air culture venue. City plans enhanced the quality of existing public spaces as essential elements for creating a more liveable city. The city government collaborated with private actors and institutions to complete several projects, and to continue to restore dilapidated buildings in the historic city centre. The overall strategy included both the 2001 G8 and 2004 ECoC, resulting in €200,000,000 of funding for heritage-related projects. Another clearly stated goal was to attain UNESCO World Heritage Site (WHS) status for the city centre. Much of the physical restoration work explicitly focused on Rolli Palaces' listing and related urban spaces, simultaneously intended as the UNESCO WHS bid's focal point. These interventions coordinated several planning documents and public, private and non-profit sources within a long-term vision that had been shared since the mid-1990s. One of the indicators of this approach's success was the granting of WHS status in 2006 for "Genoa: Le Strade Nuove and the system of the Palazzi dei Rolli". It would have been much less likely for the city to have gained such important WH status without the works completed in preparation for the 2001 G8 and 2004 ECoC events. Many of the palaces, streets and public spaces renovated and pedestrianised for the events were included within the final site area.

Furthermore, the success of a politically unified approach is substantiated by the fact that the city achieved its tourism goals based on its cultural heritage since the year 2004, representing a pivotal moment of growth. Compared to the number of visitors five years prior to the event,

there was a 20% increase in tourism during 2004 alone, despite decreases in attendance at the city's two previous main attractions: the fairgrounds and the aquarium. Data shows a consistent growth of visitors to the city's museum system, which seems to mirror the overall increase in overnight visitors. Culture and heritage established Genoa as a cultural destination.



## HULL

### Hull UK City of Culture 2017 harnesses actors on all levels

The Hull UK City of Culture 2017 mega-event leveraged substantial funding from regional and national organisations. The £13,000,000 from the central government was used to refurbish one of Hull's leading theatres and other arts venues as part of a £48,000,000 investment in the city's cultural facilities and public realm. This investment, and the visible transformation it brought about, earned substantial local support for the City of Culture project. The City of Culture Company also mobilised the support of leading UK arts and heritage organisations and developed partnerships with them. The company encouraged other Hull-based arts and heritage entities to build their profiles, experiences, and records with national funders such as the National Lottery Heritage Fund and the Royal Ballet. This experience supported growing relationships between Hull organisations and these national funders. For example, the city's developing relationship with the National Lottery Heritage Fund was a key to planning and funding the £27,400,000 project Hull: Yorkshire's Maritime City (with £13,600,000 from the National Lottery Heritage Fund). These sums would not have been leveraged so easily without 2017 demonstrating a more fluid way of dealing with the city's heritage, establishing a better record of accomplishment for local heritage organisations with the national funding bodies.



Kingston Square, Kingston upon Hull.

Source: Bernard Sharp, 2017. <https://creativecommons.org/licenses/by-sa/2.0/>



## MATERA-BASILICATA

Reusing and adapting existing infrastructure and facilities or designing context-sensitive interventions can benefit from meaningful uses of places that have proved to be resilient over time.

*The Matera-Basilicata 2019 European Capital of Culture initiative focused on reusing and adapting existing infrastructure, including heritage spaces, the city centre and the outskirts. The public's positive attitude towards renovated places as cultural venues suggests that reusing existing and well-known assets avoided not only the need for 'humanising' mega-event spaces but also the political and bureaucratic challenges that come with this approach.*

As the longest continuously inhabited settlement in Europe, Matera is characterised by a complex and layered historic urban landscape. In terms of the physical transformation of the local cultural infrastructure, Matera-Basilicata 2019 ECoC focused mainly on reusing existing facilities and spaces, such as the Casale Complex, Cava del Sole, Tramontano Castle and the Auditorium in Palazzo del Sedile. In particular, Cava del Sole was part of a renovation programme involving tufo quarries on the city's outskirts, a project already in the implementation phase prior to bid submission. The

Cava del Sole complex, which had already been a cultural venue in the preceding two decades, was transformed into an outdoor theatre for concerts and large-scale cultural events, with a capacity of up to 3,000 spectators. It also included the 'greenhouse', a 600-spectator indoor conference and cultural venue. The renovation project benefited from a €4,870,000 contribution from the central government and was completed in 7 months. Alongside several events throughout the 2019 European Capital of Culture, the refurbished Cava del Sole was used to host the ECoC opening event in Janu-



The "Who cares? Ecologia del dialogo" performance at the Castello Tramontano in Matera.  
Source: Zachary M. Jones, 2019.

ary 2019, which began in the outdoor theatre and then moved to other areas in the city to converge upon the city centre. The public's immediate positive response to Cava del Sole as a cultural facility is an example of how reusing existing assets is better than building new cultural facilities and spaces from scratch. New facilities may need to be 'assimilated' by the local population through a lengthier process of 'humanisation' and appropriation. Similarly, this is even more visible in how the public used other cultural facilities created by reusing existing assets, like Casa Cava or underground spaces. Likewise, its renovation has turned the formerly underused Casale Complex into a public asset in the historic city centre.

The focus on reusing existing venues to strengthen the city's cultural infrastructure was a means of responding to the lack of vital cultural facilities like a large theatre in the city centre. It was also a way to acknowledge the fact that intervening in the historic centre was politically controversial and bureaucratically complicated. Unlike

many other cultural mega-events in Italy, no concessions or fast-tracked procedures were put into place by the central government for the 2019 European Capital of Culture event. Consequently, due to the length of standard procedures as regulated by the Italian law, many planned interventions could not be implemented as initially proposed within the four years between designation as ECoC and celebration of the event, while the programme had to adapt to existing alternative spaces. Cava del Sole was an exception as its refurbishment involved a specific agreement. However, the two flagship legacy projects proposed in the bid, I-DEA and the Open Design School, needed to be relocated from their planned venues in the Sassi area, implying limited accessibility.

However, to adapt to the difficulties in completing some of the renovations and cultural infrastructure projects (e.g. a theatre system involving Teatro Duni), the final cultural programme included many events delivered in public spaces across the city. While this strategy of reusing or adapting existing venues is a long-accepted approach to cultural mega-events, it was to be seen in some later sports mega-events.



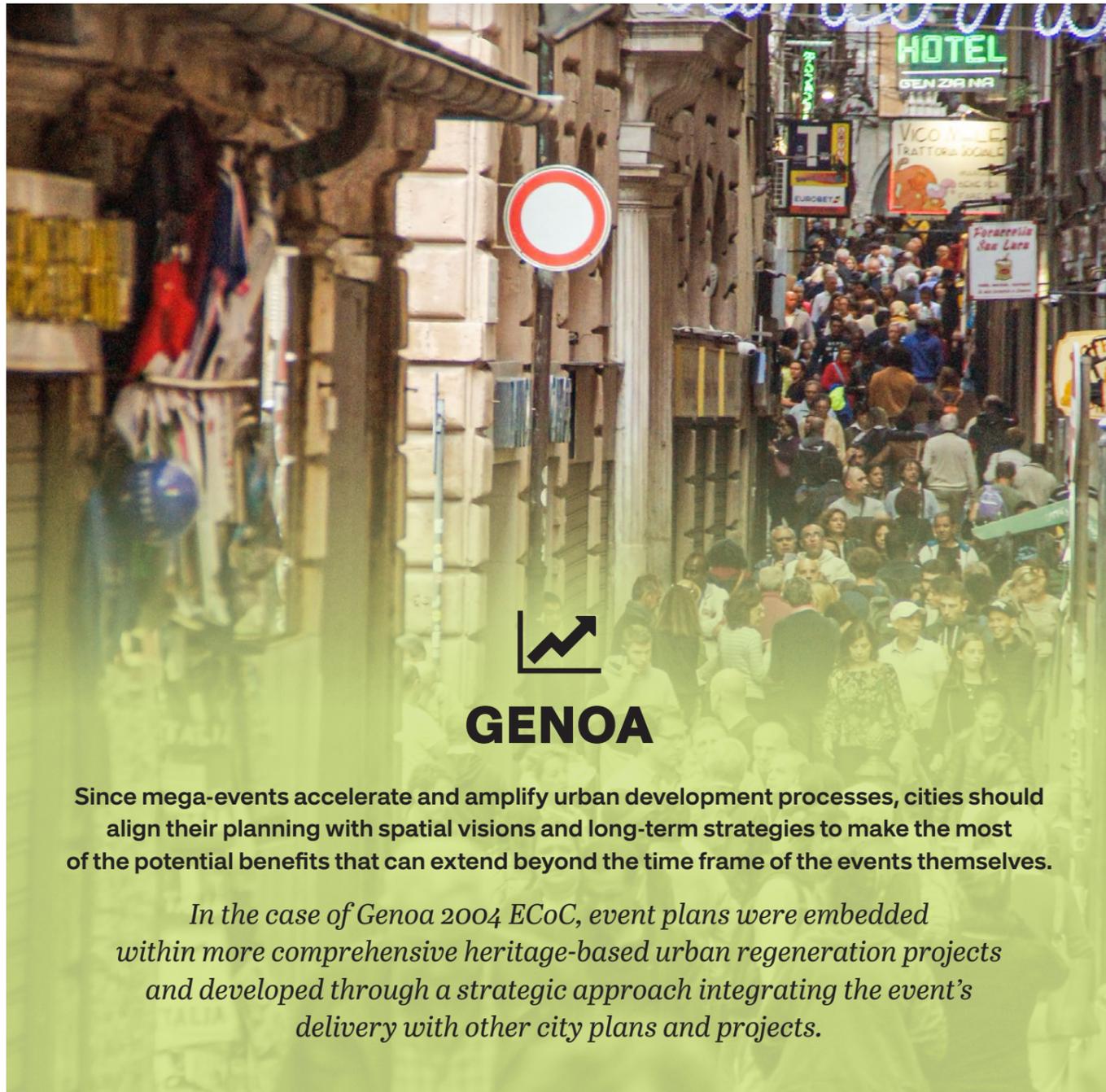
## VALLETTA

### The reuse of heritage places in the Valletta 2018 ECoC

Many ECoC host cities have taken a similar approach to using existing spaces and venues and repurposing them for cultural activities. In connection with the EU funded HerO Action Plan, Valletta restored several cultural heritage structures and areas in the city, later utilised throughout the 2018 ECoC. Many projects clustered within the historic city centre, like the transformation of an old slaughterhouse into artist studios or the redevelopment of the MUZA museum in a 16th-century palace. Other regenerated areas were Strait Street, a hub of cultural activity, the renovated city Gate Project with an open-air multi-purpose performance area at the city entrance. While introducing new cultural activities and poles in the city, these were located in existing underutilised spaces well integrated with their surroundings. Following the event, they became valuable additions to the city's cultural offerings for residents and visitors alike.

# PLANNING LEGACIES





## GENOA

Since mega-events accelerate and amplify urban development processes, cities should align their planning with spatial visions and long-term strategies to make the most of the potential benefits that can extend beyond the time frame of the events themselves.

*In the case of Genoa 2004 ECoC, event plans were embedded within more comprehensive heritage-based urban regeneration projects and developed through a strategic approach integrating the event's delivery with other city plans and projects.*

The polycentric and declining city of Genoa was perceived to lack a real core that could attract tourism. The city's efforts in the early 1990s with the new aquarium and other singular interventions did not significantly affect the city, mainly due to a lack of broader plans or visions. However, the 1999 Strategic Conference and subsequent Operative Plan for the Historic Centre (2000) were the key planning documents that established a new strategic direction for Genoa. They focused on both the 2004 ECoC and the city's rich and extensive historic but largely neglected urban

landscape, which required substantial renovation. The city proposed a long-term strategy to connect the main access points (e.g. train station) to the waterfront through the historic city centre to revitalise existing heritage spaces and create new cultural centres in the old city fabric.

The Operative Plan specified the division of projects among different planning documents, powers and funding structures as a range of sources combined to meet all the goals and tasks. These included the local PUC (Urban Plan of The City); the regional POI (Programme of Organic Inter-

vention) plans; the 2001 G8 funding; university plans; the EU Urban I and II schemes; the national/regional-funded CdQ (Neighborhood Contract); the nationally funded CIV (Integrated Center Streets); the PRU (Urban Redevelopment Programme) and PRUSST (Urban Redevelopment Programme and Sustainable Development of the Territory) initiatives for sustainable urban redevelopment, focusing heavily on the historic centre. Through its strategic approach, the city managed to bring these different funding sources and projects together to execute a single, shared vision, thanks to the broad inclusion of subjects from the local and regional levels and consensus-building across the political spectrum. Through this unified approach, these funding sources had a much more significant impact on the historic urban fabric than they would have otherwise had if implemented separately.

Though taking place three years before the ECoC, the city was selected to host the 2001 G8 Summit after having already won the ECoC bid and developed the related plans. The city had just one year to prepare for the 2001 G8. With Genoa's clearly defined strategy, the city immediately began implementing many restoration projects initially intended for 2004, completing them ahead of their original schedules. This phase saw the most notable palaces restored since the city would use them to host the meetings and, after the event, cultural activities. In this way, the 2001 G8 fit seamlessly



Map of the heritage regeneration projects (grey hatch) spread across the city centre, completed for the 2004 ECoC.



into the process of developing the 2004 ECoC, which was possible only because of a clear vision and the cooperation of a variety of actors.

Heritage works were completed on some of the most important Rolli Palaces in the city, restoring the exterior painted facades, many of which were no longer visible or severely darkened. Completing these works connected with the refurbishment of vital public spaces helped present a new Genoa unseen in the past century. No such urban restoration project had ever taken place before. More than 160 heritage restoration/conservation projects underpinned the ECoC success. The pedestrianisation of several key city streets helped facilitate resident and visitor movement throughout the historic centre while also ensuring the longevity of the many completed restoration works by significantly reducing pollution. Overall, such vast investment and such a comprehensive approach to the city's heritage would have otherwise been quite unlikely without the presence of the ECoC.



## MILAN

### The challenge of reusing the Milan Expo 2015 site

For a counter-example, we can look to Milan, where the Expo, post-Expo and outside-Expo processes were not supported by an explicit urban vision but by experimental governance. While this unplanned and unprecedented Expo model was successful in terms of image and tourism gains for the city, one of the main legacy issues was the challenge of utilising the Expo site itself after the event. The lack of a clear metropolitan-scale plan and strategy early in the process and the widespread use of planning variants to meet the deadline significantly limited the urban development benefits, despite the original investment in infrastructure and facilities.

# WROCLAW

Mega-event planning should be legacy-oriented starting from the inception/bidding stage, embracing shared and reflective approaches to culture, heritage and city identity.

*The Wrocław 2016 ECoC was, since the beginning, meant to be a platform for the long-term development of three connected areas of intervention: culture and heritage management, tourism attractiveness and social cohesion. However, according to some of Wrocław's cultural actors, ECoC organisers could not handle the breadth of the cooperation and consultation processes involved, eventually leading to their abrupt reduction.*



In the opinion of almost all stakeholders, the Wrocław 2016 ECoC was a long-term investment in the city, its urban space, brand, networks of relationships, organisational potential and economic strength. On the one hand, organisers created a specific programme with defined goals and intended effects. On the other hand, a temporary cooperation platform was established to involve most of the city's cultural resources in municipal services, private partners and non-governmental organisations. This duality allowed the city to achieve long-term strategic development goals. It proved

to be a great tool for Wrocław development in the area of participation and inter-sectoral cooperation. The process was led by one specialised cultural institution (Culture Zone Wrocław), which became the municipal strategic operator in a widespread cultural network of other partners co-creating the ECoC programme.

It is worth exploring two points in depth. From the very beginning, organisers designed Wrocław 2016 ECoC to develop participation in culture. A platform for social participation focused on the identity of places, districts, local communities and the city's



Wrocław 2036/56 Social Foresight. Wrocław City of the Future. What will Wrocław be like in 2056? What needs to be changed for the better?  
Source: Wrocław Culture Zone, W. Nekanda Trepka.

unique heritage, which today constitute a common, broadly recognisable good. However, this newly developed, sweeping social scope and democratic structure began to operate following the various interests of its participants, which could not altogether be translated into the ECoC programme. The ECoC organisers had not taken into account that city “openness” was not something residents would passively appreciate, but something residents would take and use – creating hundreds of ideas and developing hundreds of debates about what and how to do it. This made a stable and coherent vision of feasible actions impossible. In a rescue manoeuvre, the vision had to be reduced to some key activities run by a small group of efficient managers and coordinators focused more on event production than maintaining the cooperation platform and sustaining an extensive network after the event. This leads to a conclusion that a legacy plan should include a strategy on managing the expectations of the stakeholders and the audience.

It should also be stressed that, in Wrocław, long-term legacy planning focused both on the heritage “hardware” – meaning numerous infrastructural projects (e.g. restoration of historic monuments, such as the Centennial Hall and public spaces) – and its “content”, i.e. the program of activities organised there and the involvement of the local community. In order to ensure appropriation of the mega-event by Wrocław residents and to foster long-term impacts and positive reception, the ECoC planners linked the mega-event infrastructural projects with numerous smaller, perhaps even conflicting, community-related activities and processes.



Barbara Café and the offices of Culture Zone Wrocław.  
Source: Joanna Sanetra- Szeliga, 2019.

# LIVERPOOL

## Long-term monitoring as part of Liverpool 2008 ECoC's legacy

To plan for legacy, a city must establish the goals and awaited results of a mega-event. Planning also requires monitoring and evaluation. An example of a legacy-oriented approach was Liverpool 2008 and its well-known Impacts 08 research programme. The City Council decided to commission multilevel interdisciplinary impact research, demonstrating their dedication to the development envisaged in the ECoC bid and their courage to face potential shortcomings of the ECoC process. The holistic approach used by Impacts 08 became a model for evaluating the multiple impacts of culture-led regeneration programmes that can be applied to other events. The Impacts 18 report reaffirmed the city's commitment to the event's legacy, highlighting the ongoing effects of the 2008 ECoC over a decade later.



The key concepts and themes investigated across the Impacts08 and Impacts18 research programme.  
Source: <http://iccliverpool.ac.uk/impacts18/>



## MILAN

Locating mega-event sites throughout a city can help avoid overcrowding and counterpoint the overuse of a few iconic locations and their 'festivalisation'.

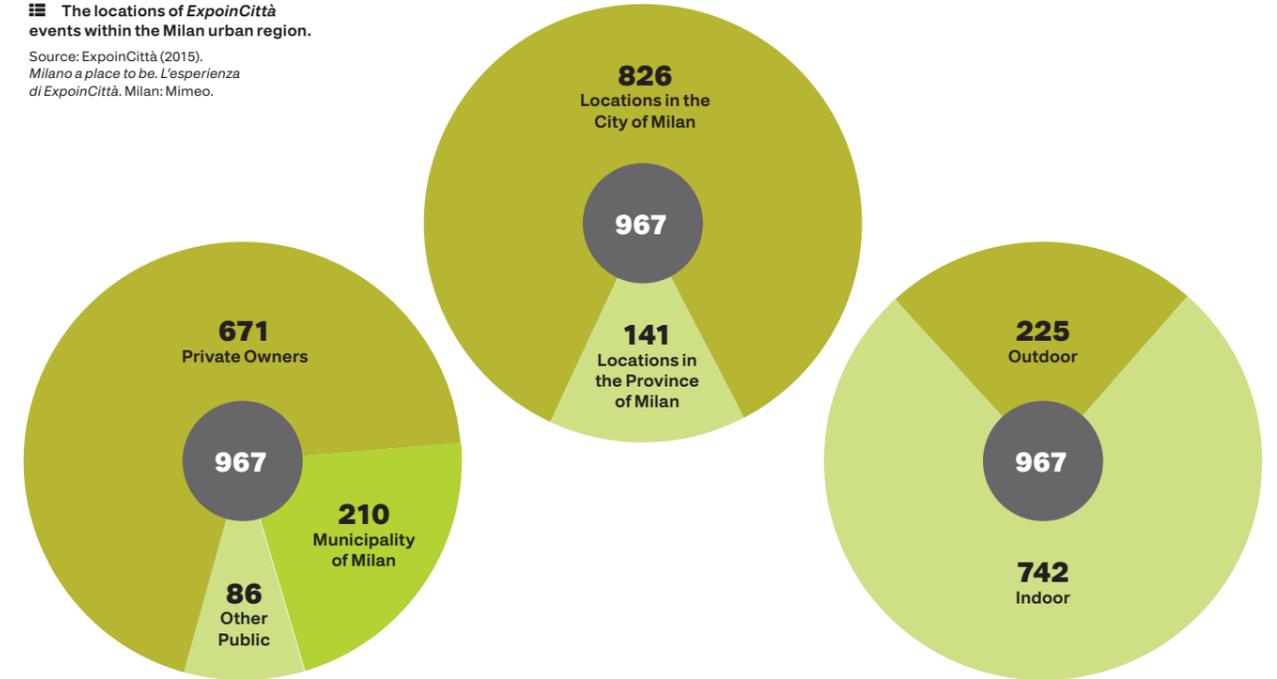
*The Milan Expo 2015 developed a unique parallel event programme throughout the city to complement the Expo site's activities. This innovative approach organised small and micro-scale cultural and entertainment events in the city's existing spaces, rather than depending solely upon the highly utilised tourist areas.*

Milan already had a strong tradition of promoting smaller cultural events throughout the city before Expo 2015. For example, the fashion industry had almost no common infrastructure and little internal coordination on this matter. At the same time, it manages massive events for catwalk shows, haute-couture collections and shopping-related events and tourism. Similarly, the *Fuorisalone* event, initially born as an alternative to official *Design Week* events, gradually became synergetic with the main event, reinforcing its appeal and international success. The organisa-

tion of thousands of collateral events promoted by the *ExpoinCittà* programme during the Expo 2015 year built on this tradition, introducing new functions and events to literally hundreds of sites. The *ExpoinCittà* programme coordinated and supported new and existing cultural, commercial and sports initiatives promoted by multiple stakeholders on a digital platform to broaden Expo participation and take advantage of the city's tourist potential. The platform provided information about the official exhibition and its collateral events throughout the city. It also served as an

### The locations of *ExpoinCittà* events within the Milan urban region.

Source: *ExpoinCittà* (2015).  
*Milano a place to be. L'esperienza di ExpoinCittà*. Milan: Mimeo.



innovative digital tool for different stakeholders interested in organising events. After bottom-up proposals by multiple actors and their top-down validation by the Milan Municipal Administration and the Milan Chamber of Commerce, those events were linked to Expo 2015 with the use of the *ExpoinCittà* brand.

45% of the *ExpoinCittà* 46,310 collateral events officially registered in 2015 was located in the Milan historic centre, leveraging the potential of local cultural and landscape heritage. Another 45% was outside the Milan historic centre; the remaining 10% outside the Milan municipal area. Participation in these Expo collateral events was elevated if we consider that, of the total of 967 locations registered in 2015, 296 were held in public spaces and 671 in private venues (225 outdoors and 742 indoors). Before 2020, the *ExpoinCittà* interactive web platform presented more than one thousand event locations in the Milan urban region.

# 45%

45% of the 46,310 collateral events officially registered in 2015 took place within the Milan historic centre

This diffusion of event locations seems interesting in theory – as city centres like Milan's become increasingly touristic and event managers respond to the Covid-19 crisis. As of 2020, the decrease in tourism numbers did not allow for thorough verification of the current conditions in Milan.



## MATERA-BASILICATA

### Matera-Basilicata 2019 ECoC in a sensitive historic city centre

While significant interventions for upgrading or creating new cultural venues in the historic city centre were not fully implemented as initially intended, *Matera-Basilicata 2019* still hosted most events within the historic city centre, planning to adopt a sustainable tourism approach. While several events were held in neighbourhoods outside the city centre to help draw visitors and locals to different parts of the city, they might have attracted even more visitors to other areas had they been better integrated with the rest of the programme. Some venues, like the former quarries, lacked the infrastructure and mobility plans necessary to make them easily accessible. The concentration of activities in the city centre led to overcrowding and problems of accessibility. The Municipality responded by increasing pedestrian access from the central station to the city centre. Still, there continued to be overcrowding of certain 'hot spots' within the historic and sensitive Sassi area, particularly during the celebration year's peak periods.



# INCLUSIVE GOVERNANCE





## WROCLAW

**Cultural mega-events can support integrated policy approaches that bring cultural programs, intangible and tangible heritage, development and other city policies together in one widely shared vision.**

*In the case of Wrocław, the ECoC programme integrated new events with various long-standing cultural and infrastructural projects to boost the mega-event's positive effects. In this way, it served as a step in building the capacity to integrate disparate policy initiatives and consolidate a single shared vision of the city's future.*



The Wrocław application for the ECoC title was firmly rooted in the city's overall vision and connected to earlier-planned projects. Although the city's various strategic documents did not predominantly and explicitly mention the application, the ECoC bid did mirror the main problems raised in Wrocław's strategic documents. Some were: the 2010–2013 Municipal monument care programme (including renovation and conservation works in the Centennial Hall, the Four Domes Pavilion in the Szczytnicki Park); the 2008–2013 Wrocław Tourism Development Strategy; the Wrocław in

the Perspective 2020 plus strategic document. After winning the ECoC title in 2011, there was a significant shift in the city's cultural policy and many projects were subordinated to the implementation of the 2016 ECoC project.

Wrocław 2016 was an all-encompassing event that included virtually all major cultural initiatives and projects; it resulted in improved promotion of events, enriched by more substantial financial and organisational support. As a result of combining ECoC with other investments and revitalisation processes, cultural programmes

(new and cyclical), tourism goals and other city policies, Wrocław managed to reshape its image locally and internationally. Rather than remaining a separate initiative implemented in various parts of the city, the ECoC label became a standard reference for initiatives throughout the whole city.

Wrocław used the mega-event as an opportunity to integrate policies and actions, strengthen local capacity building and include diverse actors (citizens, other public and private actors), paving the way for more integrated approaches. As a consequence of the ECoC, heritage became an import-

ant policy topic in Wrocław. The city recognised heritage as an asset integrated with local development, influencing the cohesion of culture-led development strategies. In Wrocław, on the one hand, ECoC implementation showcased the power of Polish mayors to create new city visions. On the other, it revealed the untapped strength of local non-governmental organisations, cultural institutions and city inhabitants themselves. As a result, the cultural mega-event provided an opportunity to address sectorial policy management through collaborative approaches, strong

Do you agree that ECoC	I definitely do not agree	I do not agree	I partially agree/disagree	I agree	I definitely agree	I do not know/ no opinion
allows the inhabitants of Wrocław (and the region's inhabitants) to spend their free time in an interesting way	1,0%	1,5%	9,1%	24,7%	62,2%	1,6%
is an attraction that could attract tourists	1,1%	2,0%	8,8%	24,2%	62,3%	1,6%
allows the inhabitants of Wrocław to feel proud of their city	1,4%	1,7%	9,8%	24,2%	60,2%	2,6%
contributes to the development of cultural life in Wrocław	1,6%	2,0%	10,2%	26,6%	57,5%	2,1%
disseminates culture among the inhabitants of Wrocław	1,8%	2,4%	11,7%	27,8%	54,0%	2,2%
is one of the factors of economic development of Wrocław	2,7%	4,8%	13,2%	26,4%	49,2%	3,7%

Results of the survey among Wrocław's residents at the end of the 2016 ECoC. The largely positive responses substantiate the achievement of many tourism-related goals set out in a number of the city's strategic documents.

Source: own elaboration of Pluta, J. et al. (2017a). *Uczestnictwo w kulturze w perspektywie Europejskiej Stolicy Kultury Wrocław 2016. Raport z badań CATI z udziałem mieszkańców Wrocławia i województwa dolnośląskiego*. Wrocław: Uniwersytet Wrocławski, Urząd Miasta Wrocławia, Biuro Festiwalowe IMPART 2016.



Opening Weekend Conference at Barbara café. Source: Wrocław 2016, photo Filip\_Basara.



leadership and integrative placemaking, making way for more holistic and integrated approaches to urban policymaking. A continuation of this new thinking within the ECoC legacy is the recent city policy, Culture – Present! The diagnosis of Wrocław's cultural potential and Cultural Development Plan 2020+ was drafted through multiple workshops and discussions of the future of the city and culture, supported by the participation of Wrocław residents and collaboration among municipal departments, cultural institutions (e.g. Impart 2016 Festival Office) and the University of Wrocław. The document is an example of local decision-makers valuing the mega-event experience as an attempt to make policy that integrates diverse actors and components. The alignment of strategies and actions can be achieved with the support of strong political determination. A widely shared holistic vision of a mega-event – framing it as a single component in a longer-term development process – broadens consensus on mega-event related interventions.

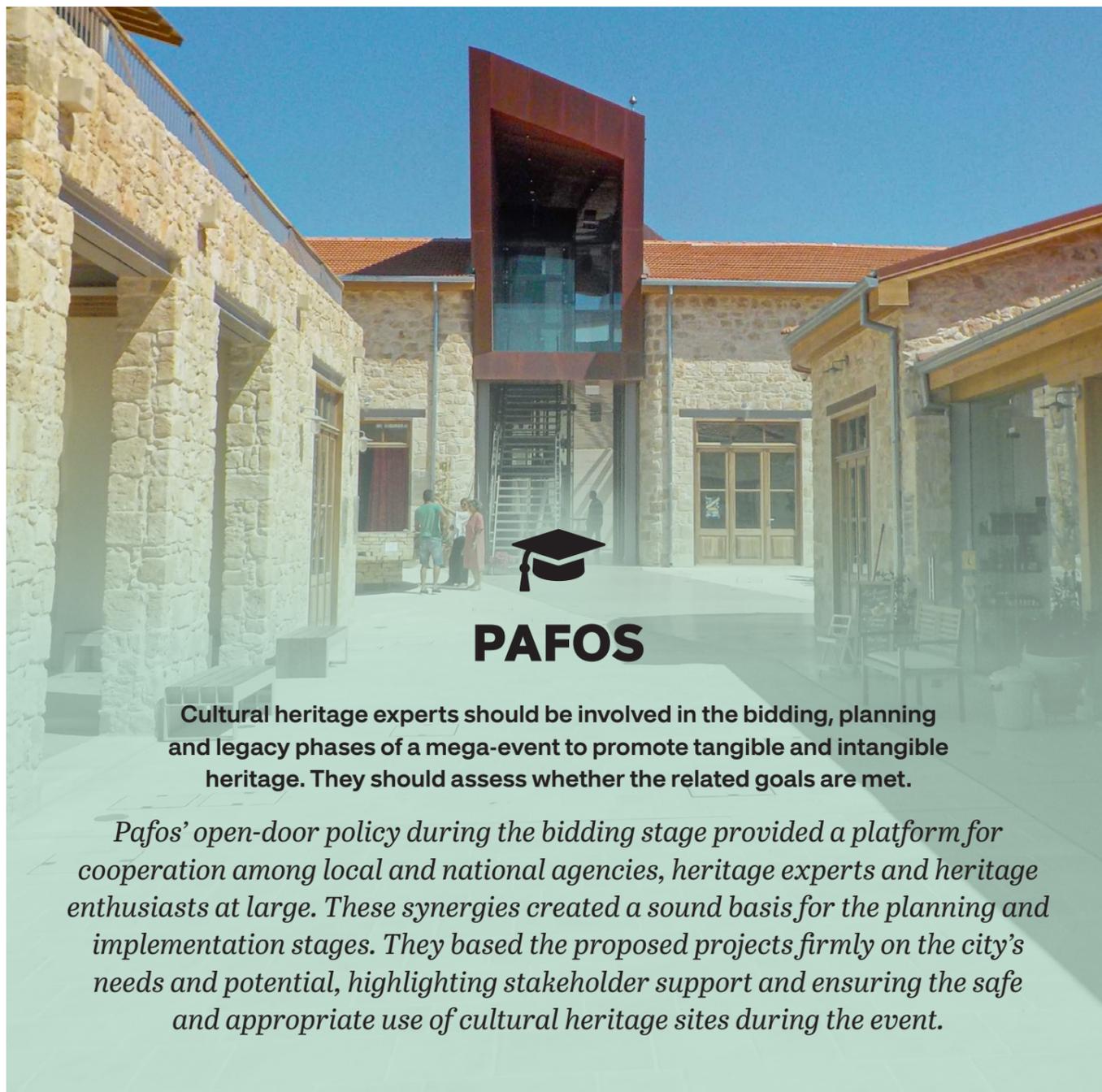
## ISTANBUL

### The fragmentation of the Istanbul 2010 ECoC programme

One counter-example lacking such cohesion was the Istanbul 2010 ECoC. Although a group of NGOs led the original bid, a wide range of decision-makers from the local to national levels divvied up event planning. While the city completed several heritage restorations in preparation for the event, they were disconnected from local planning visions and measures. Though the Istanbul 2010 Agency in charge of organising the event was able to bring different level heritage institutions into contact with one another, in several cases for the first time, this multi-stakeholder approach did not endure after the event and had limited impact on implementation strategy. The city's strategic plan failed to detail how the 2010 ECoC would help accomplish some of the city's priority goals and the bid ended up being a relatively ad hoc process for implementing the event and associated projects. Ultimately, there was no single shared vision that could unite the wide range of actors with differing and sometimes contradictory interests; this factor ended up undermining the appreciation of the culture and heritage of this large city as a whole.

**Diagram of the unifying role of the Istanbul 2010 Agency in bringing together local, regional and national actors.**

Source: Jones, Z. M. (2018). *Synergies and frictions between mega-events and urban heritage in the European Capital of Culture program: A comparative study of Genoa 2004, Liverpool 2008 and Istanbul 2010*. Politecnico di Milano.



## PAFOS

**Cultural heritage experts should be involved in the bidding, planning and legacy phases of a mega-event to promote tangible and intangible heritage. They should assess whether the related goals are met.**

*Pafos' open-door policy during the bidding stage provided a platform for cooperation among local and national agencies, heritage experts and heritage enthusiasts at large. These synergies created a sound basis for the planning and implementation stages. They based the proposed projects firmly on the city's needs and potential, highlighting stakeholder support and ensuring the safe and appropriate use of cultural heritage sites during the event.*

During the bidding stage, Pafos greatly benefited from the contributions of the city's cultural experts in the volunteer groups. Local academics, architects and engineers shaped the spatial component of Pafos' Open Air Factory, while artists and environmentalists put together the cultural programme. As organisers emphasised the city's physical and cultural heritage, the planned projects revisited the area's traditions (for example, the myth of Aphrodite, the Cypriot dragons, its multicultural past and present) and were paired with historically significant buildings and public

spaces – restored and utilised for the ECoC event. The contribution of local and national experts ensured the protection and sustainable use of heritage sites during the mega-event and their inclusion not as mere settings but as meaningful expressions of the past, present and future.

The implementation of the spatial component by the Municipality of Pafos was mainly contingent upon the approval of the city's 2014-2020 Integrated Sustainable Urban Development Plan, which, in turn, was based on the 2017 ECoC bid. Again, this plan mobilised local and municipal

# €34<sup>M</sup>

Over €34,000,000 of European Funds over six years went towards urban heritage projects in Pafos, €30,000,000 of which slated for projects included in the Open Air Factory bid.



**Pafos historic centre with buildings and public spaces restored for Pafos 2017.**  
Source: Angeliki Sivitanidou, 2018.

resources, national agencies and legislative provisions, linking social and economic development with the careful remodelling of sensitive urban heritage. Since most of the projects concerned historic buildings and areas, the Municipality and the responsible architects ensured smooth communications between the Department of Antiquities and the Department of Public Works. The Kato Pafos archaeological cluster is an interesting case since it is the only 2017 project that is still incomplete. Due to the highly sensitive nature of the area, the Cyprus Department of Public Works and the Department of Antiquities initially undertook the project. However, a late start, other obstacles and further delays during the project's realisation resulted in its suspension in 2018. The Municipality of Pafos has now taken over the project under the supervision of the two national agencies. This process is an example of contingencies involved when heritage-related areas are included. However, it is also indicative of the added attention and sensitivity necessary to balance increased access and enrichment of uses with the protection of highly valued heritage sites. It shows that solid and fruitful cooperation between heritage agencies and local administrations is necessary to ensure that newly formed synergies outlast the mega-event. In Pafos, established collaborations allowed for the transfer of knowledge and enabled the Municipality to resume the project and other future projects under its supervision.



## MATERA-BASILICATA

**The involvement of heritage experts, institutions and groups in developing the Matera-Basilicata 2019 ECoC project**

The first phases of the Matera-Basilicata 2019 European Capital of Culture initiative involved multiple heritage experts, institutions and organisations. For example, one acknowledged UNESCO consultant in the field of arid areas, Islamic civilisation and endangered ecosystems and member of the International Council on Monuments and Sites (ICOMOS) – who had led the successful 1993 effort to make the Sassi area a UNESCO World Heritage Site – played a crucial role in the Matera-Basilicata 2019 Scientific Committee, shaping the bid books, especially regarding ancient ecological knowledge and practices as well as the city's identity. The local landmarks commission experts were involved in planning and implementing several measures and streamlining national and regional heritage funds. Dozens of regional archives were mobilised for the I-DEA research project, contributing to the 2019 European Capital of Culture programme's flagship exhibitions and pillars. Beyond these, many local cultural organisations and experts were deeply involved in the bidding and planning phases but only in part joined in the subsequent implementation stages.



## MATERA-BASILICATA

Mobilising local communities in participation processes before, during and after the event is crucial. Mega-event organisers should avoid either overpromising the power given to communities or minimising it.

*The Matera-Basilicata 2019 ECoC demonstrates the strength of inviting local actors to support the planning and development of an event through public participation while also highlighting the challenges that can emerge when local actors feel excluded from certain phases of the process. These issues ultimately led to reduced support for the event.*

Matera placed strong emphasis on public participation early in the process of developing the bid book, inviting all members of local society to participate in the planning and implementation of the event itself. Several projects incorporated school children, and even tourists were considered “temporary citizens” to involve everyone equally. This distinctive approach was expressed by the bid’s overarching theme of creating an “Open future” for Matera by bringing together Matera’s rich sources of open data and cultural production often limited to larger cities. The bid authors defined open as “accessible to all”;

“freely available and unrestricted”; “not concealing one’s thoughts or feelings”; “still admitting debate”. In this way, public participation and widespread citizen involvement became a crucial component of the bid document. While cultural heritage had served as an attractor of tourism in the past, the bid proposed using the event to move beyond traditional approaches by testing radical new models that challenged the tourism-based economic model.

Participation and engagement took on different forms at different stages. During the bidding phase, public participation helped develop ideas

# 80%

of the cultural programme must provide for the direct involvement of citizens through co-creation and co-production of projects.



All elementary and junior high schools of Matera and Basilicata will be directly involved in the implementation of the cultural projects.

By 2017, 60% of citizens will declare themselves willing to do volunteer work for Matera 2019.

By 2017, 60% of citizens will declare themselves willing to act personally to make the city more beautiful.

18%  
2014



60%  
2017



28%  
2014



60%  
2017



■ The proposed involvement of citizens throughout the process, according to the 2019 Matera Bidding Dossier.

Source: Matera 2019 Committee. (2014). *Matera candidate city European Capital of Culture 2019 bid book*.

for event proposals. During the preparation phase, participants took a hands-on approach in many Open Design School projects. For example, they helped construct the *Lumen* lighting exhibits in key venues across the city. Other events also actively involved participants, such as in the *Inhabiting the Opera* event that collaborated with Teatro di San Carlo in Naples to perform *Cavalleria Rusticana*. The initiative included 500 residents in the cast itself and the performance was an open-air event in which all could participate. The opera meandered through the Sassi heritage area, with spectators following along as the story unfolded. Volunteering marked significant accomplishments during the celebration year as well.

However, participation was not used evenly throughout the process; it varied over time with a strong start followed by systematic decline. For example, there was reduced direct involvement of cultural organisations during the implementation of the events in 2019, according to certain groups. The decreased involvement of local actors and limited participation in the implementation phase due to broader political friction meant that some local artists and cultural organisations lost their trust in the Foundation and worked almost as if the ECoC were not taking place at all.

Overall, the Matera experience illustrates the variable ways that cities can include public partic-



■ The Open Design School’s *Lumen* Project involved residents in conceiving and realising lighting projects installed throughout the city. Source: Matera2019 Instagram

ipation and engagement in the planning and development of such events. It also shows the risks when it is not carried out consistently. Striking the right balance throughout a mega-event process can help avoid extremes that can negatively impact the event’s reception by the public. In this regard, the transition from the bidding to the planning stages is crucial as changes made at that point can significantly determine eventual outcomes. Such variations might precipitate changes in thinking about the bidding phase from framing it as a mere short-term initiative to win the bid to rethinking local planning practices. In this way, such practices could become more inclusive and participation-oriented over the long-term, helping to better identify and address community needs before, during and after the event.



## AARHUS

### Public involvement in the Aarhus 2017 ECoC

The Aarhus 2017 ECoC set a high standard for including residents in event planning. Over 10,000 citizens from across the region were involved as part of the bidding process. This sweeping consultation process identified several issues for the city and region to “Rethink” (the central theme of the year), from redefining arts and culture to focusing on diversity and sustainability. The Aarhus approach stands out from other cities insofar as it sought to involve locals in consensus-building as volunteers to help execute the programme or as key contributors to developing event proposals, activating them in their roles as actors on the cultural scene. However, there were also moments during the process in which citizens were not as actively involved in event programming and decision-making over the long-term. Nonetheless, the event did increase local and regional interest in culture.



# **COMMUNITIES & IDENTITIES**



## WROCLAW

Cultural mega-events can help explore lost, dissonant and new heritage narratives, strengthen community identities and diversify heritage appreciation.

*The Wrocław 2016 ECoC did not obscure its complicated multicultural history and explored identity and memory-related questions within the programme. Various projects helped face a delicate and painful past, targeting both local communities and tourists.*



Wrocław, the largest city in Europe in which 100% of the population turned over as a result of the 1945 Potsdam Conference, underwent a 50-year period of developing the 'Polishness' of the city while at the same time trying to forget or downplay hundreds of years of Bohemian, Habsburg and German history. The narrowminded communist-era approach based on national and class-related criteria was abandoned in the 1990s to embrace a more complex local cultural heritage. However, the process of changing attitudes towards local heritage is a long one. It meant evolving from the heritage of "enemy"

and "foreign" city, through the idea of the neighbour, to treating the city as one's own and recognising its universal cultural values. Accepting Wrocław's multicultural past, and especially the period that ended with WWII, was a conscious political choice. The main multicultural identity narrative was reaffirmed during the 2016 ECoC with its guiding concept of the Metamorphoses of Cultures and its slogan "Wrocław – the meeting point".

Discussing the city's multicultural past was the primary reflection of its heritage in the bid book. Several projects facing this problem were

undertaken, like the *Pojednanie / Versöhnung* exhibition. The Catholic Church and Polish-German relations after 1945 focused on the problematic and still-unfinished process of Polish-German reconciliation. Residents themselves also felt the need to face the past, a fact that emerged when analysing projects supported by the microGRANTS scheme in which individuals, artists and local NGOs applied for limited cash contributions and organisational support to carry out small cultural events or projects across the city. About 10% of supported activities faced issues relating to under-recognised heritage, mainly restoring the memory of an important building or place. Some involved gathering stories and memories in oral histories.

Judging by surveys conducted in 2011 and 2017 (see the Table), awareness of the city's multicultural nature has grown stronger. To a certain extent, this can be linked to the ECoC programme.

Characteristics of Wrocław	2011	2017
A microcosm where influences of different cultures have mixed over the centuries	46%	61.3%
Since WWII, a Polish city dating back to Past times	29%	22.8%
Since WWII part of 'the Eastern borderlands', as many settlers came to Wrocław from there	15%	8%
Most of all a German city, because the Germans created the city as we know it today	10%	1.9%

■ Main characteristics of Wrocław according to 2011 and 2017 survey results.

Source: own elaboration based on Dolińska & Makaro 2013 and Makaro & Dolińska 2017. Postrzeżenie zróżnicowania etnicznego, stosunek do „innych” i poczucie bezpieczeństwa. In K. Kajdanek, & J. Pluta (Eds.), *Wrocławska diagnoza społeczna 2017. Raport z badań socjologicznych nad mieszkańcami miasta*. Wrocław: Uniwersytet Wrocławski. Retrieved from <http://www.repozytorium.uni.wroc.pl/Content/89133/WROC%20C5%81AWSKA%20DIAGNOZA%20SPO%20C5%81ECZNA%202017%20RAPORT.pdf>



■ Forgotten City project.

Source: Wrocław 2016, photo Filip Basara.



## LINZ

### Uncomfortable heritage in the Linz 2009 ECoC

Linz 2009 ECoC is another example of a city dealing with a dissonant heritage and its complicated WWII-related past. The city was known for being Adolf Hitler's childhood city and for the Herman Göring Werke – now the VOEST steelworks, built on the site of a former concentration camp. The ECoC mission statement declared that the town and the Upper Austria region had invested great effort in coming to terms with and taking responsibility for their difficult past in recent years. One of the most frequently recalled examples of putting that into practice was *The Führer's Capital of Culture* (Kulturhauptstadt des Führers) project. It consisted of an exhibition in two sections. One presented the megalomaniacal Nazi vision for the city's transformation. The other explored the impact of National Socialism on the art, music and literature of Upper Austria under the Third Reich. It was open to the public as part of ECoC preparation (September 2008) and received much attention. On the one hand, the organisers were applauded for their courage in raising difficult topics. Although great care was taken not to celebrate Hitler's visions, some critics discussed whether such topics should be so openly displayed (in fear of creating a place for the profusion of neo-Nazi cults) and whether Hitler should be used to promote the city and the ECoC itself. Other projects that faced the Nazi past included: the *In Situ* project that identified places connected to Nazi activity throughout the city (sites of persecution, Gestapo buildings); the *Invisible Camp* project that provided multimedia guided tours from an area of a somewhat forgotten former concentration camp (now a residential zone) to an underground aeroplane factory; the *Beyond History. Decline. Memory. Reconstruction* symposium that examined the architecture of places of memory and their conservation.



■ *In Situ* project in Linz 09. "History Goes to Town: National Socialism in Linz project is to make visible the multi-layered Nazi policy of annihilation and to frame it within everyday perception. Temporary signs in public spaces in Linz will mark 65 sites of National Socialist terror."

Source: Linz09, Stencil Rathaus. <http://www.linz09.at/en/presse-download/detail-2244247.html>



Anticipating the problems and challenges inherent in the intensified use of cultural heritage is key to ensuring an event's success and the long-term care of heritage.

*The Milan Expo 2015 presented an unprecedented opportunity to experiment with new management and governance models that systematically brought together a diverse range of actors resulting in a smoother and more rapid decision-making process concerning heritage matters, avoiding unnecessary conflict.*

The election of a new Mayor in June 2011 corresponded to the end of governance conflicts that had delayed the planning and management of the Expo 2015 event, leading to the acceleration of the project's implementation. In January 2012, the Milan Municipal Administration launched its City Operations Master Programme, inspired by the City Operations Master Programme developed according to International Olympic Committee (IOC) rules for the 2006 Turin Winter Olympics. Even though it was not explicitly required by the BIE, in June 2012, the Milan Municipal Adminis-

tration approved this document to coordinate its multi-sector activities with those developed by the Expo 2015 agency and other public administrations involved in the planning process.

Expo, post-Expo and outside Expo governance was highly complex, involving both dedicated event and post-event institutions (Expo 2015 agency and Arexpo Spa, respectively) and multiple public and private actors. This complexity was a consequence of the approach to event and post-event planning (characterised by a lack of planning vision and limited spatial coordination) and the

2008-2011 Expo governance conflicts influencing the beginning of event and post-event planning process. The specific competencies and powers of the Expo 2015 agency, as well as procedures for bypassing standard public works management rules (as defined by national laws), resulted in the Expo site and related transport infrastructure being planned and coordinated mainly through a top-down approach. On the contrary, complementary city cultural programmes were developed with the participation of multiple public and private actors, using the *ExpoinCittà* web platform as a means of matching supply and demand.

In parallel to the collateral initiatives (for instance, the EO15 Digital Ecosystem, the Expo Working Groups, Explora, the Territorial Coalitions for Expo, Expo and Territories, Laboratory Expo and Women for Expo, as well as the Urban Food Policy Pact and the Milan Food Policy), the promotion of cultural heritage during the mega-event year was mainly carried out by the Milan Municipal Administration through the City Operations Master Programme and – in collaboration with the Milan Chamber of Commerce – through the *ExpoinCittà* programme. According to its institutional role, the Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Milano (Milan Landmarks Commission) was involved in developing the *ExpoinCittà* programme, giving its approval and monitoring the numerous projects and events located in local cultural heritage sites. These projects and events were collateral to the official Expo 2015, but strongly contributed to the success of the mega-event.

The Soprintendenza cooperated positively with the Milan Municipal Administration by intensifying the joint inter-institutional committee's activities, organising weekly meetings. Specifically, the Soprintendenza did not modify its standard procedures because the Expo collateral projects and events were considered similar and dealt with the same consolidated approach to other yearly events typically spread throughout the city, sometimes experimenting with innovative projects in places with great historical value. For example, the Expo Gate pavilions at Castello Sforzesco and the ephemeral installations for other Expo 2015 collateral events were only approved temporarily to safely



© The restoration of the Darsena was completed for the Expo 2015 after being on hold for many years. Source: Wikimedia Commons, Jwslubbock.

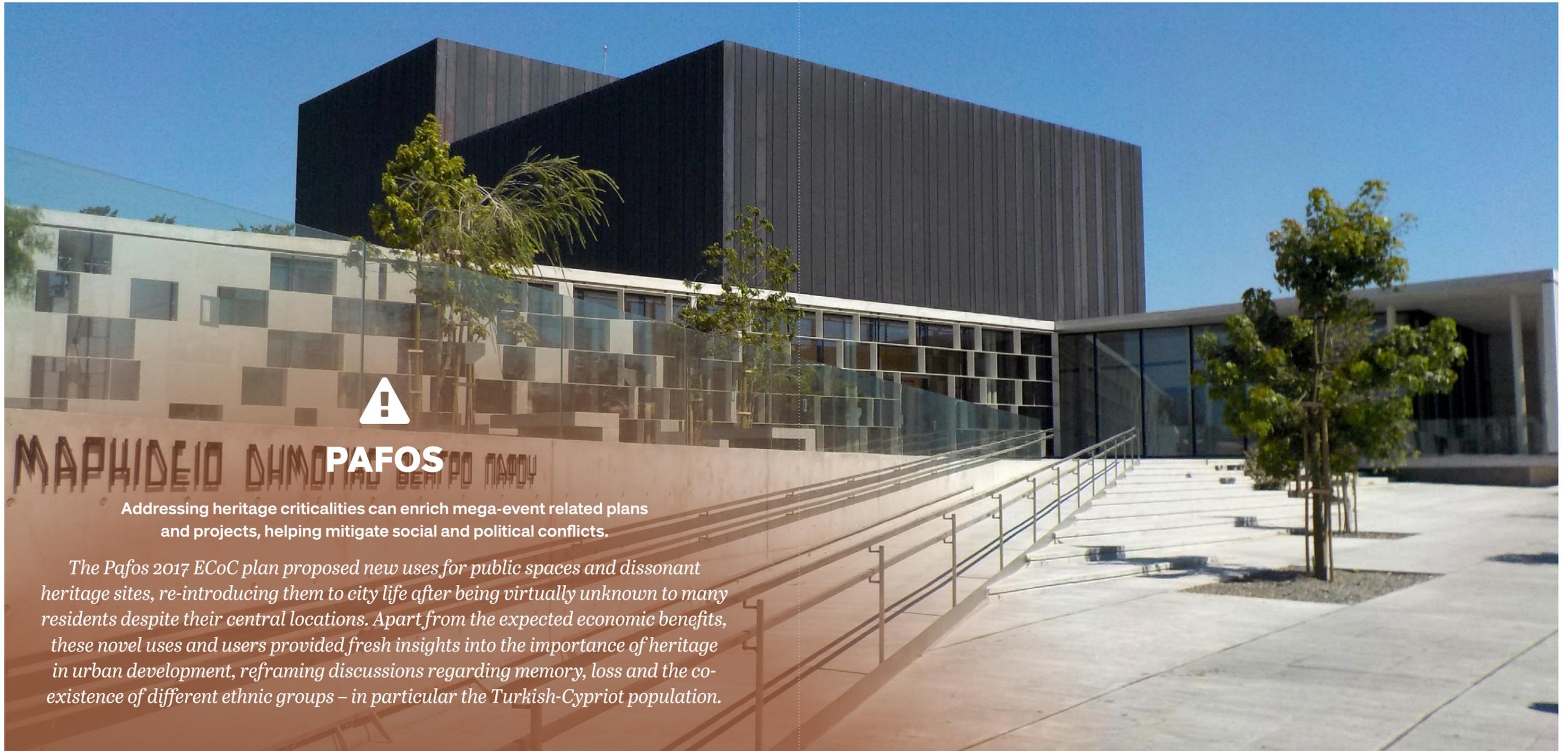
test innovative solutions and verify their unpredictable effects. This experience projected the image of a dynamic city by leveraging governance expertise in approving and monitoring thousands of temporary and ephemeral events in historic spaces and buildings. It strengthened cooperation across heritage and event actors and institutions for other new and existing events like *Fashion Week* and *Design Week*. Therefore, Milan could anticipate potential conflicts in the use of heritage places and generate effects in terms of the public administration's long-term capacity, reinforcing pro-event economic interests and political consensus.



## TURKU

**Turku 2011 ECoC involved previously-excluded groups in decision-making processes.**

Potential divisions and conflicts among cultural organisations were anticipated by the Turku 2011 ECoC through its broad inclusion of a wide range of local stakeholders. Organisers dedicated significant effort to involve as many groups as possible, particularly those parts of society often excluded from cultural activities like older populations or those with disabilities. Input from these groups came to inform the final theme of the year, which focused on wellbeing with the motto "Culture is good for you". The event organisers even invited underground cultural activists opposed to the ECoC to participate in the event. While they declined to participate directly, they did note that their activities received increased attention because of the ECoC. In this way, event organisers avoided potential public conflict with these organisations by offering to include them in the event; such visibility has continued to benefit these groups over the long run.



## PAFOS

Addressing heritage criticalities can enrich mega-event related plans and projects, helping mitigate social and political conflicts.

*The Pafos 2017 ECoC plan proposed new uses for public spaces and dissonant heritage sites, re-introducing them to city life after being virtually unknown to many residents despite their central locations. Apart from the expected economic benefits, these novel uses and users provided fresh insights into the importance of heritage in urban development, reframing discussions regarding memory, loss and the co-existence of different ethnic groups – in particular the Turkish-Cypriot population.*

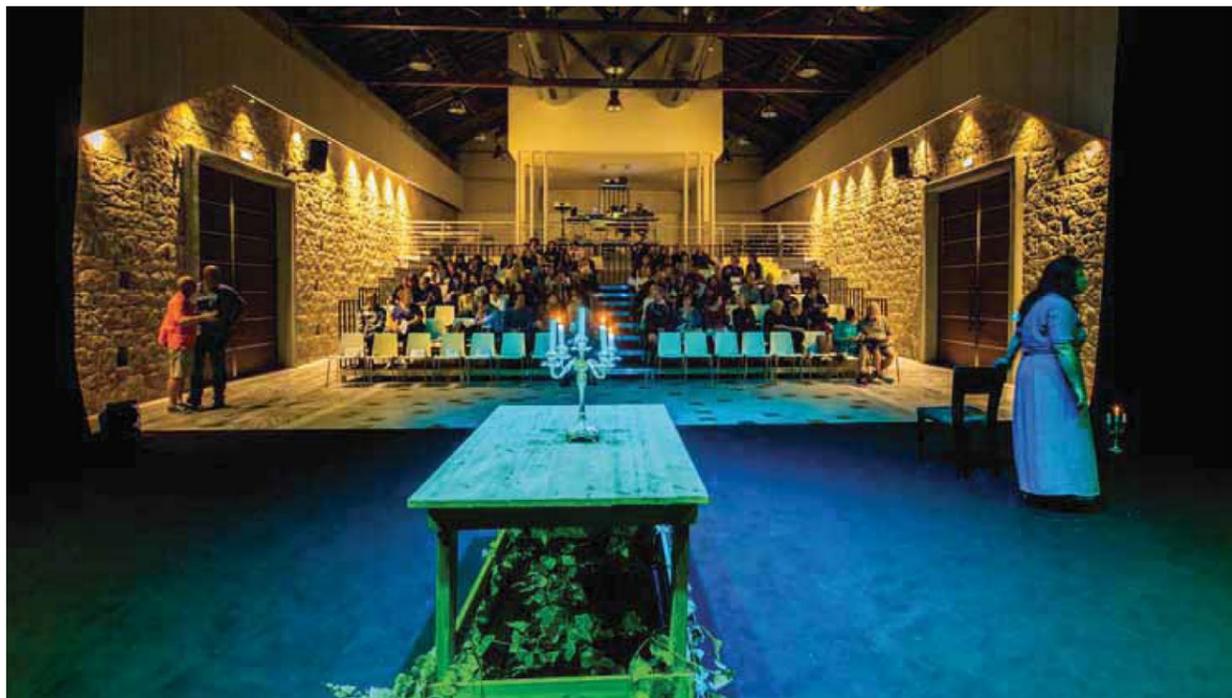
The presence of a high percentage of immigrants and foreign residents (almost 30% of its population) and the absence of the Turkish-Cypriot population in the aftermath of the 1974 events are two notable features of Pafos' social background. The lack of social and cultural cohesion in Pafos is evident in a sprawling city that, until 2017, had almost no shared points of reference for its various social, ethnic and religious groups. On top of that, the fact that most of the city centre consisted of Turkish-Cypriot properties – deteriorating or empty – revealed Pafos's centre not only as a blatant

case of urban decay but also as a potent reminder of the island's political wounds. For 2017, and to counter dominant single-viewpoint narratives of heritage and culture, Pafos actively pursued the involvement of minority and immigrant groups, as well as its displaced Turkish-Cypriot residents. To explore uncomfortable aspects of the past and the present, arts and heritage organisations proposed ways to re-introduce the Turkish-Cypriot community's presence and involve Cypriot and foreign residents, immigrants and visitors in the cultural production of the ECoC and with one another.

The extensive urban remodelling undertaken in Pafos for 2017 – and still underway as of 2020 – has given new life to overlooked areas and renewed interest in the historic city centre. The pedestrianisation of the Pafos commercial spine made the entire city core more accessible to people of all ages, ethnicities and religions. It was able to thread heritage sites together in a continuous urban fabric. The integration of public projects with projects for heritage sites augmented the value and meaning of open-air and indoor spaces. It activated dormant connections, new

functions and fostered development around them. Turkish-Cypriot properties, in particular, were re-integrated into city life as spaces for cultural creation and social exchange.

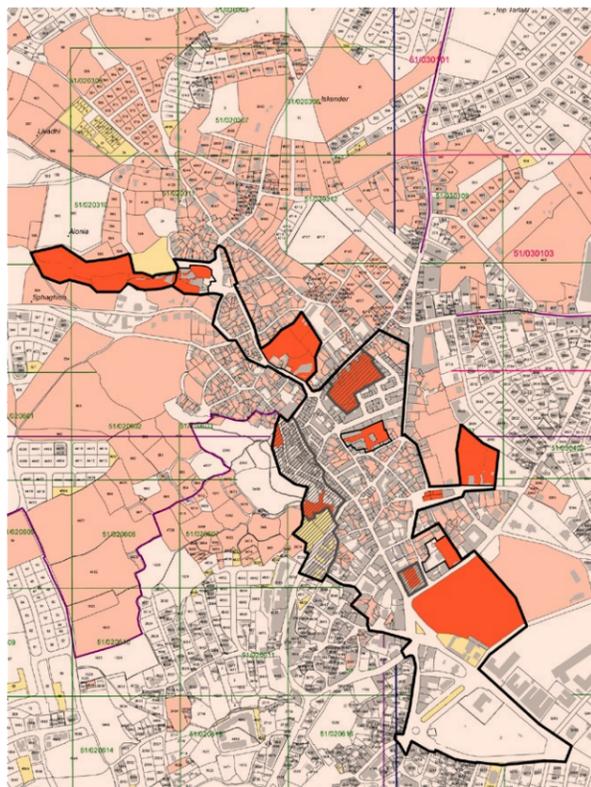
One example is one of the city's oldest cinemas, the Attikon Cultural Centre in Pafos, left derelict for years despite its central location and historical significance. It was saved from the wrecking ball thanks to the 2017 ECoC bid and has since been transformed into a multi-purpose venue for film, theatre, exhibitions, public presentations and discussions – right in the



Common Ground at the Ibrahim Khan in Pafos (17.05.2017).

Source: Chatzethomas, A. (Ed.). (2017). *Pafos2017: A year in pictures*. Pafos: Organismos Politistike Proteuousa tes Evropes Pafos2017.

heart of the city. Moreover, its re-connection with the neighbouring Palia Ilektriki cultural centre established a cultural and social nucleus in the urban core, aided by its proximity to Kennedy Square, the reclaimed heart of the city. A few blocks away, the politically and socially emblematic Ibrahim Khan was also remodelled to preserve its essence as a meeting place for travellers. After suffering decades of abandonment, the city's urban courtyards today house artisan workshops, cafes and art venues. Another example is the Markideion Theatre, a repurposed



Pafos historic centre and Moutallos T/C neighbourhood with buildings and public spaces restored as venues for ECoC events and works after Pafos 2017. Source: Angeliki Sivitanidou, 2020.



The Attikon Cultural Centre on 12.09.2012 during the ECoC Jury visit (at the time, known as the Othello Cinema). Source: Municipality of Pafos.

€10<sup>M</sup>

50%

The great majority of the infrastructure projects were concentrated in the city's core, among T/C properties (see map). The Pafos Municipality invested almost €10,000,000 (50% of the infrastructure budget) to remodel the central axis of Moutallos, Pafos's historic T/C neighbourhood and restore T/C buildings for cultural purposes.

warehouse tucked away behind a garage and a building materials supplier; drastic remodelling of the building and its environs provided the city with a new social space. Apart from the physical interventions, the Municipality put into effect legislation concerning the management of Turkish-Cypriot properties, optimising their use and actively involving citizens in their deployment for the public good. For younger Pafos residents, these sites are new additions to their city; for older citizens, they restore links with a multicultural past that should not be forgotten.

Despite the programme's limited financial and spatial dimensions, the vision of culture- and heritage-based development proposed in the 2017 ECoC bid managed to coalesce the various social groups in Pafos around a common cause, creating a sense of joint ownership and enhancing civic pride. This community acceptance proved crucial for the realisation of the ECoC. The contribution of volunteers and community members was decisive in overcoming the severe budget cuts that followed the city's selection. Furthermore – and in light of the city's overtly problematic legacy planning – the existence of these spaces and the networks forged during the 2017 event have the potential to sustain cultural production and the area's socio-cultural development in the coming years.



International Monodrama Festival at the Attikon Cultural Centre in Pafos (29.10.2017).

Source: Chatzethomas, A. (Ed.). (2017). *Pafos2017: A year in pictures*. Pafos: Organismos Politistike Proteuousa tes Evropes Pafos2017.



## DERRY-LONDONDERRY

### Reconciling a divided history in Derry-Londonderry 2013

The choice of Derry-Londonderry as the first-ever host of the UK City of Culture in 2013 was, in and of itself, a meaningful act. The city had long represented the bitter divide between Northern Ireland and Ireland with a recent and challenging history of sectarian violence. The event became an opportunity for the city to reflect upon and heal from this problematic heritage and reconcile the Protestant and Catholic communities. The Peace Bridge, inaugurated in 2011, became an essential part of the year of celebration and continues to serve as an important symbol of reconciliation. As part of a broader regeneration plan, Derry-Londonderry 2013 was also an opportunity to restore and redevelop the Ebrington Barracks, a mid-19th century military compound and heritage complex on the riverfront that was abandoned in 2003 and subsequently used for concerts and events as a public open space and cultural centre in the heart of the city. The refurbished Ebrington complex was the venue for several 2013 events, including the opening Sons and Daughters concert, BBC Radio 1's Big Weekend and the Turner Prize (held outside England for the first time in its history).

## HOMEE PROJECT

The "HOMEE – Heritage Opportunities/threats within Mega-Events in Europe" research project is funded by the European programme "JPICH Heritage in Changing Environments". The HOMEE project brings together leading research centres studying cultural heritage preservation and mega-event planning, working in close contact with key institutions and policy officers who have already had, or will have, direct responsibility for planning and implementing mega-events in Europe, from the local to the international levels. The project investigates past events and develops new policy tools for facing emerging opportunities and risks in planning and implementing mega-events in heritage-rich cities.

For further information, visit:  
<https://mck.krakow.pl/https-mck-krakow-pl-homee-about-the-project>  
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Kaunas 2022 European Capital of Culture

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City of Milan

Europa Nostra

European Network on Cultural Management and Policy (ENCATC)

Kaunas 2022 European Capital of Culture

Organization of World Heritage Cities

United Cities and Local Governments

... to be continued!

## SNAPSHOT COVER IMAGES

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Source: Andy Beecroft, 2017, <https://creativecommons.org/licenses/by-sa/2.0/>.

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Source: Chatzethomas, A. (Ed.). (2017). *Paphos2017: A year in pictures*. Paphos: Organismos Politistike Proteuousa tes Evropes Paphos2017.

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Source: Zachary M. Jones, 2019.

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Source: Zachary M. Jones, 2019.

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Source: Zachary M. Jones, 2019.

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Source: Wrocław 2016, photo BTW Photographers\_Maziarz\_Rajter.

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Source: <https://www.designerblog.it/post/168786/expo-milano-2015-gliinterventi-di-secco-sistemi>

 **p. 56 Pafos: The remodeled Markideion theatre.**

Source: Evanthia Dova, 2018.

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Cultural Heritage  
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<https://mck.krakow.pl/https-mck-krakow-pl-homee-about-the-project>  
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