

MASTER'S THESIS

Course code: ORG 5010

Name: Mubaraq Kayode Yusuf

Collaborative Partnership for Evaluation of a Mega Project?
A case of the European Capital of Culture

Date: 23/05/2023

Total number of pages: 65

Preface

This thesis marks the end of my two years wonderful journey in the double degree program of Nordic master's in public administration, Leadership and Digitalization, at University of Gothenburg and Master of Science of Global Management at Nord University. The process of acquiring an in-depth knowledge on public sector, private sector, entrepreneurship, Energy management, citizen participation in governance and sustainability level has been hectic, challenging and rewarding. Living in Bodø and seeing this beautiful city as one of the hosts of ECOC 2024 caught my attention and made me want to explore how beautiful European culture can be and how the citizen was involved in the whole process of hosting the program. Most importantly, speaking extensively with Anatoli Bourmistrov about what ECOC means and what it represents, I must say was one of my greatest motivations of writing about this program as my master thesis.

Firstly, I am very grateful for the support, guidance, and advise given by my two supervisors, Olga Iermolenko and Ylva Norén Bretzer. Your support, guidance, persistence, and positive feedbacks are deeply appreciated. Thanks for always creating time for reading and meeting me, even at short notice. Like Olga told me one day 'Mubaraq, you have writing good, and I know you are satisfied with what you have writing so far, but for me, I am not satisfied yet and I believe you can still do better'. That word meant a lot to me and pushed me even harder to write something better than I have written before.

Secondly, writing of this master thesis would not have been achievable without the support of many people such as my program coordinator in University of Gothenburg, Tom Karlsson, my 2 student adviser Kristina Ahlström and Sandra Wiik, Friends & Family, Ketil Jensen who happens to be my football coach, my football team mate, all the people of Røst, Comfort Hotel Crew Bodø, most especially (Sara & Sonja), who welcomed me with warm hands and all my teachers throughout the master's program for providing a vast and rich educational experience.

This has been a rewarding and enlightening experience. I hope this thesis will offer intriguing and wonderful experience.

Mubaraq Kayode Yusuf
Bodø, May 2023

Abstract

Mega projects e.g. (European Capitals of Culture) are key events that can significantly influence the status of a community, city, or a country. Growing attention has been given to measuring impacts mega events bring to the host community, cities, or country. Hosting European Capitals of Culture (ECOC) requires a lot of effort and a collaborative effort among different stakeholders in the city. Previous research carried out has focus mainly on the benefits hosting a mega project has brought to the host city, without problematizing the need for collaborative partnership in hosting the program, as there are various stakeholder involved in hosting an event and each stakeholder has a different motive for collaborating with each other.

There are different types of mega events such as telecommunications, transportation, ECOC and sporting events like the FIFA world cup, Olympic games and world Expo that has been a major influence in the growth of tourism. But this thesis looks to focus on ECOC as a type of mega events and seeks to cover a gap in literature on the need for collaborative partnership on mega events like the ECOC.

The purpose of this thesis is to discover whether collaborative partnership is inculcated in the evaluation of a Mega project with the focus on European Capital of Culture. Collaboration as defined by Lai, (2011) is the mutual engagement of participants in a coordinated effort to solve a problem together, in which they have a shared objectives, structural symmetry, and a high level of negotiation, interactivity, and dependency that are all characteristics of collaborative interaction. For cities hosting ECOC to achieve the purpose for which they are hosting, strategic planning must be considered and put in place as this will provide a sense of belonging and ownership within different stakeholders in the chosen objectives and approach of the ECOC. The thesis research questions are: Has collaborative partnership been used by cities to evaluate the impacts of ECOC? How does the EU framework encourage collaborative partnership been inculcated in evaluation of a mega project? To answer these questions, I evaluated 3 reports from 3 previous host cities, namely Liverpool 08, Marseille 13 and Mons 15 and examined the meaning of impact to the different stakeholders involve in hosting their ECOC and to see if those stakeholders collaborated in evaluating the program and I evaluated the EU framework from the 1st phase to the 4th stage to answer the second research question.

In addition, the theoretical framework adopted the institutional logic theory with a view of exploring how collaborative partnership of different stakeholders will play out in having impact on the host cities and the stakeholders themselves. Methodologically, the study employed secondary source of data collection which enable for rich gathering of data and information.

The finding shows that the political strategy adopted by analyzed host cities enable limited involvement of local inhabitants, hence some of the host cities don't engage citizen from the planning process of the program up to the evaluation stage, after the program has come to an end, rather most cities make use of service of experts and business owners to plan and host the program and engage the service of professional evaluator to evaluate the event after the program has ended. This study seeks to contribute to previous literature on ECOC and the need for scholars to research more on collaboration in ECOC.

Furthermore, this study also find out that the European commission guidelines have evolved over four phases and in the 4th phase guideline, cities are required to constitute their own evaluating team and input the process of evaluation of their own program in their bidding report, the European Commission in her new framework preaches the need for collaborative partnership but they didn't mandate it for cities to undergo collaborative partnership method in hosting the program just like they made it compulsory for cities to include the method of how they intend to go about their evaluation process in their bidding report. I believe citizen should constitute part of the evaluating committee to enable them to have a say in a matter of their community and as a participant directly or indirectly in the program, their opinion should be well represented in evaluating the program.

Table of Contents

<u>PREFACE</u>	1
<u>ABSTRACT</u>	2
<u>LIST OF TABLES</u>	5
INTRODUCTION	6
1.1 BACKGROUND OF THE THESIS	6
1.2 WHY IS IT IMPORTANT TO STUDY COLLABORATIVE PARTNERSHIP IN ECOC PROJECTS EVALUATION?	6
1.3 RELEVANCE OF RESEARCH OF COLLABORATIVE PARTNERSHIP IN A MEGA PROJECT	7
1.4 RESEARCH QUESTION	7
2.1 WHAT IS A MEGA PROJECT?	8
2.1 WHAT IS IMPACT, AND PROGRAM EVALUATION AND WHY IS IT NEEDED?	10
2.2 WHAT IS COLLABORATIVE PARTNERSHIP/GOVERNANCE AND WHAT MAKES COLLABORATION WORK?	12
<u>3. THEORETICAL FRAMEWORK</u>	13
3.1 EUROPEAN CAPITAL OF CULTURE	13
3.2 PRACTICES OF EVALUATING ECOC	18
3.2.1 INSTITUTIONAL LOGICS PERSPECTIVE	19
3.2.2 COMMUNITY LOGICS PERSPECTIVE	20
3.2.3 BUSINESS LOGIC PERSPECTIVES	21
3.2.4 STATE LOGIC	22
3.2.5 EUROPEAN UNION LOGIC	23
3.3. ANALYTICAL FRAMEWORK	24
<u>4. RESEARCH METHODOLOGY</u>	26
4.1 RESEARCH PHILOSOPHY	26
4.1.1 ONTOLOGY AND EPISTEMOLOGY	27
4.1.2 RESEARCH DESIGN	27
4.1.3 DOCUMENTARY ANALYSIS	28
4.1.4 RESEARCH QUALITY: VALIDITY AND RELIABILITY	28
4.1.5 LIMITATION OF THE RESEARCH	29
<u>5. EMPIRICAL FINDINGS</u>	29
5.1 EVALUATION OF THE REPORT BY DIFFERENT CITIES	30
5.2 LIVERPOOL 2008	30
5.2.1 ECONOMIC IMPACT	30
5.2.2 CULTURAL IMPACT	31
5.2.3 SOCIAL IMPACTS	33
5.3 MARSEILLE 2013	35
5.3.1 ECONOMIC IMPACTS	35

5.3.2	SOCIAL IMPACTS:	36
5.3.3	CULTURAL IMPACTS:	37
5.3.4	SOME OF THE CULTURAL IMPACTS OF MP2013 ECOC:	38
5.4	MONS 2015	39
5.4.1	ECONOMIC IMPACTS	39
	BELOW ARE SOME OF THE HIGHLIGHTED ECONOMIC IMPACTS OF MONS 2015 (MONS, 2016).....	40
5.4.2	SOCIAL IMPACTS.....	40
5.4.3	CULTURAL IMPACTS:	41
5.5	EUROPEAN UNION FRAMEWORK ON ECOC	43
6.	DISCUSSION	49
6.1	IMPORTANCE OF THIS RESEARCH TO EXISTING LITERATURE ON ECOC	51
6.2	IMPORTANCE OF THIS RESEARCH TO THE DIFFERENT LOGICS.....	51
6.3	IMPORTANCE OF THIS RESEARCH TO LITERATURE ON EVALUATION.....	52
6.4	IMPORTANCE OF THIS RESEARCH TO THE EU	52
7.	CONCLUSION.....	53
7.1	CONTRIBUTIONS	54
7.1	LIMITATIONS OF STUDY	55
7.3	SUGGESTION FOR FURTHER RESEARCH.....	55
	REFERENCES	56
	APPENDICES	62

List of Figure

Figure 1: Analytical Framework

Figure 2: MP13 Impact Assessment

List of Table

Table 1: Impact of ECOC to different Stakeholder

Table 2: European Commission Indicator

Table 3: Elements of the four Phases

Introduction

1.1 Background of the Thesis

The purpose of this thesis is to discover whether collaborative partnership is inculcated in the evaluation of a Mega project with the focus on European Capital of Culture. Mega events, such as the Olympic Games and World Expos, have been a major factor in tourism growth. They have increased the quality of life for the people and affected long-term tourism to the host nation (Lamberti et al, 2011). However, the decision-making and planning of mega-events entails a predominately political planning strategy that enables limited involvement from local inhabitants, while the more democratic approach to mega-event planning is more challenging to achieve. Countries practice collaborative partnership on paper and not in real life situation that will allow for their citizen contribution to the matter that concerns them and the wellbeing of their community (Pappas, 2014). In view of the above, a research question was formulated: Whether and how is collaborative partnership inculcated in ECOC projects evaluation? To answer this question, a critical look into reports from previous hosts cities was carried out.

1.2 Why is it important to study Collaborative Partnership in ECOC Projects Evaluation?

Networks are essential for social, cultural, and economic development. Collaborative networks are seen as valuable assets in industries such as R&D, urban cultural development, and environmental protection, and are now a cornerstone of regional development plans (Németh, 2017). According to Liu, (2014) One of the largest and fastest expanding worldwide tourist segments is cultural tourism, which has grown to be a phenomena in the travel and tourism sector and a crucial component of the tourism system. It has produced a range of recreational opportunities for the neighborhood and regional markets. Local residents' profit from the diversity, high caliber, and distinctiveness of activities that are purposefully created to attract tourists, especially during the off-season or shoulder season.

It is important to emphasize on the need to study collaborative partnership in ECOC projects evaluation as Mega-events are becoming increasingly seen as strategic tools for regional and local development, with material and financial returns linked to their anticipated benefits. It is also important to consider how big events can strengthen and define a community and its social infrastructures (Németh, 2017).

1.3 Relevance of Research of Collaborative Partnership in a Mega Project

Collaboration sometimes can be difficult to achieved due to so many factors such as selfish interest or unattainable expectations of different stakeholders involve in collaborating on hosting a program or an event (Tett et al, 2003). However, Mega-events can have a positive impact on the host community, but without understanding how they improve ties, a potentially good impact or legacy could go unnoticed. Organizations create Inter Organizations Relationships(IOR) to reduce uncertainty, access new markets, share financial risk, or acquire information, expertise, and skills that are not currently available internally. IOR research focuses on how organizations interact with their surroundings to reduce uncertainty, access new markets, share financial risk, or acquire information, expertise, and skills (Werner et al, 2015).

1.4 Research Question

1. How has collaborative partnership been used by cities to evaluate the impacts of ECOC?
2. How does the EU framework encourage collaborative partnership for evaluation of ECOC?

In order to answer these questions, this thesis will start by reviewing reports from previous hosts cities to see if there were traces of collaborative partnership in the planning process and evaluation stages of the ECOC, also the thesis seeks to look into the meaning of impact as it has different value to various stakeholders, meaning of evaluation, what program evaluation is and the reason why program evaluation is needed and to also look at how the 4 phases of the EU guidelines has been evolving from the inception of the ECOC in 1985 – till date.

This Research will look towards gathering of reports from the 68 previous hosts cities of the ECOC and the term for grouping the reports will be (Available or Not Available) as the cities that their reports can be found will be under available and those cities whose reports cannot be found will be under not available. After, gathering these reports, a random study will be carried out on few of the reports to see if there is traces of collaborative partnership in the different host cities and to also examine the impacts reported by different cities, as the focus of this research is to discover whether collaborative partnership is inculcated in the evaluation of a Mega project with the focus on European Capital of Culture.

The structure of the thesis will be as follows. Chapter 2 will begin by highlighting and defining what Megaproject is with a focus on the ECOC, define what impact is, the definition of evaluation and why there is a need for evaluation. Chapter 3 will present the theoretical framework. Chapter 4 will present the research methodology that will be adopted for the purpose of this research, and it is in this chapter that the thesis purpose will be further elaborated. The Empirical findings will be discussed in chapter 5, while chapter 6 will be discussion and conclusion will be discussed in chapter 7.

2 Literature Review

2.1 What is a Mega Project?

The terms mega project and complex project are interchangeable terms for huge engineering projects, complicated projects, sizable transportation or energy projects, and sizable infrastructure projects. Mega projects are frequently made up of multiple discrete projects that are combined to make a larger size complex project (Clegg, 2021). According to Flyvbjerg, (2017) Megaprojects are enormous, complicated initiatives that cost as much as a billion dollars and require several years to construct. Examples include the Olympics, large-scale signature architecture, dams, wind farms, offshore oil and gas extraction, aluminum smelters, the development of new aircrafts, the largest container and cruise ships, high-energy particle accelerators, and logistics systems. Other examples include high-speed rail lines, airports, seaports, motorways, disease or poverty eradication programs, hospitals, national health or pension ICT systems, national border control, and national broadband.

Mega events are one of the more obvious factors influencing tourism growth, which is the fastest-growing segment of the global services industry. Mega events have recently acted as engines for the growth of the tourism industry in general and collaborative tourism development in particular, inside the hosting area (Pappas, 2014).

Mega projects are typically technological feats of engineering with an inventive and occasionally experimental character. They serve as a reflection of cutting-edge technology. Complexity on both a technological and societal level must be considered. When private decision-making, private funding, and private risk-taking should be preferred vs where public decision-making is required, such as to protect public ideals, have risks carried publicly, or to provide assistance using public funds, is a subject that is frequently brought up (Preimus et al,

2008). The transportation infrastructure sector has traditionally been dominated by public decision-making, public financing, and public risks. This has led to a lack of market orientation and cost underestimations. Arrangements between public and private institutions have become the preferred strategy, with public institutions obligated to uphold public principles and private institutions providing better market orientation, more dynamism, and flexibility. There is a search for the best balance between competition and cooperation, as well as control over transaction costs (Preimus et al, 2008).

However, for a mega-event to achieve success, strategic planning must be considered and put in place as this provide a sense of belonging and ownership withing different stakeholders in the chosen objectives and approach, when this is done, the chosen framework can encourage different stakeholders to know their role and work in unity. Such strategic planning may assist tourist destinations to maximize the utilization of natural and human resources while considering the needs of all stakeholders in the context of a changing environment (Smith, 2012).

As mentioned above that there are different types of mega projects such as transportation, telecommunications, and energy generation, in which other forms of project can come in a sporting form like the Olympics and the FIFA world cup and also mega projects can come in a cultural form such as the ECOC. For the purpose of this study, the mega projects that was focused on is the ECOC.

Megaprojects are projects involving substantial investments made over extended periods of time and involving high degrees of risk and complexity. They are most associated with large-scale infrastructure projects, such as transportation, telecommunications, and energy generation, as well as building venues for sporting events and large-scale defense projects. Megaprojects stand out due to their high degrees of complexity, innovation, prolonged duration, and impact on the economy, environment, or society, rather than their inherent cost or one-time or transitory nature (Galvin et al, 2021).

Even though they have very comparable effects on the cities where they are held, cultural mega events like the European Capital of Culture have grown dramatically over the past several decades but are sometimes excluded from or pushed to the side of discussions on mega events (Jones, 2020).

One discussion for this distinction between major cultural and sporting events such as the ECOC and the Olympics is that the subjects of sport and culture are too dissimilar or unrelated. But more recently, several Olympic events have embraced a cultural program as a component of their activities, with London staging a four-year cultural Olympiad in the run-up to the games. Also notable for their cultural programming were the Beijing Olympics in 2008 and the Rio Olympics in 2016 (Jones, 2020).

2.1 What is Impact, and Program Evaluation and why is it Needed?

Impact can be defined in a variety of ways depending on the metrics it is measured against, but according to Barnes (2015), impact in research is the advantage or impact that a goal or a program brings to a city outside of contributions to academic research. Since the basis for creating the ECOC is to have positive impact on the host cities and its citizen, this thesis seeks to find out how collaborative partnership has been used by cities to evaluate the impacts of ECOC.

According to Rossi et al. (2018), Evaluations are the end results of the process of establishing the merit worth and value of objects. Evaluation is not just the acquisition and compilation of information that is obviously significant to making decisions. Evaluation can be said to consists of two arms, in which the first one is responsible for collecting data while the other arm gathers, clarifies, and validates pertinent values and criteria. Evaluation is defined according to Dahler (2011) as the methodological assessment of a subject's truthfulness, value, and applicability based on accepted standards. An organization, program, design, project, or other intervention or initiative can use this information to examine any goal, realizable notion, or proposal, or alternative to help with decision making and assess the degree of achievement or value in connection to the aim and objectives.

We are in an evaluation-based era. Evaluation has grown significantly in recent years. Nowadays, evaluating or being evaluated is practically a must. Many nations have developed centers with full-time employees that do nothing but review, and these centers need to be examined as well. It appears there is no end to the feedback loops, as though one can look into a mirror that mirrors itself in yet another mirror, and as though the ravenous evaluation monster is constantly begging for more food. Evaluations are now embedded in our society and aid in

structuring the topics discuss as well as the issues that warrant attention and the solutions envision. If the assessment wave is a massive, inescapable experiment, evaluation researchers are starting to see that evaluation has an impact that extends well beyond what was intended and beyond how evaluation is formally employed (Dahler, 2011).

Depending on the program sponsor and whether it is meant to provide knowledge, learning, accountability, continuing monitoring, or development, program evaluation can take on a variety of forms and serve a variety of functions (Chouinard, 2013).

Program evaluation uses a systematic approach to comprehensively examine the efficacy of social intervention programs in ways that are tailored to their organizational and political contexts and intended to inform social action to improve social conditions (Rossi et al, 2018). Program evaluation as defined by McNamara, (2008), is a way of demonstrating a program's effectiveness. Success requires keeping an open mind to new feedback and modifying the program as necessary. This ongoing feedback is provided by evaluation.

When it comes to evaluation, expert alone or evaluators should not be the only one's doing evaluation of a product or a program, all stakeholders involve in the program should constitute the evaluating team as it will provide insight of what needs to be evaluated, who needs to be evaluated and how to go about the evaluation. This can be regarded as collaborative partnership (Rossi et al. 2018). In the case of evaluating the success of ECOC, the participatory approach method should be adopted whereby all stakeholders involve in hosting the program will constitute the evaluating committee.

According to Chouinard, (2013) Instead of using a particular method or approach, participatory evaluation can be defined as the involvement of local participants in the evaluation process. The challenge in participatory evaluation is not which methodologies to employ, but rather who should be heard, how to hear them, and who will speak on their behalf. In reality, participants themselves, the demands of the program, and the environment of the community determine the best approach to use, not any philosophical or methodological preference that is made in advance.

A program is designed to add value to the purpose for which it is created, e.g., an organization that is into product creation or rendering services can design out a program for them getting a

feedback from their customers either good or bad on their product or their service, which will give them the idea on how their products or service is performing in the market and this feedback will give them a clue on how to improve on giving a better delivery of their product or service. This can be regarded as a program, evaluation. Also, a social program can be organized in form of competition such as sporting events like the Olympics or display of cultural activities like the ECOC which is aim at improving the Economic development, social development, and cultural objectives of the host cities. Hence, there is a need for evaluation of these programs to see if they fulfill the reason for which they were initially established. McNamara, (2008) opined that program evaluation is needed because it verifies that the program is doing what it is intended to do and that evaluations could ascertain if the program created is really running as it was initially envisaged.

Program evaluations are essential to identify successful programs and identify failing ones to make them more effective or replace them. The tasks of program evaluation include evaluating the efficacy of social programs and determining the elements that promote or inhibit their efficacy (Rossi et al, 2018). The purpose of this thesis is to discover whether collaborative partnership is inculcated in the evaluation of a Mega project with the focus on European Capital of Culture and this research will give practioners and future host of the ECOC the insight about hosting the program and the importance for collaborative partnership in evaluating the program.

2.2 What is Collaborative Partnership/Governance and what makes Collaboration work?

Public policy decision-making and management processes and structures that encourage constructive engagement of people across boundaries of public agencies, levels of government, and/or the public, private, and civic spheres to carry out a public purpose that could not otherwise be achieved (Emerson, 2012). According to Ansell et al. (2008) it is the type of government whereby one or more public agencies actively involve non-state stakeholders in a formal, consensus-driven, and deliberate collective decision-making process that strives to develop or carry out public policy or manage public programmes or assets

In collaboration many actors come together with different aims and objectives and sometime each actors' goals of forming a partnership might be conflicting of the other. And as Downie,

(2001) opined that teamwork is closely related to the idea of collaboration, which refers to coming together to work toward a single objective. It entails fostering trust and an understanding of the value that each party to the collaborative process brings to the table.

There are different definition of collaboration from different scholar, so each scholar view it from a different perspective. Collaboration is sharing of planning, decision-making, problem-solving, goal-setting, accepting of responsibility, teamwork, open communication, and coordination (Gardner, 2005). According to Lai, (2011), collaboration is defined as the mutual engagement of participants in a coordinated effort to solve a problem together, in which they have a shared objectives, structural symmetry, and a high level of negotiation, interactivity, and dependency that are all characteristics of collaborative interactions.

Participation according to Nagy et al, (2018), means choosing an open strategy so that a planning process or a specific program should incorporate all actors who will be impacted by it, as such for ECOC that requires four different actors which are the community, business owners, state and the EU to work together from the planning stage to the evaluation process in order to have a successful ECOC.

3. Theoretical Framework

3.1 European Capital of Culture

When the idea of a cultural program was first conceived, the motive was to make culture compete with politics and economy as culture was not given the same attention as these two, culture was introduce be a face changer of a city's economic and image enhancer, and judging by some of the previous host cities, it is self-explanatory how ECOC has put their city on the world map as a cultural destination and tourist attraction center. According to Miles et al, (2015), Culture fosters global urban competitiveness by hosting international events, encouraging innovation and creativity, promoting high-growth business sectors, and raising profile and name recognition, Culture can be used as a catalyst for urban economic growth to strengthen cities competitive position.

A growing interest in employing culture as a tool for urban revitalization has followed efforts to convert industrial areas into service-oriented economies over the past 30 years (García

2004). Many cities have resorted to culture as a preferred method of achieving a competitive advantage in the current era of globalization, manufacturing decline, and location marketing as cities are known as the best places to see how culture is being used to further broader social and economic objectives (Griffiths, 2006).

The initial goal of the ECOC initiative was to advance European unity and identity. Since then, hosting cities have had a range of visions and goals, from the development of physical infrastructure and urban regeneration to the enhancement of cultural life. As towns strive to become the next ECOC, a range of hopes are expressed. Having an ECOC is said to present priceless marketing chances to enhance the city and its reputation (Ooi et al, 2014).

Cities all throughout Europe are in danger of deteriorating in terms of their physical, social, and economic conditions, if they do not chart their own futures, they will be left in the hands of forces that will leave them without a future (Koefoed, 2013).

Athens was the first city to be recognized as an ECOC in 1985, and the title has since changed locations throughout the member nations. Florence, Amsterdam, Berlin, and Paris were all recognized as major centers of art and culture. The emphasis was on showcasing the fine arts, with modest budgets, minimal planning, and little thought given to long-term investment (Griffiths, 2006). Since the inception of the program, many cities have held the ECOC title such as Amsterdam and Athens and smaller cities like Guimaraes, Maribor and Turku, and the program has strengthened the virtual brand value for the title holder city. Turku was on fire in 2011 and Guimaraes was labelled the cradle of Portugal in 2012 (Koefoed, 2013).

The ECOC has been regarded as a significant opportunity to transform the perception of cities and or to position them on the map of Europe. Cities now appear to be placing more importance on their internal identities, even though in the past this focus has often been on the projection of an outward image. Successful ECOCs in this regard will often be those that can use the ECOC to enrich the internal cultural identity of the city and give it more meaning for its residents while simultaneously creating a positive outward image (Palmer et al, 2012).

According to Žilič et al. (2019), ECOC has had significant impact in some cities such as Liverpool 2008, whereby citizens had enhanced quality of life, and sense of belonging, as well

as access and participating effect in the cultural program, which was found to be sustainable even eight years after the program implementation.

The ECOC featured a diverse range of cultural events in which the most significant fields include heritage and history, architecture, visual arts and music. There were displays of traditional, classical, contemporary, and modern art. Each year, there were, on average, 500 ECOC initiatives. The cities tried to engage a large audience and promote cultural involvement by organizing numerous celebrations, parades, and outdoor events (Steiner et al, 2015).

The designation of a city as the ECOC is a way to intervene in its history, attempt to reverse vicious cycles or degradation, and establish new tangential dynamics out of these to inject the location with economic, urban, and civic energy. Additionally, it might be a chance for cities to take on the difficulties of a sustainable future (Koefoed, 2013).

Without a question, culture has an impact on sustainable development. In fact, culture may be viewed as a crucial component of the notion of sustainable development, one that can connect several policy sectors. Because of this, the European Union created the European Capital of Culture (ECOC) Program, which is arguably one of the most successful cultural initiatives ever. It is firmly believed that the ECOC initiative significantly maximizes social and economic benefits, particularly when the events are incorporated into the city's and the region's strategy for culture-based development. The program's integration of cultural activities should strengthen connections between many fields, such as culture, education, tourism, territorial planning, social services, etc., and support the development of long-lasting alliances with the private and public sectors (Burksiene et al, 2018).

According to the European Commission (2015), The designation of a city as the European Capital of Culture has sparked a deeper transformation in how its citizens and the outside world view the city. When a city is awarded the right to host the program, the citizen becomes happy as they believe it will give their city a new branding. But a critical look into the European commission guidelines for the fourth phase starting from 2020-2033 requires cities to evaluate themselves after the program, which the process of evaluation must be included in their bidding report, although the new framework talk about collaborations of local and international actor but emphasis wasn't lay on the host cities to engage their citizen in the evaluation, just like it was mandated for cities to submit as part of their bidding process how they intend to go about

their own evaluation of the program. Local citizens are one of the stakeholders of the program and I feel what the citizen thinks about the outcome of the program is of utmost important that ought to be in the final report. Chouinard, (2013) states that Accountability-driven technocratic approaches to evaluation contrast sharply with those that are more cognizant of and attentive to the demands of the community, such as participatory or collaborative approaches. The common understanding of evaluation is still defined as a neutral instrument providing impartial, evidence-based, and objective information. However, this method may fall short of capturing the variety of local perspectives, contextualized meanings, and culturally relevant perspectives that participatory and collaborative methods of evaluation are intended to capture. These perspectives are increasingly relevant today.

The ECOC model has unique features for each city, in addition to the shared methods and objectives of the ECOC cities. These variations are either the result of governmental decisions that have an impact on how the ECOC program is executed, or they are the result of socio-cultural influences. First, from a political perspective, in 2017 the European Commission issued a political decision stating that the UK cities would not be able to participate in the selection process for the ECOC in 2023 because of the Brexit. Considering the widely acknowledged socio-cultural impact of ECOC on the larger community, this may have a significant impact on the cultural sector throughout Europe (Žilič et al, 2019).

Different events have been springing up in the world which can be said to have various impacts such as socio-cultural and economic impacts on the host country or region. Liu, (2014) argued that, by encouraging community ownership, giving a platform for cultural organizations to express themselves, and enhancing citizens sense of place, cultural events can enhance the quality of life in local communities. According to García et al, (2010), ECOC programs are used to support urban regeneration goals, which are seen as a potential catalyst for economic and social development.

Cities have traditionally used large-scale events like World Fairs, Expos, and sporting events to boost their economies, build infrastructure, and enhance their image (Richard et al, 2004). However, according to Liu, (2015), the ECOC was created in 1985 with the objective of making the local culture of various cities available to Europeans and promoting European integration at the same time, as host cities aims is to gain the economic benefits associated with the growth of tourism, image enhancement and urban revitalization.

International tourism has grown significantly over the past 50 years and is now one of the most important businesses in the world, generating income for governments and jobs for individuals. Cultural tourism is the intersection between culture and tourism, which is a pastime enjoyed by those with a desire to learn about or participate in a society. It embraces the whole spectrum of experiences that travelers can have to discover what makes a place unique, such as its lifestyle, legacy, arts, architecture, and people (Edusei et al, 2014). It is anticipated that culture will advance economic growth in several ways. First, by bringing in tourists, which will grow connected sectors and add jobs (Nermond et al, 2021).

According to Griffiths, (2006), many cities have different reasons for bidding to host the ECOC, and most of them have more than one reason. The host towns top priorities have been to reap the financial rewards that come with an increase in tourists, improved reputation, urban renewal, and the growth of the creative industries. The purpose of this study's is to evaluate the immediate impact the ECOC has had on some of the host's cities, to see if the purpose of establishing the program was achieved, such as increase in socio-cultural and economic impact and to see if the impacts will be sustainable and to also see if participatory evaluation method was adopted by different cities in engaging their citizens in the planning and evaluation process.

Hosting a mega project or an event requires great contribution from the different stakeholders. Using ECOC as an example, hosting the program requires participation from the local community, states, and business owners. When it comes to evaluation of ECOC, the citizen should be part of the evaluating team as it will make their voice heard in a matter that concerns them and the development of their community. However, going through previous research, researchers has been highlighting the importance and need of collaborative partnership as a general phenomenon, but they haven't highlighted the need for and importance of collaborative partnership to a particular program or event like the ECOC. Furthermore, it cannot be ascertained that most cities hosting the program allows citizen engagement from the planning process to the evaluation of the program.

According to Staff, (2012), By applying standards-based criteria, evaluation is the methodological assessment of a subject's importance. The assessment of any goal, realizable notion or proposal, or alternative can assist an organization, program, design, project, or other intervention or initiative in making decisions and determining the degree of achievement or value in respect to the aim and objectives.

3.2 Practices of Evaluating ECOC

Hosting a large event that would serve as a step forward in terms of social and economic growth, generating in money, tourists, and chances for social transformation, was one of the key ideals for ECOC development in the 1990s and 2000s. Host cities have utilized the cultural mega event more frequently as a tool for urban renewal and development since the ECOC 1990 in Glasgow (Sanetra, 2022). Since the motive for establishing the ECOC was to improve the economic impact, social impact and cultural impact of the host cities, the need for evaluating the program is paramount and I believe hosting the program is not the work of one stakeholder but a collective effort of various stakeholders, hence when evaluating the program, citizen been part of the stakeholder should be part of the evaluating team as the success or failure of the program affect them more than the paid professional evaluators.

Using a systematic approach, creative clusters and cultural initiatives have influenced urban development, as the host cities for the ECOC tends to erect new infrastructure that will be used for different activities during the events and this structure becomes useful for other purpose after the program year. *'Guimaraes can hardly be described as a burgeoning metropolis. Its economic status was marked by decline in the 1990's of the textile industries, like so many similar towns in Europe. In the last 5 years, opportunities seem to be coming back to the old capital, drawing probably quite heavily on promises of investments in infrastructure following the designation of Guimaraes as ECOC'* (Koefoed, 2013). It is vital to bring together a range of stakeholders to support this strategy, including the public and private sectors, industrial associations, local communities, and people as impact of a program has different meaning to various stakeholders. Involvement can take many different forms, from the simple dissemination of information to the development of projects or even the support of a person's individual efforts (Demartin et al, 2018). For example, Žilič et al, (2018) disclose that when Liverpool hosted the ECOC in 2008, it had a positive impact on the residents as it increases their pride and sense of place, give them accessibility and inclusion effect of cultural events, and improve quality of life for the residents, which was discovered to remain sustainable eight years after the ECOC implementation in the city of Liverpool.

This study investigates how different stakeholders such as citizen, private organisation, government and the European Union can collaborate in ensuring that the European Capital of Culture and other ECOC objectives comes into play. The theory of institutional theory logics

is used to form the research model. The following section presents the importance of the theory to this research, the kind of logics present in collaborative partnerships between different stakeholders and how these logics influence stakeholder interactions. The overview of the research model is presented at the end of the chapter.

3.2.1 Institutional Logics Perspective

For a city to achieve the main aim of why the program was created which is achieving Economic impacts, social impacts and cultural impacts, different stakeholders need to collaborate to achieve this purpose, as they all have different significant role to play in ensuring that hosting the program become a huge success. In its broadest sense, participation refers to the use of an open strategy to ensure that all parties who may be impacted by a planning process or a particular program are included (Nagy et al, 2018). Transparency and inclusive engagement of many stakeholders in the decision-making process are prerequisites for the concept of participation as a means of involving the community in public choices (Nagy et al, 2018).

Institutional logic is the historical patterns of cultural symbols and practices that people and organizations use to give meaning to their daily activities, plan their time and space, and reproduce their lives and experiences (Thornton et al, 2012). According to Haveman et al, (2017), Institutional logics are systems of normative expectations, cultural values, and beliefs that people, groups, and organizations use to arrange their daily actions in both time and space and to make sense of and evaluate their daily activities. Institutional logics are socially created because they include social interaction, which produces common interpersonal understandings of social objects, making them external to any particular person and therefore appearing to be objective.

The institutional logics approach is used for examining how institutions, people, and organizations interact in social systems. It demonstrates how the institutional orders of the family, religion, state, market, professions, and corporation have an impact on both individual and organizational players. Institutional logics are frames of reference that influence how actors choose to make sense of the world, the language they use to inspire action, and their sense of identity. Each institutional order's guiding principles, customs, and symbols have a

different impact on how people reason, view rationality, and interact with it (Thornton et al, 2012).

While the above are deemed as high societal level logics Cai et al, (2022) believes exploring how people, organizations, and society interact is the goal of institutional logic and he listed 18 different field logics, although there is no prove on the perfect type of logics and some of the different logics share the same believe despite the fact that they have different names.

Grossi et al. (2019) believes that managerial logics is the same as business logics. Four different logics which are the Community logic, Business logic, State logic and the EU logic will be considered for the purpose of this research. The Institutional logic theory was used to discover whether collaborative partnership is inculcated in the evaluation of a Mega project with the focus on European Capital of Culture.

3.2.2 Community Logics Perspective

The community logic states that citizen engagement in the organization of the ECOOC gives them the sense of belonging and sense of participation of what they believe to be the identity, culture, and value of their city. Svara et al. (2010), opined that the term public engagement refers to citizens participating directly in local affairs as opposed to relying on indirect representation through intermediaries like bureaucrats, elected politicians, or subject-matter specialists. People make decisions and solve problems based on their perceptions of what is essential to them in order to change their surroundings. Public in the sense that anyone can take part if they so want, not simply a small group of people. The act of taking action on one's own to accomplish what one feels is important and required constitutes engagement in the sense that one does not wait for others to complete a task for oneself.

According to Hudson et al. (2017), cities are required to remain engines for economic progress and compete on a global scale while preserving social cohesion. Culture is being advocated as a cure for all ills in this process, but instead of its potential to help build more democratic and socially just cities, it has been focused on how important it is to boosting cities' economic growth and competitiveness. This has been widened to encompass the intergenerational transfer of economic and social inequities due to criticism of this emphasis

on economic growth and competitiveness and rising awareness of the role culture plays in this.

Community has recently been characterized by institutional researchers as an institutional logic and one of the seven societal forces in the inter-institutional system. The community logic promotes moral responsibility, trust, and reciprocity while encouraging participants to give priority to their shared beliefs, customs, and goals (Georgiou et al, 2023).

Hudson et al, (2017), highlighted the ECOC as an evidence of a public policy effort where it is clear that the emphasis has shifted from labelling culture as an economic driving force alone to also concentrating on its role as a way of fostering social cohesion and intercultural discussion. As opposed to only being spectators, increasing emphasis has been focused on encouraging active citizen participation in culture. It is expected that involvement will not only take place in the preparations for the ECOC and the event itself but will also remain and grow afterward.

3.2.3 Business Logic Perspectives

A set of business rules represented as discrete circumstances that lead to conclusions is what is referred to as business logic. It stands for the foundation of an organization's character, honesty, intelligence, and innovation. Business rules, which may be executed tens of thousands of times daily in support of clients and partners, are represented by business logics (Halle, 2009).

Business owners and entrepreneur are in business to make money, and it can be argued that the business logics model is based on profit maximization as firm aims to grow in the market through the kind of products they produce or the type of services they rendered. It will not be an understatement to say that nobody is an iota of knowledge, especially when it comes to business, knowledge and ideas has to be shared between different business to achieve what they all can regards to as profit maximization, hence there is a need for collaboration so that all the so called business will not only be making profit from the community but also gives back to the community through CSR, especially when it comes to a project or event involving the community. According to Rezazadeh et al. (2018), It is generally acknowledged that entrepreneurial businesses contribute significantly to the expansion of the national economy,

the creation of regional employment, the GDP, industrial innovation, and export revenues. Yet, the rate of failure for entrepreneurial enterprises is rising, primarily due to their limited resource availability and financial constraints. So, a body of researchers advocate cooperation to increase competitive advantages through resource sharing and a workable fix for the survival issues faced by entrepreneurial enterprises.

Collaboration and innovation go hand in hand, and they play a significant role in inter-organizational collaboration by providing businesses with specialized and advanced knowledge, access to public research funds, and graduates (Albats et al. 2018). Companies frequently participate in interorganizational ties that have been seen as essential to the success of organizations. Activities involving cooperation are typically motivated by a conviction that they will produce a particular result. The goals and justifications that decision-makers have for fostering cooperation are known as their motives. Each relationship develops as a result of a distinct set of motivations and operating conditions. For instance, lowering transaction costs, obtaining necessary resources, getting a competitive edge, and market-seeking are the primary reasons why international companies form alliances. Such different motive of different actors in institutional logics can increase the complexities of collaborations and interactions (Zhang et al. 2022). The business logic can be in significant play when business collaborate to participate in the ECOC, for example collaboration between hotels, restaurants and transport sectors will bring about increase in profit for the 3 different actors.

Across the world, complaints about how well governments are performing have emerged over the past three decades from all political perspectives. They observe that critics charge governments with being ineffective, inefficient, overly bureaucratic, overburdened with pointless regulations, unresponsive to the public's wants and needs, secretive, undemocratic, intrusive into citizens' private rights, self-serving, and failing to provide the quantity or quality of services that the paying public is entitled to (Halachmi, 2005).

3.2.4 State logic

The state logic is all about the subject of how the institutions of government could most effectively add value to the services they offer is being sought after today along with a fresh understanding of the nature and function of democratic government. What is the source of the

value added by government bureaucracies, and are other public sector supply sources better sources of value added? (Jackson, 2021). According to Ness et al, (2020), active citizen participation can make it easier to resolve and work together to address some of the most difficult issues governments throughout the world are currently grappling with, as well as help such actions gain public support. Although citizen involvement is essential for collaboration based on democratic principles and values, the need for innovation and collaboration also entails creating new connections and structures between actors and institutions in the context of a whole-of-society perspective that is ecologically oriented. As a vital strategy for resolving these societal concerns, this requires capacity building that cuts across authority structures, organizations, sectors, and stakeholders at all levels (Ness et al, 2020).

Taking into consideration, the interaction of the 4 presented different institutional logic, it is worthy of note that collaboration among different stakeholders in ECOC is what will give the host cities an advantage of achieving the sole aim for which the program was created which is for the cities to achieve economic impact, social impact, and cultural impact through hosting the ECOC. Although there might be challenges as different actors always have different motive for going into collaboration and once this motive is not met by the actors, it can lead to deviation from the initial plan or agreement. As stated by Ness et al. (2020), Through the mobilization of shared ideas, experiences, and resources as well as the capacity to cooperate to achieve common objectives, collaborations allow societies, governments, and communities to improve problem solving and creativity.

3.2.5 European Union Logic

According to Patel, (2013) Culture serves as a foundation for shared understanding and behaviors that foster closer collaboration across many academic fields. Since it is so crucial to the processes of creating state and local identity in local, regional, and national contexts, it is a particularly delicate issue of European integration. The European cultural policies, as they have developed throughout the 1970s and 1980s, are best understood as attempts to address the Union's lack of cultural legitimacy within the context of a larger discussion on its democratic deficit. To extend the EU's influence and strength, cultural policy strives to win over people's hearts and minds.

The ECOC is the most established and institutionalized form of cultural policy in the EU, despite receiving relatively little funding. In 2007, two European towns demonstrated what it meant to be part of Europe, when initially it was Athens and Florence. The cultural sector, which includes the ECOCs, receives very little funding from the European Union budget, but policies in other areas of the EU may have cultural repercussions. The majority of EU people already have freedom of movement and employment, regional policies that bring funds and establish institutions, language policies that support national cultures, and agricultural policies that preserve landscapes. A weapon for cultural policy has been structural funds in particular (Palonen, 2011).

Lähdesmäki, (2009) is of the opinion that the European Capital of Culture initiative is a political ideology with EU-level political components. Along with locality and regionality, it creates and fosters Europeanness, as well as European culture and identity. The themes of locality, regionality, and Europeanness in the European Capitals of Culture are heavily influenced by the cultural strategy of the European Union. As a condition for a successful application, the rhetoric of the EU is mirrored in the application booklets and other official or promotional materials of the towns. This criterion makes the perspectives on location, regionality, and Europeanness in the application literature very comparable.

Modern urban policy and re-profiling objectives for cities all around the world place a high priority on culture. City-based cultural planning that focuses on fostering creativity has emerged as a significant local policy initiative. The phrase creative city has come to be used as a cliché when describing how a city should look. Sub-national organizations like the European Union and UNESCO are also involved in promoting the use of culture in strategies to revive cities and urban economies (Stevenson, 2013).

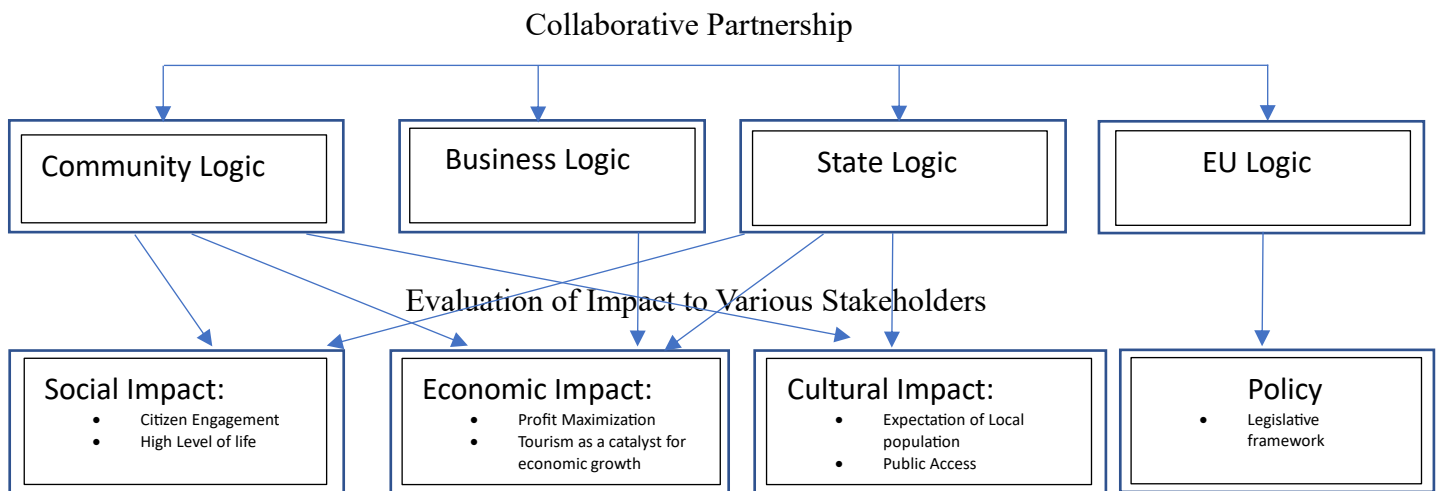
3.3. Analytical Framework

The purpose of this thesis is to discover whether collaborative partnership is inculcated in the evaluation of a Mega project with the focus on European Capital of Culture. Hosting the ECOC is a collaboration of different stakeholders, such as the citizen, the business owners, the state, and the regulatory body for the program which is the EU. To these stakeholders, impacts have different meaning to them, to the citizen impact might mean citizen engagement

in the program, while it may mean profit maximization to the business owners, and to the European Commission, having a successful program year by the host cities is what they refer to as impact. The thesis research questions are: Has collaborative partnership been used by cities to evaluate the impacts of ECOC? How does the EU framework encourages collaborative partnership been inculcated in evaluation of a mega project?

To answer this question, I will examine the notion of collaborative partnership and experiences between the actors to see if these actors collaborate to evaluate the impacts of ECOC and to discover if the EU framework encourages collaborative partnership been inculcated in evaluating the ECOC. To address this research question, the theory of institutional logic is applied to develop an analytical framework (figure 1) that will be used for analysis.

Figure 1: Analytical Framework



The figure 1 above is the analysis of how various stakeholders involved in hosting the ECOC viewed the different impacts the program brings to them and their city. The community logic are interested in all the 3 impacts of the ECOC, they want to have a social and high level of life, they are interested in getting an employment opportunity which can come into existence as a result of their city hosting the ECOC, and lastly the cultural aspect is of utmost importance to them, as they believe they will have a say in a matter that involves them and their city. The business logic are primarily interested in profit maximization as they believe hosting the ECOC by the city in which they operate will bring about profit for their business, due to the large amount of tourist and other personnel that will come to the city to partake or experience the ECOC year eg, hotels, restaurant and transport companies. The State logic are also the second party that is interested in all the 3 impacts the ECOC has to offer, the state wants her locals to have public access to facilities, social life for their citizen and lastly,

improved revenue generation to the city's economic. From the inception of the program in 1985 up to the 2nd phases that ended in 2004, there was no legal framework, so starting from the 3rd phase, a legal framework was introduced by the EU to guide the activities of the potential host city's by mandating city's to include in their bidding report on how they intend to go on their evaluation process after the program has ended.

4. Research Methodology

For this research, the aim was to discover whether collaborative partnership is inculcated in the evaluation of a Mega project with the focus on European Capital of Culture. Secondary data was used as a method of data collection. For the three reports evaluated, a common indicator was set which is to look for collaborative partnership in the whole process of hosting the program, especially from the planning stage to the evaluation process and to also see how the program impacted the various stakeholders and the cities.

From the inception of the program till date, there has been four phases and for the purpose of this research, random sampling was adopted to evaluate 1 report each from each phases, but unfortunately reports from the host cities from the first 2 phases were not available online, hence 3 cities were evaluated from the last 2 phases and these 3 cities were chosen for evaluation based on their size and population, to see if the impacts was the same for small and the big cities. The 3 cities evaluated are Liverpool 2008, Marseille 2013, and Mons 2015.

Impact has different meaning to different people and as there are different stakeholders in hosting the ECOC such as the citizen, business owners, government and the European Commission, impact means different things to them. This thesis seeks to see how the program impacts the various stakeholders involved in the program and this was done under the analytical framework.

4.1 Research Philosophy

The phrase research philosophy describes a set of presumptions and attitudes towards the growth of knowledge (Saunders et al. 2007). According to Easterby-Smith et al. (2012) a knowledge of philosophical topics is beneficial for three reasons: defining study designs, determining which designs will succeed and which won't, and locating and producing designs outside the realm of prior knowledge. Ontological and epistemological issues dominate the majority of philosophical debates, and understanding them can help to define study designs,

determine which designs will succeed and which won't, and modify research plans to fit the limitations of various fields (Easterby-Smith et al. 2012).

4.1.1 Ontology and Epistemology

Ontology is the philosophical assumptions of real life situation (Easterby-Smith et al. 2012). This generate concerns of researcher's perspective of how the world evolve. Saunders et al. (2007) posits that ontology is basically shared into two which is objectivism and subjectivism, in which objectivism argues that the social reality we study is external to us and others, known as social actors, and integrates assumptions from the natural sciences while subjectivism includes assumptions from the arts and humanities, arguing that social reality is created by social actors' views and subsequent actions.

Epistemology is interested in getting information about how social and physical world is obtained (Easterby-Smith et al. 2012). This is about ascertaining how true and valid the information we gathered is. Are we certain the information we are investigating is objective or is it just people's thought that matters? According to Saunders et al. (2007) Epistemology is the beliefs about what is true information, how to communicate it, and what is deemed acceptable, valid, and legitimate from the foundation of knowledge.

For this research, stakeholders view on evaluation of ECOC was paramount which can be likened to the subjectivism aspect of the ontological philosophy which argues that social reality is created by social actor's views and action. In view of the above and as regards this thesis which method of research was to use secondary data for analysis, an exploratory research design was considered to explore things that was not known before about collaborative partnership in evaluation of ECOC and what the most recent EU framework says on collaborative partnership on evaluating ECOC by host cities.

4.1.2 Research Design

An essential part of a research proposal is a clear explanation of the design that will be utilized and the approaches that will be taken to achieve the goals. A research design may be defined as a plan that outlines the fundamentals of the research technique for a specific study. In all stages of the research process, it outlines methodologies and techniques and argues for their suitability in light of the research question or hypothesis and the context of the study

(Easterby et al. 2021). In order to address a problem that is not yet clearly defined, exploratory research is conducted. It employs qualitative and secondary research techniques, including in-depth interviews, analyzing pertinent data, and reading relevant literature. The results of exploratory research can offer insight into an issue and "give some suggestion as to the "how," "when," and "why," they are not useful in making decisions on their own (Iermolenko, 2011).

In consideration for choosing the best research design that will fit my purpose which is the case study of evaluation of ECOC which is based on two part. The first part is the evaluation of written report from the previous host cities, while the second part is the analysis of the EU framework for evaluation of ECOC. I considered using exploratory research design as it is a secondary research techniques that include reading and evaluation of important literature. Using the exploratory research design gave me the opportunity to study in the report my first research question which is to discover if cities has used collaborative partnership to evaluate the impacts of the ECOC and also discover if the new EU policy spanning from 2020-2033 encourages or mandate collaborative partnership in evaluation of ECOC by cities bidding to host ECOC.

4.1.3 Documentary Analysis

I carried out a documentary analysis by surfing the internet for reports from the previous host cities of the ECOC. Reading through various reports gave me the deep understanding of what the ECOC stands for, the different kind of impacts the program has had on the host cities and the stakeholders involve and whether previous hosts cities inculcate collaborative partnership into hosting the program from the inception to the evaluation process.

4.1.4 Research Quality: Validity and Reliability

Validity and reliability are fundamental for important positivist epistemology (Golafshani, 2003). The degree to which results accurately represent the full group under study is known as reliability while the validity of the research decides whether it precisely determines what it aimed to assess or whether the findings are accurate (Golafshani, 2003).

According to Delaviz (2022), validity is the degree to which research findings accurately reflect the information they are intended to deliver. The degree to which the measurements employed in research accurately assess what they are intended to be known as construct validity. The degree to which the results accurately reflect the population under study is known as internal validity. The ability of findings to be generalised is known as external validity. Iermolenko (2011), is also of the opinion that validity concerns is to test if a measurement tools really measures what a research tends to measure. In view of this, my focus was to find out if cities actually practice collaborative framework from the inception of the program year till the evaluation stage or if it was just on the paper and to also find out if the EU framework encourage collaborative partnership for evaluation of ECOC and I tried to provide high quality analysis of my research work to make it valid and reliable.

4.1.5 Limitation of the Research

Since we have four phases of the program, my intention was to analyze one city each from each phases taking into consideration their population and sizes. But no report of cities from the first 2 phases was available on the internet. Also, I was restrained to using only secondary data due to timeframe and for future research I believe both primary and secondary data should be considered as it will give room to the researcher to get a first hand information through communicating and interviewing participant or hosts of the events rather than just analyzing what others has said in which the reports might not be accurate as portrayed in different articles.

5. Empirical Findings

This chapter will describe the main findings based on the evaluation of the 3 reports: Evaluating the report from the 3 cities, it was discovered that for Liverpool 08 there was high level of collaborative partnership, citizen engagement and participation from the planning process to the last stage and the citizen feel sense of belonging as they feel that their opinion was well represented in the matter of their community. For the Marseille 2013, there was no evidence of collaborative partnership from the planning process but there was average level of citizen participation in different events during the program and exhibition was set up that gave local artists avenue to be recognized. Just like the Marseille 13, there was also no

evidence of collaborative partnership from the planning process for Mons 15, but there was high level of citizen participation in different events during the program.

5.1 Evaluation of the Report by Different Cities

To analysis this report, a common indicator was set, which is to look at the impact the program had on various stakeholders and to also see if there was citizen engagement from the planning stage to the evaluation process in the 3 evaluated cities. Result of this findings was discussed in the Analytical framework.

5.2 Liverpool 2008

5.2.1 Economic Impact

The Liverpool ECOCs main objective was to increase tourism in the city. The goal was to use tourism as a catalyst for economic growth, both directly through visitor spending and the resulting expansion of the visitor economy and indirectly through a change in the city's perception to draw in outside capital and highlight the quality of the city's offerings to prospective residents. The ECOC championship inspired 35% of all visits to Liverpool in 2008 that otherwise would not have happened (Garcia et al., 2009). The ECOC title had a 33% influence on first-time trips to Liverpool, which again would not have happened otherwise. The Liverpool ECOC resulted in a total of 9.7 million visits to Liverpool in 2008. According to anticipated direct spending, the Liverpool ECOC title and events program had a direct economic impact of £753.8 million (Garcia et al., 2009).

An estimated 2.6 million additional overseas visits of which 1.58 million originated outside of Europe were also largely influenced by the Liverpool ECOC. 97% of visitors from Europe and other countries were first timers. 1.14 million of the 2.16 million tourist nights that the Liverpool ECOC is anticipated to have produced in Liverpool were spent in hotels and other types of serviced lodging. The remainder of Merseyside saw 1.29 million additional hotel stays, and the remainder of the North Wales saw 1.7 million additional hotel stays (Garcia et al, 2009).

The overall income of the Liverpool ECOC was significantly larger than that of the most recent ECOCs, and it was also the largest individual income of an ECOC to date. It had the

largest sponsorship and earned income of any ECOC, as well as the most money from the local government, totaling nearly £26.4 million (Garcia et al, 2009).

Building on their existing relationship with Liverpool, the Liverpool 08 Sponsors were driven to support the Liverpool ECOC because they felt a sense of loyalty to the city. Additionally, Liverpool Chamber of Commerce collaborated with the Company to establish 08business connect, which still maintains an active website and supports business engagement with the Liverpool ECOC via tender opportunities, business to business relationships, and business to culture relationships (Garcia et al, 2009).

Small and medium-sized firms operating in Merseyside's tourism industry had favorable opinions of the Liverpool ECOC. Positive comments were more prevalent in Liverpool than in other local authority areas and among companies with 10 or more employees. Most firms noted a positive impact on their turnover, but the shift in perceptions about Liverpool and the sub-region was the most frequently noted positive impact. Compared to 40% in 2001, just 15% of Northwest enterprises saw the region as a bad location to do business in 2009. This indicates that the Northwest region as a whole is now considered as a better environment to conduct business. 8% of opinion leaders did mention the Liverpool EcoC as a reason for this improvement as a business destination, even though a lot of this may be attributable to other variables over this period (Garcia et al, 2009).

Stakeholders cited the Liverpool ECOCs positive impact on the city's image and the fact that culture is now more strongly linked to the city's brand. They also cited the city's robust infrastructure and vibrant cultural scene. However, there were questions about how to best capitalize on the ECOC and uncertainty about its future plans. To build on the Liverpool 08 brand experience and seek a culture perspective, Liverpool announced a new brand in 2009. This project demonstrates the city's dedication to capitalizing on the momentum established by the Liverpool ECOC and the necessity of further stakeholder involvement to create a credible and distinctive city narrative (Garcia et al., 2009).

5.2.2 Cultural Impact

Around 10 million people watched the Liverpool ECOC in total in 2008, and over 18 million people watched the show across its four-year run from 2005 to 2008. Over the years, attendance levels were maintained, with events in 2008 averaging a significantly larger

audience than those of the years before. Liverpool ECOC events drew a sizable crowd from Merseyside, the UK, and overseas. Overall viewership increased from 2007 to 2008, and both the national and foreign audiences saw considerable gains. As a result, the 2008 season had a national audience of over 1.5 million viewers and an international audience of almost 0.3 million. International attendees made up 3% of the total crowd in 2008, which is a respectable number when compared to the 1% foreign audience at the Manchester International Festival and the 15% international attendance at the venerable Edinburgh Festival (Garcia et al, 2009).

However, events drew a sizable local audience of over 3.3 million people from all around Liverpool's neighborhoods, though with a tilt toward the South Liverpool and the South-Central regions of the city (Garcia et al, 2009).

Around 4,000 registrations of interest were received for the four-year 08Volunteer program that the Liverpool Cultural Company proposed. There were 971 active volunteers between 2005 and 2008, 35 of whom 6.1% were disabled and 15% identified as Black or Minority Ethnic (BME). Altogether, they volunteered 5,611 days in 2008 and 6,974 days across the four-year program, which is worth more than £0.3 million. Volunteering gives people the chance to interact with others and establish relationships and friendships. Also, volunteers found enormous joy in knowing that, via their interactions with tourists, they were helping to restore Liverpool's reputation both nationally and internationally. As a result of their participation, volunteers have also had access to a variety of more concrete benefits. They have substantially expanded their understanding of Liverpool's history, tradition, and cultural offerings, as well as confidence and interpersonal skills (Garcia et al, 2009).

When compared to residents in other parts of the UK, particularly those in the Northwest, people in Liverpool report to have a significantly higher interest in visiting museums and galleries. Over the Liverpool ECOC's 2005–2008 era, this gap persisted. In comparison to the rest of the UK, Liverpool residents indicate generally similar or somewhat higher levels of interest in other cultural disciplines. The number of persons who claim to be not at all interested in various forms of cultural activity decreased between 2007 and 2009, which shows that the Liverpool ECOC was somewhat successful in introducing new audiences to Liverpool's cultural offerings (Garcia et al, 2009).

Compared to the rest of the UK, more people in Liverpool reported visiting a museum, an art gallery, or a nightclub in 2008. Also, between 2005 and 2008, the proportion of Liverpool residents who reported visiting a gallery or museum over the preceding year increased from 60% and 42% to 69% and 52%, respectively. In Liverpool, theater attendance increased from 2006 levels in 2008. Regionally, 60% of NorthWest people believe that there are more opportunities and cultural activities in the area in 2008 than there were in the previous year, while just 10% disagree. 66% of locals said they participated in at least one ECOC event in 2008, and 14% said they tried something new, like going to a new cultural location or attending a different kind of event (Garcia et al, 2009).

5.2.3 Social Impacts

For the past ten years, the city of Liverpool has experienced a significant image rebirth thanks in large part to its arts and culture industry. The national press's coverage of Liverpool has always been dominated by news about football and social issues, with the latter being primarily depressing and concentrating on crime and violence. Stories about the city's cultural offerings, however, have increased dramatically since the ECOC title was given out in 2003 and in 2008, they overtook football as the second most popular topic of coverage, (Garcia et al, 2009).

The ECOC designation has had a major Impact on how Liverpool culture stories are covered in the media. The Beatles and other well-known icons have always received most of the attention, but this has changed since 2000 to include a greater volume of visual arts stories. The volume of news about performing arts, which received 100% of all national coverage in 2008, has changed significantly since the ECOC title was given, exceeding stories in the visual and performing arts. National Museums Liverpool, Tate Liverpool, and the Royal Liverpool Philharmonic received the most national publicity for Liverpool's cultural institutions, respectively (Garcia et al, 2009).

The amount of national coverage of the Liverpool ECOC peaks at the time of the bid and announcement in 2003, declines until 2005, and then increases steadily, almost doubling year over year, from 2006 on. Positive coverage has predominated across the country in terms of views, especially in 2003. The most notable shift in thematic focus for national Liverpool ECOC specific stories occurred in 2003, when coverage of the events program and related arts and culture stories completely eclipsed that of the ECOC as a catalyst for an image renaissance (Garcia et al, 2009).

A detailed examination of the coverage of the Liverpool ECOC events and in particular, the official events with the Liverpool ECOC branding, indicates a definite predominance of positive and neutral reports. The proportion of positive or neutral stories about Liverpool ECOC flagship events (important VIP and press announcements, opening and closing events, etc.) as well as for the artistic program increased steadily between 2007 and 2008 on a national level, while local coverage remained entirely positive or neutral (Garcia et al, 2009).

In the years preceding up to and during 2008, the Liverpool ECOC emerged as a significant component within regionally driven social media settings like Facebook, Flickr, and YouTube. In 2008, the Liverpool ECOC experience dominated online user-led portrayals of Liverpool. Local mainstream media enthusiastically supported online involvement through photo sharing on Flickr, especially the Liverpool Daily Post newspaper. In the city of Liverpool, established cultural institutions used social media more frequently during the ECOC year. Many of these institutions started their first Facebook groups and Twitter accounts in 2008. 500 Facebook pages, groups, and events were made in total around information from the Liverpool ECOC; some of these used the Liverpool 08 emblem to identify their community. Almost 13,000 people participated in all these groups (Garcia et al, 2009).

Local perceptions of Liverpool were mainly favorable from 2005 to 2008, with 60% of the population having a very positive opinion of the city which remained mostly unchanged during the Liverpool ECOC period, and 5% of the population having a negative perception. The number of locals who said that Liverpool was an interesting location, with things to do and that they went shopping both increased significantly in 2008. Locals' perceptions of Liverpool in comparison to other cities changed the most over time; between 2005 and 2008, the proportion of people who said Liverpool was superior to other cities for hotels, music, galleries, and especially shopping increased noticeably (Garcia et al, 2009).

Visitor satisfaction with Liverpool as a travel destination improved between 2006 and 2008, with visitors from the UK, UK as a whole, and foreign countries giving the city higher ratings than they did in 2006 and compared to other benchmark towns and cities. The feeling of safety from crime increased, with 90% of tourists feeling positive about safety from crime. 77% of respondents felt safer than they imagined, which is on par with other cities. It is likely that the visit itself contributed to this better perspective Garcia et al, (2009).

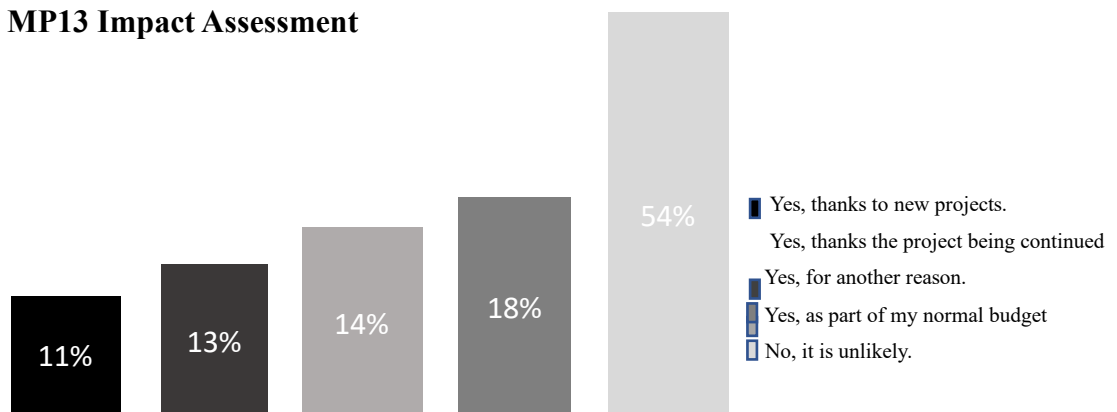
5.3 Marseille 2013

5.3.1 Economic Impacts

According to 42% of cultural players who oversaw projects, they specifically recruited for ones that MP 2013 co-financed. This hiring was modest; at the beginning of 2014, less than 10% of the employees at two-thirds of the organizations were new hires. However, it should be noted that most of the hiring was done either through temporary work contracts or through the French "intermittence du spectacle" system, which is a particular job designation for casual cultural workers. While the primary justification for hiring given by organizations was the necessity to increase employees to handle the increasing workload 34% of respondents, 61% for branded initiatives, the requirement for new skills was also a valid, albeit small, driver of hiring (MP, 2013).

Do you think you will retain at least some of the employees you hired for the European Capital of Culture? (as a percentage, n=72)

Figure 2: MP13 Impact Assessment



Source: MP2013 Impact Assessment

For a variety of reasons, nearly half of the cultural performers polled hoped to keep some of their jobs, this was also the case with branded projects. The other half believed that they were unlikely to keep the new employees. It should be highlighted that 70% of organizations additionally utilized volunteers, especially to carry out particular activities 44%, or throughout the entire planning stage 25% (MP, 2013).

5.3.2 Social Impacts:

The ECOC attendance numbers were extremely high towards the end of 2013. Attendance at several events, particularly those that were held in public areas, significantly exceeded expectations, while it might be said that some events were a disappointment, that people's participation styles differed substantially (MP 2013). With a large-scale event like Marseille-Provence 2013, which spanned a huge region over the course of a whole year, it is challenging to establish an exact estimate of attendance. However, by tallying up the attendance at events that were a part of the official ECOC schedule, the MP2013 organization calculated the overall number of visitors. The same person may attend events more than once in this situation. It's also possible for someone to be present while an event is happening but not to visit the project. The association recorded a total of 11.015 million visits. With 1.8 million visitors over the course of the year visiting the MucEM's (MP 2013). Furthermore, two studies were done on the participation of locals at ECOC events (BDR tourism and incidence for Euréval). In the initial survey, which was done in the fourth quarter, and it was found that two thirds of residents had gone to at least one event, and that among the remaining third, almost 40% had said they planned to go to an event before the year was over. According to the results of the second study, which was done at the beginning of 2014, 74% of residents have participated in at least one event 67% of this number or a significant public gathering 52% (MP 2013). Also, Other independent initiatives, like the ptit M, a free show exhibiting lesser-known local artists that was organized by the Tête de l'art group at Pavillon M, also helped local artists who weren't included in the official program gain some recognition.

According to the MP, (2013) group, the attendance figures show the public's hunger for unusual events. The statistics show some unexpectedly high figures for the GR2013 (120 000 visitors), Yes We Camp 49 000 visits, including 15 000 overnight stays, and the Champ Harmonique 40 000 visits. Considering the topic of the night and how difficult it was to get to the locations, the Nuit industrielle industrial evenings at Martigues and Port-de-Bouc, which drew 14,000 spectators, was likewise a remarkable success. Also, a very respectable number of visitors were recorded for the re-openings of the new history museum in Marseille (Musée d'histoire de la Ville de Marseille) and the Musée des Arts Décoratifs (Château Borely). There were additional noteworthy achievements, but their attendance numbers were predicted, such as with the Folle histoire des arts de la rue and Cirques en Capitales. Most visitors to the ECOC were happy with their participation and the older people, people who

had lived in Marseille for a long time, and people who frequently attended cultural events were the members of the public who expressed the greatest levels of satisfaction.

One of the underwhelming events in terms of attendance was TransHumance, which was a huge success in the city but not quite as well-liked in the countryside, and whose logistics turned out to be considerably more difficult than anticipated. When it comes to the Grand Atelier du Midi twin art shows, 462 000 people visited them, although 600 000 were anticipated MP, (2013).

5.3.3 Cultural Impacts:

Different program and sites associated with the ECOC accounted for half of the attendance and visits. Its attendance owed a great deal to the overall rhythm of the year, including the feature of the enormous public attention that the ECOC produced as well as for having hastened or helped the completion of several ongoing cultural initiatives like the MucEM. This dynamic gave local cultural actors, some of whom were known, a boost by giving them the advantage of recognition, but also as a result of heightened media coverage that goes beyond the normal amount of attention these groups received (MP, 2013). The acknowledgment of the local scene and the perception that it had been validated by the ECOC were terms used by some members of the cultural community. Several local cultural figures particularly underlined the function of the Pavillon M, a singular structure erected in the heart of Marseille that served as the entrance to the ECOC and promoted both general program information and particular projects. By demonstrating that the territory could host both the official program and an alternative program, 'The off', which was a direct result of the ECOC dynamic, also helped to raise awareness of the issue. Remember that an off was featured in an ECOC for the first time, which was deemed an unexpected positive event for the year (MP, 2013).

Moreover, while the ECOC dynamic boosted overall tourism, it is possible that increases in domestic and foreign tourists noted by cultural organizations can also be attributed to it (MP, 2013).

5.3.4 Some of the Cultural Impacts of MP2013 ECOC:

Volunteers: It was intriguing to see how volunteering at events exposed individuals to different cultural viewpoints (MP, 2013).

Mobilisation of local governments: Local governments' participation in ECOC significantly aided in ensuring that all citizens had equal access to the year's events. As a result of the efforts of the regional council, general council, local governments, and school boards, there was a significant mobilization to get students interested in the ECOC e.g. Children were asked to sketch their neighborhood as part of a visual arts project that encompassed 72,000 kindergarten and primary school students. As projects with educational goals were suggested in schools inside the ECOC framework, the city increased its financial support for such projects at the same time (MP, 2013).

Mobilisation of major businesses: The main corporations that mobilized for the ECOC used the activities as a method to foster teamwork and invest in their workers e.g. The pursuit of artistic endeavors by staff members was encouraged, and in certain cases, performances were the outcome (MP, 2013)

Expectations of Local Population: Even though the project had a negative reputation before to its opening, the locals had rather high expectations for both cultural and communal events. This is confirmed by the sizable crowd that gathered for the opening ceremony.

Media Coverage: media outlets covered the ECOC extensively, especially in the beginning of 2013. Regarding their high attendance rates, the focus on the key events undoubtedly played a role (MP, 2013).

However, despite the program having several cultural impacts in the city, some shortcomings were recorded as well, which are:

Programming: Many divergent opinions were expressed by those participating in the ECOC programming, which undoubtedly reflects both the inherent cultural issues and their own perspectives on those issues and what they consider to be culture or not. This seems to demonstrate how varied the offers were since the program was condemned for being both too aristocratic and too mainstream (MP 2013).

Public Access: Even in situations where potential organizations or audiences weren't often given such attention, the readiness to accommodate all members of the public wasn't adequate to guarantee the necessary levels of participation. This was true for both the MP2013 developments as well as older buildings like Friche La Belle de Mai and the Merlan, both of which have dialogue issues despite being in existence for a longer period of time. The time needed to get in touch with neglected audiences, develop a relationship with them, and then come up with a cooperative initiative was another challenge when trying to foster greater involvement. Quartiers Créatifs⁷⁰ encountered this issue despite the project being started in 2011 (MP, 2013).

Reluctant portions of the population: Certain sections of the populace had little interest in the ECOC or, in other cases, had a hostile attitude toward cultural occasions or the institutionalization of culture. In some instances, like when the Ulysses contemporary art project visited Aubagne, modern art, in particular, generated unfavorable responses (MP, 2013).

Transportation Difficulties: Several people found it challenging to attend cultural events since it was difficult to get across the territory, particularly because there were few transit choices in underprivileged areas. This was especially noticeable with the large events staged in Marseille's public spaces: attendees from the Quartiers nord, the northern neighborhoods with poor access to public transportation, were underrepresented. Nevertheless, despite the metro's extended hours, transportation improvements primarily targeted the downtown region, which was already well-supplied, rather than the neighborhood with greater mobility needs.

5.4 Mons 2015

5.4.1 Economic Impacts

Mons 2015 demonstrates the power of the European Capital of Culture designation to profoundly, perhaps fundamentally, change urban development. The title has shown to be an exceptional transformation accelerator in this regard. Due to the high level of confidence among the populace in the city's ability to manage this type of event and establish itself as a destination city, one worth visiting as well as a stopover, Mons was able to surpass its initial objectives in terms of the numbers of Belgian and foreign visitors as well as the popular success of the events on the program (Mons, 2016).

Below are some of the highlighted economic impacts of Mons 2015 (Mons, 2016).

- Since 2005, the volume of national wealth produced or created has increased by 850 million euros, which is the equivalent as the cumulative economic impact of Mons 2015.
- Estimated at 295 million euros, Mons 2015 contributed to the country's gross value added (GVA).
- For each euro invested in Mons 2015 yielded 5.50 euros for the Belgian economy (leverage effect).
- From 2005 to 2015, Mons 2015 directly or indirectly generated an average of 380 jobs (or equivalent workers per year), with a peak of 2,000 employment in 2015.
- Mons 2015 resulted in a 140 million euro rise in household income for Belgians.

5.4.2 Social Impacts

According to (Mons, 2016), After comparing the ECOCs of the last five years plus Lille 2004, and calculating the ratio of participants to residents, Mons 2015 performed significantly better than the other ECOCs.

- There was an extremely high level of local participation: 126,954 (66%) of the 191,020 tickets bought in Wallonia were in Greater Mons.
- Mons 2015 attracted attendees of all ages, with a roughly equal number of men and women, but with a higher concentration of adults aged 36 to 45 and elderly individuals over 65, who made up 31% and 32% of the total population, respectively.
- 32% of respondents expressed more interest in culture following Mons 2015.
- 2015 saw a total of 7,590 voluntary contributions.
- 90% of respondents had attended at least one Mons 2015 event, according to the results of a 2016 survey of Greater Mons inhabitants, confirming the high level of local participation. Considering the outcomes of other ECOCs that recorded citizen engagement, this result is good.
- Mons 2015 was viewed as promoting participation and social inclusion by 68% of respondents.
- Mons 2015 was a very good effort for the residents of Mons, according to 86% of respondents, 43% of whom strongly agreed with this statement.

5.4.3 Cultural Impacts:

In the view of its citizens, Mons 2015 changed the city's perception. Eighty percent of those polled expressed great pride in the city's appeal as a tourist and cultural destination and believed the event gave the city a lively and favorable image. Mons' reputation as a cultural hub was enhanced nationally by Mons 2015. Nearly all partner institutions and members of the Mons 2015 Club, a business club agreed that Mons alone had improved the city's brand and image (Mons, 2016).

The evaluation metrics showed a significant gap between how locals felt more critically about the city and how visitors who had a very favorable impression felt about it. They learned about a fresh perspective of a city that had been losing confidence and was doubtful of its appeal through Mons 2015, which was positive and charitable. While regaining confidence is essential for social and economic progress, culture has made it possible to stem the flood of doom. The concept of a renaissance predominates in people's ideas (Mons, 2016).

Currently, expectations are high. This expectation provides an ideal opportunity to rally support and tap into a fresh sense of camaraderie that is the result of a wealth of shared experience. Mons 2015 inspired a drive to carry on and a desire to be ambitious (Mons, 2016).

Table 1: Impact of ECOC to different Stakeholder

	Liverpool	Marseille	Mons
Citizen/Community	High level of Citizen Engagement: There was evidence that citizen was engaged from the planning process to the last stage and many citizens volunteer to work with other stakeholders as they believe their	Low level of citizen engagement: No evidence of citizen engaged in planning process and during the program, but there was average level of citizen participation during the program and exhibition was set up	Low level of citizen engagement: No evidence of citizen engagement in the planning process. But there was high level of citizen participation during the program

	interaction with tourists will help to restore Liverpool's reputation both nationally and internationally	that gave the local artists the avenue to be recognized	
Business Owners	They contributed to sponsoring the program as they felt a sense of loyalty to the city and they in turn made more profit from the program year due to many tourists visiting the city during and after the program year	No evidence on profit maximization for the business owners. Employment: it was temporary as those employed during this period were casual workers	No evidence on profit maximization for the business owners. Employment: the program directly or indirectly generated an average of 380 jobs per year, with a peak of 2000 employment in 2015
State	The city was initially dominated by football and social issues, but for over a decade now the city has experienced a significant image rebirth due to the ECOC	Local Government participation in the program significantly aided in ensuring that all citizens had equal access to the year's events.	The program made the city to appeal to tourist as a cultural destination

The thesis first research question was how has collaborative partnership been used by cities to evaluate the impacts of the ECOC? Judging by the roles each stakeholder plays in the program and how the program impacts different stakeholders, it can be ascertained that except for the Liverpool 08 that shows evidence for collaborative partnership and citizen engagement from

the planning process, there was no evidence that other two evaluated cities Marseille 13 and Mons 15 allowed for citizen engagement from the planning process of the program. For the 3 cities, there is also no evidence that the citizen was engaged in the evaluation process.

5.5 European Union Framework on ECOC

The second research question is how does the EU framework encourage collaborative partnership for evaluation of ECOC? And to answer that the EU framework on ECOC was evaluated from the first phase to the fourth phase, which is the most recent one.

There have been 4 evolutions in the European Union guidelines of ECOC since the inception of the program in 1985, the first phase is from 1985-1996 and in this first cycle of ECOC, cities were state nominated and had fewer than two years to construct their programs. Cities found it challenging to raise funds for or develop ECOC specific activities since the program does not have a legal framework and was perceived as an intergovernmental undertaking (Garcia et al,2013). Furthermore, when the idea was first conceived by Melina Mercouri, the motive was to make culture a transformative ladder for a nation economy as she believes culture is not less important than commerce, technology and economy. Hence, the initiative was new and amateur that is just after making a city economy triumph through culture and creativity without establishing a legal framework that will evaluate the parameters or to see if it had impacts on the host cities. In this phase, the motive was just to bring the program into existence to compete with technology, commerce and not bothered about the influence of the program on the host cities (Manolopoulou, 2020).

After the first phase ended in 1996, the second cycle began in 1997-2004 which is regarded as the second phase and in this phase the implementation of selection criteria and deadlines for submission of bids in 1998 increased the potential for ECOC specific programming and increased its level of EU importance. Additionally, more EU money was allocated to the ECOC, this phase came to an end in 2004 (Garcia et al,2013). Same as the first cycle, there was still no legal framework established in this phase to guide the hosting of the ECOC, but the event was embedded under the EU culture program which charted a new European policy by inspiring a distinct and exciting vision for nominated cities by increasing the size and foresight for the cultural industry and recognized identity for the host city as a leading cultural venue. In this

phase, new circle started with 19 host cities in 14 different countries, hence the need for evaluation arises as it was noted that many cities had shown interest in been nominated and awarded the ECOC title and the impacts the program had on the host cities should be evaluated (Manolopoulou, 2020).

The third phase began in 2005-2019 and this phase can be regarded as the most broad phase as it ushers in 29 hosts cities from 29 different countries, in which 10 of these 29 cities are new member that just join the EU after the second phase ended in 2004. At the beginning of this Phase, the ECOC program had its first legal framework and was reclassified as a Community Action, which included the formal inclusion of Maastricht Treaty-compliant European Dimension criteria as well as more precise Selection Panel rules. The strengthening of the monitoring and subsequent review processes, as well as the improvement of the selection criteria, have been facilitated by two subsequent decisions that were implemented during this time (Garcia et al, 2013). This third phase ushered in the first legal EU legislative framework which comes with selection guidelines for evaluation and monitoring processes, a track record will be kept by the monitoring panel to ensure that the host cities does not deviate from the compliance to the values and objectives goals of the program (Manolopoulou, 2020).

It is has become apparent that as the EU guidelines for hosting the ECOC changes over the years, the success story of cities achieving the intended reason for which the program was created has also been changing, which shows that method and tactics for achieving success have become more popular and are presently relevant to most of the cities, irrespective of the length, size, or geography of EU membership (Garcia et al, 2013).

In view of the above there was a review of the EU guidelines which is regarded as the fourth phase and this phase span from 2020-2033. There were lot of considerations and adjustment in this guideline so as for cities to achieve the intended reason for which the program was created which is the cultural, social and economy objective. There is new requirement in this phase and part of the requirement is that host cities will be subjected to evaluating themselves to see if there were any significant change to the city during and after the host year and the process for the evaluation will be submitted as part of the bidding process.

The 2007-2019 ECOC external and independent evaluation was mandated by the EU and in recent times some ECOC using different approaches and models have undergo the evaluation of their title years (European Commission, 2018).

The new procedures for implementing the ECOC action for the years 2020 to 2033 are set down in Decision No. 445/2014/EU. As evaluation is concerned, the resolution creates a new requirement for all ECOCs 2020–2033, requiring them to conduct their own evaluations of the year they hosted the program. As part of this additional requirement, cities who are vying for the title must outline in their application their strategies for tracking and analyzing the title's effects on the city and to publicize the findings of such analysis (European Commission, 2018).

According to the European Commission (2018), The motivation behind the new decision on host cities evaluating their title year by themselves is because the ECOC has grown to be one of the most important and recognized cultural program in the world, which is believed to have added to the sustainable development of host cities, having a long term impacts on the social, cultural and economic aspects of the cities.

In summary, from the EU perspective, the ECOC program was conceived as a means to make culture and creativity as important as commerce and economy in shaping a cities future, Hence from the inception of the program which was the first phase between 1985-1996 and the second phase between 1997-2004, the main objective was to have the world recognize a cultural program as a yardsticks for a cities shaping of their sustainable future and ensuring that the cities follows the laid down guidelines and procedures for hosting the program without putting a legislative framework in place. Furthermore, as time evolves starting from the third cycle 2005-2019, a legislative framework was put in place and the need for evaluation of the program by the EU arises to see if the program had impact for which it was initially created on the host cities. According to European Commission (2018), there has been little or no evidence to show for the benefits of being an ECOC, especially its medium to long term social, cultural, and economic legacy in host cities. Furthermore, the parameters to compare the impacts of ECOC on different cities is missing. In view of the above the EU in its fourth phase spanning from 2020-2033 decided to implement a personal evaluation of the program year by the host cities which they must include in their bidding proposal for the ECOC. The believe is that the new evaluation obligation that was introduced in the 4th phase new decision will bring a remedy to previous situation, as host cities will be able to ascertain the impact the program had on their city and various cities who intend to be the host of the ECOC in the future will benefits from the experience of the previous hosts. The EU in her most recent framework has set an indictaor which talks about collaborative partnership in evaluation of ECOC which potrays probability,

but the part I feel the European Commission has left out in their new guideline and is mandating host cities that will be bidding for the program to include in their bid report the need for collaborative partnership and how each city intend to engage their citizen in the planning process and evaluation stage of the program, just as it was mandated for cities bidding for the ECOC from 2020-2033 to include in their bidding reports how they intend to go about own evaluation.

For the above to be achieved, there has been a general indicator that has been formulated, in which each host cities will follow in the process of their evaluation and the indicators are as follows:

Table 2: European Commission Indicator

Objectives	Type of Indicator	Indicative Indicators	Possible sources of data collection
<p>General Objective 1: To improve citizens' sense of belonging to a common cultural space, protect and promote Europe's cultural diversity, and draw attention to the characteristics that all of its people have in common</p>	<p>Impact</p>	<p>Increased citizens' awareness and appreciation of the diversity of European cultures. Increased feelings of being European among citizens and a greater sense of belonging to a common cultural environment</p>	<p>Surveys of locals conducted by, for instance, municipalities or organizations in charge of ECOC. What do you think of the concept of feeling "European?" Surveys of the creative community, local, regional, and national organizations, including municipalities, that oversee promoting cultural,</p>

			educational, and developmental objectives
General Objective 2: To promote culture's role to cities' long-term growth	Impact	Cities' cultural vibrancy and enhanced reputation are acknowledged on a national and international level. Growth of the GDP and employment in the cultural and creative industries of cities	interviews of travelers and visitors to the host towns; international assessments of traveler perceptions; the advice of national or international cultural experts; and other reliable public sources.
Specific Objective 1: To increase the variety, creativity, and European component of the cultural offerings in cities, including through international collaboration	Result	Total n° of events Overall spending for ECoC cultural initiatives.	Program information provided by the organizations in charge of ECoC Analysis (both managerial and scientific) Number of fresh and long-lasting international collaborations
Specific Objective 2: To increase cultural engagement and access	Result	A comparison of the number of people who attend ECoC events and their	Program information given by the organizations in charge of ECoC.

		<p>growth with the City's usual cultural audience.</p> <p>% of locals that attended or took part in activities, including youth, schools, minorities, or the underprivileged.</p>	<p>Surveys of locals, such as those conducted or ordered by towns or organizations in charge of ECOC, and other methods of getting opinions, such as inventive ways. Compare it to regional, global, or national benchmarks.</p>
--	--	---	--

Source: European Commission, 2018

In summary, the EU believes that planning evaluation from the beginning of bidding process helps cities to have a clear vision of their strengths and weakness, so as for them to know what they can realistically achieve through the ECOC title, which will make them redefined their objectives, to come up with a great effort towards achieving their set goals and objectives, and as a result improve the overall result of the year. Another believe is that if cities start evaluating their host year, it will help the cities at their local level, improve their delivery against the objectives set for the title year and bring experience to other European cities, who are ready and willing to learn from the experience and have a better understanding of the impact huge investment has on culture (European Commission, 2018).

Table 3: Elements of the four Phases:

1st Phase (1985-1996)	2nd Phase (1997-2004)	3rd Phase (2005-2019)	4th Phase (2020-2033)
------------------------------	------------------------------	------------------------------	------------------------------

Motive: To bring the program into existence	Implementation of selection criteria	10 new member states join the EU	Mandatory evaluation of own self, which must be submitted as part of the bidding report
No legal framework	EU fund was allocated to ECOC	First legal EU legislative framework	
	No legal Framework	Evaluation and monitoring process started	
	Needs for evaluation arises		

The first phase of the ECOC which span from 1985-1996 was the introductory phases and the motive was to bring the ECOC into existence, hence no consideration was given for the legal framework that will guide the program. The second phase from 1997-2004 is similar to the first phase as there was still no legal framework, but implementation of selection criteria began and more EU funds was allocated to the program. The third phase from 2005-2019 usher in a new dawn as the ECOC has its first legal framework and evaluation and monitoring of the program began. The fourth and most recent phase started in 2020-2033 and in this phase, some indicators were set by the EU such as needs for collaboration of various stakeholders in the evaluation process, for bidding city to meet before their bidding application can be considered and part of the new framework was for cities to include in their bidding report how they intend to go about evaluation of their program year.

6. Discussion

The purpose of this thesis is to discover whether collaborative partnership is inculcated in the evaluation of a Mega project with the focus on European Capital of Culture, the research question is how has collaborative partnership been used by cities to evaluate the impacts of

ECOC and how does the EU framework encourage collaborative partnership for evaluation of ECOC?

Empirically, I evaluated three reports from previous hosts namely Liverpool 08, Marseille 13, and Mons 15 and after evaluation of the 3 cities, I discovered that Liverpool 08 was the only city out of the 3 evaluated cities that shows the evidence of citizen engagement from the planning process of the program and its evaluation. Liverpool 08 had a positive impact on all the three stakeholders involve in hosting the program. For the Business Owners, it was all shades of profit maximization, as the business owners felt a sense of responsibility towards the city where they are doing their business. They invested their money, time and energy towards the city of Liverpool hosting the ECOC from the moment the city was announced as one of the hosts of ECOC 2008. The business owners realized huge sum of profit from the tourist who visited the city during and after the program. For the Community, it gave them a sense of belonging, commitment and entitlement, as they were able to have a say and contribute to a matter that affect their community. Also, hosting the program generated a lot of employment opportunity which was deemed sustainable even after the program year. For the State, it was also a blessing in disguise as the program placed the city of Liverpool on the world map as one of the destinations for cultural and tourist purpose. For decades, the city has been dominated by football, but the ECOC has given the city an image rebirth to be known as one of the destinations for cultural purposes.

Marseille 13 on the other hand shows no evidence of collaborative partnership from the planning stage of the program to the evaluation stage. For the business owner, the main purpose of going into a business is for profit maximization, but there was no evidence in the report stating a major profit maximization to the business owner from Marseille 2013, Although there were many tourists that visited Marseille during the period but the number of visitor to a program is not matching up with the number of tourist in the city. For the community, what ought to be the positive impact the program will bring to the community was employment opportunity, but it was ascertained that there was no evidence for that as the job created before and during the program were either temporary or contract which was not deemed as sustainable and most of the workers that worked in some of the project for the program were volunteer. One positive impact of Marseille 13 to the community was that it helped some local artists who weren't included in the official program gain some recognition as they were given the leverage to perform during some events. For the state, it brought some opportunities such as media

coverage which place the city on the world map as one of the tourist attraction centers, public access of locals to different community project, volunteers and mobilization of local governments.

Mons 15 generated some significant of wealth from being the designation of one the host of ECOC 2015 as it has high percentage of revenue generated from the tourist but there was no evidence stated in the report that the business owner was able to maximize profit like Liverpool 08. For the community, there were employment opportunity generated for the local community which was deemed sustainable even after the program year. for the state, the level of achievement for the state was the level of citizen participation during the program even though there was no evidence that there was citizen engagement from the planning process to the evaluation stage.

6.1 Importance of this Research to Existing Literature on ECOC

According to Griffiths, (2006) the goal of the ECOC program, which was launched in 1985, is to promote intercultural understanding among the citizens of the member countries by staging a major cultural event in a European city of choice. It was predicated on the notion that Europe has a culture distinguished by both distinctive characteristics and a wealth of diversity.

I believe the citizen were very important stakeholders that was put into consideration when the idea of the ECOC surfaced and subsequently implemented, so it is therefore important that the citizens are part of the evaluation process of the ECOC as it is a program that concerns them and the image and pedigree of their city. But reading through articles on ECOC, most literature talks about how the program came into existence, the bidding process for host cities, the EU framework on ECOC but not the importance of collaborative partnership which will allow for more citizen participation in the evaluation process of ECOC. I am of the opinion that there should be more written literature on the needs for collaborative partnership and more citizen engagement in the evaluation process of the ECOC.

6.2 Importance of this Research to the different Logics

According to Haveman et al, (2017), Institutional logics are systems of normative expectations, cultural values, and beliefs that people, groups, and organizations use to arrange their daily actions in both time and space and to make sense of and evaluate their daily activities. Drawing into the theory of the institutional logic, the theory calls for participatory

evaluation and collaborative partnership of different stakeholders and how collaboration can help cities to be successful in hosting their program and for the program to have economic impact, social impact, and cultural impact on the city. For the 3 cities evaluated, a common indicator was set which is to look for citizen engagement in the whole process of hosting the program, especially from the planning process to the evaluation stage and to also see how the program impacted the various stakeholders and the cities. It is a general believe that when people work together as a team, they tend to achieve a positive result. Hence there is need for stakeholders to collaborate more on working and evaluating the ECOC to see that the intended purpose for which the program was created is achieved.

6.3 Importance of this research to literature on Evaluation

Programs are created to address social issues. An effective social program must be able to accurately diagnose the issue it was meant to resolve, apply a workable design that can alleviate the issue, be properly implemented in a manner that is in accordance with the layout, significantly improve the outcomes for the population it is intended to serve, and do so at a cost that is socially acceptable (Rossi et al. 2018). There is literature on general definitions of evaluation of a program but literature on evaluation of ECOC are hard to come by. I am of the opinion that there should be more literature on evaluation of ECOC just as there is for general program evaluation.

6.4 Importance of this research to the EU

Implementing the assessment on schedule guarantees that the appropriate organisational frameworks, funds, and time are provided to develop data collection and analysis frameworks. Cities must take into account a number of organisational factors, including the duration of the evaluation, the amount of funding allocated to it, the tools and mechanisms needed to collect and analyse data, the responsibility that will be assigned to carry it out, additional training, processing with ethical reviews, and choosing the best type of evaluation. Previous cities have employed a variety of strategies, including the projects in Liverpool from 2008, Stavanger from 2008, and Luxembourg from 2007. Some cities, like Essen for the Ruhr in 2010 and Turku in 2011, start their evaluation programmes about a year before their cultural programmes. Before the title year even began, Guimares 2012 started to prepare an evaluation plan (European Commission, 2018). The need for city own's evaluation as

mandated by the new EU framework is a way to go about knowing if the ECOC is achieving the aim for which it was originally created. One of the most important reasons of creating the program was for citizen benefits but the citizen were mostly not involve in planning or evaluation process of the program. Although, the new EU framework discussed about international and local collaboration but I believe more recognition is not giving to the fact that collaborative partnership should be mandated especially citizen engagement in the evaluation process as part of the bid report that will be submitted by intending cities.

7. Conclusion

This thesis evaluated reports from 3 previous host cities of ECOC using institutional logic theory to analyze the need for collaborative partnership from different stakeholders to achieve a sustainable economic impact, social impact and cultural impacts which was the main purpose of creating the program from the inception. Going by the reports evaluated, it can be ascertained that most of the host cities doesn't allow for citizen engagement in different stages of the program starting from the planning process to the evaluation stage. The only exception to that is the Liverpool 08 that allows for citizen engagement in the planning process, and it was discovered that it encourages many citizens to volunteer to work with other stakeholders as they believe their interaction with people from outside of their community will help restore their city's reputation both nationally and internationally. Although the same cannot be said for the other 2 cities, Marseille 13 and Mons 15 and no evidence to show for that in the evaluation process as well.

The thesis further analyzed the European Commission framework and how the framework has evolved over the years with the most recent phases(4th phase), which require cities seeking to be the ECOC to include how they intend to evaluate their selves after the program which must be submitted as part of their bidding document. The European Commission wanted to ensure that the purpose for which the program was created is achieved, hence the rule for each city to start evaluating their selves came into existence, also the need for collaboration was introduced in the new framework but more emphasis wasn't laid on the need for cities to adopt the collaborative partnership method as they mandated them to include in their bidding report the method of their own evaluation process.

7.1 Contributions

I believe my research has both practical and theoretical contribution and my findings could be important for other researchers who wish to go in the same research field as me and also very important to practitioners such as the EU who are responsible for creating the framework that is guiding the activities of the ECOC.

The research reported here talks about how collaborative partnership can help cities achieve the main aim of why they are hosting the ECOC. As seen in the case of Liverpool 08 of the impacts achieved by various stakeholders, if cities can adopt the culture of collaborative framework, it will help everybody involve. Since Bodø is one of the host city of ECOC 2024, I believe my research can be presented to the evaluating committee for them to see the importance and need for collaborative partnership in ECOC evaluation.

In summary, I concluded that in any program, product or events, citizen engagement in the whole process is very paramount as it gives the local community the opportunity to have a say in a matter of their community. When different actors collaborate to handle a project, it gives a positive result. Although collaboration sometimes might be problematic as different stakeholders has different motive for going into collaboration but when all the stakeholders leave personal motive and works towards one motive of making their city the best, each stakeholder will end up benefiting from the positive impacts the success of the project handled will bring. I am of the opinion that Liverpool 08 can be set by the European Commission as a benchmark for other cities that will be hosting the ECOC as the impacts Liverpool 08 gave to all the stakeholders involve is still deemed sustainable even after the program year. According to Galvin et al, (2021), Megaproject sponsors have steadily shifted their attention away from traditional, adversarial types of contracting and toward collaborative strategies that promote internal cooperation. Finally, I believe there should be a review of the European commission 4th phase framework to not only demand cities to include the process of their own evaluation process in the bidding report but to also instruct for citizen engagement in the planning process and the evaluation of the program.

7.1 Limitations of Study

The research was purely based on secondary data and reports were gotten from the internet, but one of the challenges that I faced was that most of the reports from the previous hosts was not available online especially reports from the first two phases and this limited my research. As my intention was to review one report each from each phases, but as reports from the first 2 phases were unavailable, I had to review reports from just the last two phases.

7.3 Suggestion for further research

I will suggest that for a reasearcher who wish to follow suit in the same line of research as mine. Both primary and secondary data should be considered for method of carrying out the research as primary data will give first hand information as the researcher will be oppurtune to carry out a one on one interview with the participant or a member of the evaluating team of the previous host city.

References

- Albats, E., Fiegenbaum, I., & Cunningham, J. A. (2018). A micro level study of university industry collaborative lifecycle key performance indicators. *The Journal of Technology Transfer*, 43, 389-431.
- Al-Ababneh, M. M. (2020). Linking ontology, epistemology and research methodology. *Science & Philosophy*, 8(1), 75-91.
- Ansell, C., & Gash, A. (2008). Collaborative governance in theory and practice. *Journal of public administration research and theory*, 18(4), 543-571.
- Barnes, C. (2015). The use of altmetrics as a tool for measuring research impact. *Australian academic & research libraries*, 46(2), 121-134.
- Bell, J., & Waters, S. (2018). *Ebook: doing your research project: a guide for first-time researchers*. McGraw-hill education (UK).
- Burksiene, V., Dvorak, J., & Burbulyte-Tsiskarishvili, G. (2018). Sustainability and sustainability marketing in competing for the title of European Capital of Culture. *Organizacija*, 51(1), 66-78.
- Cai, Y., & Mountford, N. (2022). Institutional logics analysis in higher education research. *Studies in higher education*, 47(8), 1627-1651.
- Chouinard, J. A. (2013). The case for participatory evaluation in an era of accountability. *American Journal of Evaluation*, 34(2), 237-253.
- Clegg, S. (2021). Megaprojects. *Oxford Bibliographies in Urban Studies*. Ed. Richardson Dilworth.
- Dahler-Larsen, P. (2011). *The evaluation society*. Stanford University Press.
- Demartini, P., Marchiori, M., & Marchegiani, L. (2018). Citizen engagement as a criterion to select the European capital of culture: A critical appraisal. In *13th international forum on knowledge asset dynamics (IFKAD) proceedings 2018*.
- Delaviz, D. (2022). *Exploring Triple Helix Collaboration in a Smart City Mobility Project: An Institutional Logics Perspective*(Master's thesis, Nord universitet).
- Downie, J., Orb, A., Wynaden, D., McGowan, S., Zeeman, Z., & Ogilvie, S. (2001). A practice-research model for collaborative partnership. *Collegian*, 8(4), 27-32.
- Easterby-Smith, M., Jaspersen, L. J., Thorpe, R., & Valizade, D. (2021). *Management and business research*. Sage.
- Easterby-Smith, M., Thorpe, R., & Jackson, P. R. (2012). *Management research*. Sage.

- Edusei, J., & Amoah, P. A. (2014). Cultural Tourism and Employment Creation Nexus: Evidence from Kente Weaving and Wood Carving Industries in Kwabre East District, Ghana.
- Emerson, K., Nabatchi, T., & Balogh, S. (2012). An integrative framework for collaborative governance. *Journal of public administration research and theory*, 22(1), 1-29.
- European Commission. (2018). European Capitals of Culture (ECoC) 2020-2033 Annex 10- Guidelines for the cities' own evaluations of the results of each ECoC. *Official Journal of the European Union*, 4-13.
- Fainstein, S. S. (2008). Mega-projects in New York, London and Amsterdam. *International Journal of Urban and Regional Research*, 32(4), 768-785.
- Flyvbjerg, B. (2017). Introduction: The iron law of megaproject management. *Bent Flyvbjerg*, 1-18.
- García, B. (2004). Cultural policy and urban regeneration in Western European cities: lessons from experience, prospects for the future. *Local economy*, 19(4), 312-326.
- Garcia, B., & Cox, T. (2013). European Capitals of Culture. Success Strategies and Long Term Effects.
- Garcia, B., Melville, R., & Cox, T. (2010). Creating an impact: Liverpool's experience as European Capital of Culture. Liverpool: University of Liverpool/Impacts 08.
- Garcia, B., Melville, R., & Cox, T. IMPACTS 08
- Galvin, P., Tywoniak, S., & Sutherland, J. (2021). Collaboration and opportunism in megaproject alliance contracts: The interplay between governance, trust and culture. *International Journal of Project Management*, 39(4), 394-405.
- Georgiou, A., & Arenas, D. (2023). Community in Organizational Research: A Review and an Institutional Logics Perspective. *Organization Theory*, 4(1), 26317877231153189.
- Goertzen, M. J. (2017). Introduction to quantitative research and data. *Library Technology Reports*, 53(4), 12-18.
- Golafshani, N. (2003). Understanding reliability and validity in qualitative research. *The qualitative report*, 8(4), 597-607.
- Griffiths, R. (2006). City/culture discourses: Evidence from the competition to select the European Capital of Culture 2008. *European planning studies*, 14(4), 415-430.
- Halachmi, A. (2005). Performance measurement is only one way of managing performance. *International journal of productivity and performance management*, 54(7), 502-516.

- Haveman, H. A., & Gualtieri, G. (2017). Institutional logics. In *Oxford research encyclopedia of business and management*
- Hennink, M., Hutter, I., & Bailey, A. (2020). *Qualitative research methods*. Sage.
- Hudson, C., Sandberg, L., & Schmauch, U. (2017). The co-creation (of) culture? The case of Umeå, European Capital of Culture 2014. *European Planning Studies*, 25(9), 1538-1555.
- Iermolenko, O. (2011). *Beyond the "Iron triangle" of scope, time & costs: managing uncertainties in big construction projects in different contexts: a comparative study of big construction projects in Ukraine and Norway* (Master's thesis, Universitetet i Nordland).
- https://en.wikipedia.org/wiki/Evaluation#External_links
- Jackson, P. M. (2001). Public sector added value: can bureaucracy deliver?. *Public Administration*, 79(1), 5-28.
- Jones, Z. M. (2020). *Cultural mega-events: Opportunities and risks for heritage cities*. Routledge.
- Kemparaj, U., & Chavan, S. (2013). Qualitative research: A brief description. *Indian Journal of Medical Sciences*, 67(3), 89-98. doi:<https://doi.org/10.4103/0019-5359.121127>
- Koefoed, O. (2013). European Capitals of Culture and cultures of sustainability—The case of Guimarães 2012. *City, Culture and Society*, 4(3), 153-162
- Lai, E. R. (2011). Collaboration: A literature review. *Pearson Publisher*. Retrieved November, 11, 2016.
- Gardner, D
- Lamberti, L., Noci, G., Guo, J., & Zhu, S. (2011). Mega-events as drivers of community participation in developing countries: The case of Shanghai World Expo. *Tourism Management*, 32(6), 1474-1483.
- Lähdesmäki, T. (2009). Concepts of locality, regionality and Europeanness in European capitals of culture. *Representation, Expression and Identity: Interdisciplinary Insights on Multiculturalism, Conflict and Belonging*, 216.
- Liu, Y. D. (2014). Cultural events and cultural tourism development: Lessons from the European Capitals of Culture. *European Planning Studies*, 22(3), 498-514.
- Liu, Y. D. (2014). Socio-cultural impacts of major event: evidence from the 2008 European Capital of Culture, Liverpool. *Social Indicators Research*, 115, 983-998.
- Liu, Y. D. (2014). Cultural events and cultural tourism development: Lessons from the European Capitals of Culture. *European Planning Studies*, 22(3), 498-514.

- Liu, Y. D. (2015). Event-led strategy for cultural tourism development: The case of Liverpool as the 2008 European Capital of Culture. *disP-The Planning Review*, 51(2), 28-40.
- Manolopoulou, G. Building A Stronger Europe Through Culture: European Capitals Of Culture. Successes, Failures And Lessons Of The Greek Case. *The Impact Of Eu Structural And Investment Funds On Greece (1981-2019): Successes, Failures, Lessons Learned And*, 239.
- McNamara, C. (2008). *Basic guide to program evaluation*. Free Management Library.
- Miles, S., & Paddison, R. (2005). Introduction: The rise and rise of culture-led urban regeneration. *Urban studies*, 42(5-6), 833-839.
- MP 2013: Impact Assessment. Marseille-Provence 2013, European Capital Of Culture.
- Müller, M., & Pickles, J. (2015). Global games, local rules: Mega-events in the post-socialist world. *European Urban and Regional Studies*, 22(2), 121-127.
- Mons, (2016) European Capital of Culture: Assessment of the Impact of Mons 2016 (July 2016).
- Nagy, S., & Operators'Platform, L. (2018). Framing culture: Participatory governance in the European capital of culture programme. *Participations*, 15(2), 243-262.
- Nagy, S., & Operators'Platform, L. (2018). Framing culture: Participatory governance in the European capital of culture programme. *Participations*, 15(2), 243-262.
- Nermond, O., Lee, N., O'Brien, D. (2021). The European Capital of Culture: A review of the academic evidence. Discussion Paper No. 8. London School of Economics and Political Science; University of Edinburgh. ISBN: 978-1-913095-44-4.
- Ness, O., & Heimburg, D. V. (2020). Collaborative action research: Co-constructing social change for the common good. *SAGE Handbook of Social Constructionist Practice*. London: Sage, 34-45.
- Németh, Á. (2017). Mega-Events and New Patterns of Cooperation: The European Capitals of Culture. *Local Government and Urban Governance in Europe*, 149-170.
- Ooi, C. S., Håkanson, L., & LaCava, L. (2014). Poetics and politics of the European Capital of Culture Project. *Procedia-Social and Behavioral Sciences*, 148, 420-427.
- Palonen, E. (2011). Multi-level cultural policy and politics of European Capitals of Culture. *Nordisk kulturpolitisk tidsskrift*, 13(1), 87-108.
- Patel, K. K. (Ed.). (2013). *The Cultural Politics of Europe: European capitals of culture and European Union since the 1980s*. Routledge.

- Palmer, R., Richards, G., & Dodd, D. (2012). *European cultural capital report*. Arnhem: atlas.
- Pappas, N. (2014). Hosting mega events: Londoners' support of the 2012 Olympics. *Journal of Hospitality and Tourism Management*, 21, 10-17.
- Priemus, H., Flyvbjerg, B., & van Wee, B. (Eds.). (2008). *Decision-making on mega-projects: cost-benefit analysis, planning and innovation*. Edward Elgar Publishing.
- Ponzini, D. (2022). Introduction to the special issue—cultural mega-events and heritage: challenges for European cities. *European Planning Studies*, 30(3), 427-436.
- Ragab, M. A., & Arisha, A. (2018). Research methodology in business: A starter's guide. *Management and organizational studies*, 5(1), 1-14.
- Rezazadeh, A., & Nobari, N. (2018). Antecedents and consequences of cooperative entrepreneurship: A conceptual model and empirical investigation. *International Entrepreneurship and Management Journal*, 14, 479-507.
- Rossi, P. H., Lipsey, M. W., & Henry, G. T. (2018). *Evaluation: A systematic approach*. Sage publications.
- Richards, G., & Wilson, J. (2004). The impact of cultural events on city image: Rotterdam, cultural capital of Europe 2001. *Urban studies*, 41(10), 1931-1951.
- Sanetra-Szeliga, J. (2022). Culture and heritage as a means to foster quality of life? The case of Wrocław European Capital of Culture 2016. *European Planning Studies*, 30(3), 514-533.
- Staff (1995–2012). "[2. What Is Evaluation?](#)". *International Center for Alcohol Policies - Analysis. Balance. Partnership*. International Center for Alcohol Policies. Archived from [the original](#) on 2012-05-04. Retrieved 13 May 2012.
- Shen, J., Luo, X., & Wu, F. (2020). Assembling mega-urban projects through state-guided governance innovation: The development of Lingang in Shanghai. *Regional Studies*, 54(12), 1644-1654.
- Smith, A. (2012). *Events and urban regeneration: The strategic use of events to revitalise cities*. Routledge.
- Steiner, L., Frey, B., & Hotz, S. (2015). European capitals of culture and life satisfaction. *Urban studies*, 52(2), 374-394.
- Stevenson, D. (2013). *Cities of culture: A global perspective*. Routledge.
- Svara, J. H., & Denhardt, J. (2010). The connected community: Local governments as partners in citizen engagement and community building. *Promoting Citizen Engagement and Community Building*, 4-51.

- Thornton, P. H., Ocasio, W., & Lounsbury, M. (2012). *The institutional logics perspective: A new approach to culture, structure and process*. OUP Oxford.
- Tett, L., Crowther, J., & O'Hara, P. (2003). Collaborative partnerships in community education. *Journal of education policy*, 18(1), 37-51.
- Von Halle, B., & Goldberg, L. (2009). *The decision model: a business logic framework linking business and technology*. CRC Press.
- Werner, K., Dickson, G., & Hyde, K. F. (2015). The impact of a mega-event on inter-organisational relationships and tie strength: Perceptions from the 2011 Rugby World Cup. *Sport management review*, 18(3), 421-435.
- Zhang, D., Guo, P., & Zhao, J. (2022). The motives system for developing project-based inter-organizational cooperation. *International Journal of Project Management*, 40(3), 167-180.
- Žilič Fišer, S., & Kožuh, I. (2019). The impact of cultural events on community reputation and pride in Maribor, The European Capital of Culture 2012. *Social Indicators Research*, 142, 1055-1073.

Appendices

SN	YEAR	CITY	COUNTRY	POPULATION ACCORDING TO MOST RECENT CENSUS	REPORT
1	1985	Athens	Greece	3,722,544	Not Available
2	1986	Florence	Italy	367, 150	Not Available
3	1987	Amsterdam	Netherlands	2,480,394	Not Available
4	1988	West Berlin	Germany	3,645,000	Not Available
5	1989	Paris	France	13,024,518	Not Available
6	1990	Glasgow	United Kingdom	1,861,315	Not Available
7	1991	Dublin	Ireland	1,417,700	Not Available
8	1992	Madrid	Spain	6,791,667	Not Available
9	1993	Antwerp	Belgium	529,247	Not Available
10	1994	Lisbon	Portugal	2,871,133	Not Available
11	1995	Luxembourg City	Luxembourg	132,778	Not Available
12	1996	Copenhagen	Denmark	2,135,634	Not Available
13	1997	Thessaloniki	Greece	1,091,424	Not Available
14	1998	Stockholm	Sweden	2,415,139	Not Available
15	1999	Weimar	Germany	65,138	Not Available
16	2000	Avignon	France	337,039	Not Available
		Bergen	Norway	285,911	Not Available
		Bologna	Italy	1,017,196	Not Available
		Brussels	Belgium	2,500,000	Not Available
		Helsinki	Finland	1,536,810	Not Available
		Kraków	Poland	1,725,894	Not Available
		Prague	Czech Rep	2,709,418	Not Available
		Reykjavik	Iceland	233,034	Not Available
		Santiago de Compostela	Spain	183,855	Not Available

17	2001	Rotterdam	Netherlands	2,390,101	Not Available
		Porto	Portugal	1,736,228	Not Available
18	2002	Bruges	Belgium	118,509	Available
		Salamanca	Spain	144,825	Not Available
19	2003	Graz	Austria	295,424	Not Available
20	2004	Genoa	Italy	580,097	Not Available
		Lille	France	1,515,061	Available
21	2005	Cork	Ireland	305,222	Not Available
22	2006	Patras	Greece	314,567	Not Available
23	2007	Sibiu	Romania	267,170	Not Available
		Luxembourg City	Luxembourg	132,778	Available
24	2008	Liverpool	United Kingdom	2,241,000	Available
		Stavanger	Norway	319,822	Not Available
25	2009	Vilnius	Lithuania	905,825	Not Available
		Linz	Austria	271,234	Not Available
26	2010	Essen	Germany	579,432	Available
		Istanbul	Turkey	15,907,951	Not Available
		Pécs	Hungary	251,412	Not Available
27	2011	Turku	Finland	330,192	Available
		Tallinn	Estonia	437,811	Not Available
28	2012	Guimarães	Portugal	152,309	Available
		Maribor	Slovenia	113,778	Available
29	2013	Marseille	France	1,879,601	Available
		Košice	Slovakia	228,249	Available
30	2014	Riga	Latvia	870,000	Available
		Umeå	Sweden	130,224	Available
31	2015	Mons	Belgium	95,299	Available
		Plzeň	Czech Rep	168,733	Available
32	2016	San Sebastián	Spain	436,500	Available
		Wroclaw			

			Poland	1,300,000	Available
33	2017	Aarhus	Denmark	355,238	Not Available
		Paphos	Cyprus	90,200	Not Available
34	2018	Leeuwarden	Netherlands	174,724	Available
		Valletta	Malta	480,134	Available
35	2019	Matera	Italy	60,403	Not Available
		Plovdiv	Bulgaria	675,586	Not Available
36	2020- April 2021	Rijeka	Croatia	219,325	Not Available
		Galway	Ireland	83,456	Available
37	2022	Kaunas	Lithuania	623,262	Not Available
		Esch-sur- Alzette	Luxembourg	36,218	Not Available
		Novi Sad	Serbia	277,522	Not Available