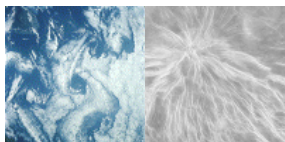




**EUROPEAN CITIES
and CAPITALS OF CULTURE**

Part II

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PALMER/RAE ASSOCIATES
International Cultural Advisors

European Cities and Capitals of Culture - City Reports

Study Prepared for the European Commission

PART II

PALMER/RAE ASSOCIATES, BRUSSELS

August 2004

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REPORT ON EUROPEAN CITIES AND CAPITALS OF CULTURE PART II

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PART II

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Introduction

Part II comprises reports on each of the 21 ECOC and the 8 cities that hosted European cultural months in the period 1995-2004. The Introduction to Part I describes the terms of reference for the study as a whole and the methodology that was used.

City reports were compiled on the basis of information and data that were received from respondents in each city, and are based on published documents, questionnaire responses and interviews. The intention has not been to give a comprehensive description of each ECOC. To do justice to the scope and scale of each city's aims and objectives and their means of trying to achieve these would require considerably more time than the schedule for this study allowed. The city reports intend to offer only a brief overview of each city's main aims and objectives, approaches to organisation and communications, programmes and projects, infrastructural developments, finances, and some of the main cultural, social, economic and tourism outcomes of the event. Those who are interested in more detail about each ECOC should consult the documents and reports that are listed in annex V in Part I.

The documentation received from each city varied. Most submitted catalogues, programmes, publicity material, and final reports that were written by ECOC organisers or the municipality after the event. Other cities submitted detailed evaluation reports, and in a few cases independent studies. Financial information and budgets were collected from most cities although in some cases different sources reported different budgetary figures for the same city. Budgets were recorded in different ways across the cities and so caution should be taken when making direct comparisons between cities. Budgets have been given in Euros and exchange rates were taken from the official Europa web site, using the rates for December of the year in question. The report contains information received up until 28th June 2004.

There were sometimes contradictions in the views expressed by respondents, occasionally in terms of factual information, but more often in relation to issues and problems that each ECOC faced. In certain cities, there were extreme variations between views. In the city reports, generally it is the view of the majority of respondents that is stated, although very often the minority view is also reported. Terms like 'weak management' or 'poor communication' may, for example, be considered by some respondents to be extreme when describing a particular ECOC organisation. However, the reports represent what respondents said. Considerable efforts were made to identify a mix of respondents in cities who had a range of different interests.

The observations section of each city report is not intended to be a definitive statement, conclusion or evaluation, but to offer some additional information about the context in which each ECOC was operating, and to emphasise or clarify some of the details in the report.

The city reports were sent to respondents in each city for comment. When comments were received, any factual errors were corrected. If individual respondents disagreed with more qualitative statements recorded in the reports, these were considered carefully, but balanced against the general views of other respondents.

ECOC are complex actions, and the relative successes and weaknesses of each city generally cannot easily be attributed to any specific factor. There is always a danger when reducing the scope of a large event to a few summary pages that the complexity is lost. The objective of these city reports was to supplement with short case studies the analytical framework, summaries and conclusions contained in Part I.

Palmer/Rae Associates
August 2004

European Capitals and Cities of Culture 1995-2004

Luxembourg 1995

General information

Luxembourg 1995 was Luxembourg's first European Capital of Culture and it was decided that the designation would extend beyond the city to incorporate the entire country (the Grand Duchy). Luxembourg will host the Capital of Culture again in 2007.

Profile of the city:
National capital - historic city.

Significant characteristics of the city's identity:
Multi-ethnic - multilingual - 50 % of residents are non-Luxembourgers - third sector activities (banking, insurance, administration) - headquarters of some European institutions - aging population.

Major employment sectors: third sector

Population during 1995:

City:	77.401
National:	412.555
City ranking in population terms:	1
% Immigrants:	44% (figure from 1991)
% Unemployment:	3,9%

Other large-scale events hosted by the city:
European Presidency, Tour de France.
The city would like to host other large-scale events.

Public expenditure on culture in Luxembourg (shared by the state and local authorities) in 1995 was approximately 1,6 billion Flux or 40 million Euros (40,3399 flux: 1 Euro).

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:
To put Luxembourg on the cultural map.

Official mission or broad aim: Luxembourg, European city of all cultures.

Objectives rated as having a high importance:

Highest importance:

- Growing and expanding the local audience for culture
- Running a programme of cultural activities
- Creating a festive atmosphere
- Attracting visitors from own country
- Attracting visitors from abroad
- Raising the international profile

Followed by:

- Cultural infrastructure improvements
- Social cohesion/community development
- Encouraging artistic and philosophic debate
- Promoting innovation and creativity
- Long-term cultural development
- Developing the talent/career of local artists
- Enhancing pride and self-confidence

Consultation to define aims and objectives: Yes.

Who was consulted:

Politicians - cultural organisations - artists - the tourism sector - local residents.

How was consultation undertaken:

Meetings - workshops - external consultants (national and international) - calls for projects.

Organisation and management

Governance structure/board

Organisation of the formal board structure:

Autonomous structure, non-profit organisation (asbl) with shared responsibility between the state and the city.

The governing board was established in 1992

Total number of board members: 9

Number of members from:

City authorities	Regional authorities	National authorities	Cultural institutions	Private sector	Other (universities etc)
4	0	4	1	0	0

Chairs of the Board:

Joint chairs: Lydie Würth-Polfer (Mayor) and from 1992 to January 1995: Marie-Josée Jacobs (Ministry of Culture) and from February 1995-1996: Erna Hennicot-Schoepges (Ministry of Culture).

Primary roles of the Board:

Take final decisions about cultural projects and activities - financial decisions and have overall financial control.

Key issues and problems related to the functioning of the Board:

Not fully representing cultural interests – leadership issues - structure too large - insufficient specialist expertise - relationship problems with the operational management team.

Operational structure – the office of Luxembourg 1995

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication - promotion and marketing - fundraising/sponsorship, finance and budget - tourism development.

First member of the operational management team appointed: managing director on 19/06/1992.

Basic organisational structure of the operational team:

The team comprised the managing director (m), deputy managing director (f), coordinator (f), manager of tourism (m), head of accounts (f), logistics (f), project coordinator (f), sponsoring (f), administration and personnel (4 people). A press centre was established in November 1994 with five members of staff. Ten people were employed to run the Casino exhibition space. A technical team of four was also set up at the beginning of 1995. Four people were employed for ticketing and five people worked at the info centre.

Extent of changes made to management:

Major extent, the managing director (Guy Wagner) was replaced by Claude Frisoni in March 1994.

Number of personnel employed at peak of activity:
Estimated at 55 although in February 1994 there were only 8.

Estimate of numbers of staff:

Full-time paid	Part-time paid	Free-lance paid	Others
20	5	15	15

Organisational structure disbanded: March-April 1996.

The main roles of the organisation in 1996 were to complete their evaluation, continue promotion and finalise accounts.

Key issues and problems related to the operational structure and personnel:
Management problems - internal communication - relationship problems with the Board (particularly with the first managing director) - personality clashes.

Public authorities

Public authorities that were involved in organisation or delivery of Luxembourg 1995:
Municipality of Luxembourg and the national government shared responsibility for the year and agreed to contribute equal amounts to the budget.

Main sources of tensions and problems between the different public bodies:
Financial issues - some conflicts over projects and priorities - personality clashes.

Advice from other cultural capitals:
Glasgow 1990, Dublin 1991, Antwerp 1993, Lisbon 1994 and from ECCM, the network founded in December 1990 in Glasgow and registered in Luxembourg.

Cultural programme and cultural impact

Location of the official cultural programme:
Inside city boundaries - suburbs immediately surrounding the city - the broader region surrounding the city - throughout the entire country.

Start of official programme: 13/01/1995

End of official programme: 23/12/1995

Time to plan the official cultural programme: 3 years.

Seasons with greatest concentration of events: All equal.

Specific themes/orientations:

The theme of "dialogue", "culture for all" represented by "themed months" throughout the year was developed in 1992. However it became clear that this message lacked force and precision, and was replaced by the slogan "Luxembourg, European city of all cultures".

Specific criteria for project selection:

Yes, including the quality of the project, its cost and location, the experience of the organisers, the educational potential/training opportunities, the long-term impact and/or sustainability, the European significance of the project. Cultural experts were used as advisors for the selection of projects – one expert per artistic sector.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Politicians, cultural organisations and artists.

How was the consultation undertaken:

Meetings - workshops - press debates.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture (contemporary/modern - classical/traditional).

Crafts (classical/traditional).

Fashion - design (contemporary/modern).

Music (classical/traditional - contemporary/modern - pop/rock - jazz - folk - world - chanson française).

Heritage/history - archives/libraries - new media/IT - television - street festivals/parades - interdisciplinary.

Most prominent sectors:

Music - visual arts - theatre - street parades/open-air events.

Profitable, commercially-backed projects:

Within official programme: Yes.

Outside of official programme: Yes – e.g. The Rolling Stones and José Carreras concerts.

Categories of specially targeted projects for:

Children - young people - schools - minorities - socially disadvantaged people - European projects - international projects.

Project Numbers	Number	Attendance
Total number of projects (estimate):	500	1.170.000
Individual performances (estimate):	1.120	413.000
Exhibitions (estimate):	300	494.000
Open-air celebrations (estimate):	unknown	185.000

Projects that illustrate the range of the programme:

- Festival Piano Haskil-Kempff.
- European theatre convention – co-hosted by the theatres of Esch and des Capucins which included 38 performances by 23 companies from 19 countries.
- EU-Japan Fest.
- Exposition Luxe Calme et Volupte – a major post-expressionist exhibition at the Casino Forum for Contemporary Art that attracted approximately 62.000 visitors.
- Zeltstad – a temporary venue constructed in the centre of Luxembourg city that was the venue of a programme of rock concerts and world music. This series of events attracted 56.000 people.
- Expo-pass exhibition programme – a coordinated series of 19 exhibitions including Megabugs. This series of exhibitions drew 273.000 visitors.
- Journees litteraires de Mondorf (the Mondorf writers' dialogues).
- Niky de St Phalle's sculptures.
- Electra – world premiere of Mikis Theodorakis' opera at the Municipal Theatre of Luxembourg.

Projects that attracted the most interest/attention from the public:

- National Day celebrations 23rd June - with fireworks, original music and street animation. Attracted approximately 100.000 people.
- Opening event with fireworks and drums by the EU-Japan Fest.
- The Rolling Stones concert* – attracted an audience of 60.000 people.
- The José Carreras concert* – attracted an audience of 15.000 people.
- Luxe Calme et Volupté – post-expressionist exhibition at the Casino Forum for Contemporary Art.

Means/methods used to develop the creative talents of local artists/cultural managers:

Commissioning of new works - international residencies/exchanges/visits - special grants and bursaries.

Examples:

Six major new works in contemporary music were commissioned and performed during the year, as well as eight film shorts by Luxembourg filmmakers.

80 productions/performances of new work were shown during the year with 66 of these involving Luxembourg companies.

The cultural year proved an effective training ground for young people entering cultural management.

Number of published works in relation to the cultural programme paid for or supported by Luxembourg 1995: 50 (estimate).

Percentage estimate of events and projects originating from outside Luxembourg: 30%.

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 80%.

Specially created projects not in official programme: Yes.

Examples:

A programme organised by the Luxembourg Commercial Galleries and various exhibitions held in banks.

Problems and issues related to the official cultural programme:

Insufficient planning time - too many projects - scope of programme too wide - too much emphasis on star names and popular events - variable quality of projects.

Infrastructure

Capital projects stimulated by Luxembourg 1995:

Development of public space and lighting and signs.

A number of cultural buildings and restorations were completed during 1995 but most of them were not specifically triggered by 1995.

Most important infrastructural projects:

Casino – conversion into an exhibition space the Forum for Contemporary Art - Neumünster Abbey -

* Concert not a funded part of the programme

Museum of Modern Art - Museum of the Fortress and the Wenzel Circuit - re-opening of the Palais Ducal - Zeltstad temporary auditorium erected in town for the music programme - a central ticketing office.

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes.
Examples: Wenzel cultural itinerary - Museum of the Fortress.

Regeneration of districts/areas in the city: Yes.

Examples:

The old quarter and fortifications that had been added to the UNESCO list of world heritage sights in December 1994.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

Luxembourg feels it has an important place within the European context: birthplace of Robert Schuman, home to numerous European institutions, it's geographic location and large number of non-Luxembourger inhabitants.

Priority given to European dimension: Medium to high priority.

Themes specifically reflecting the European dimension: Yes.

Examples:

The theme of the year, "Luxembourg, City of all Cultures" related to the European dimension.

European dimension reflected through:

Promotion of shared European artistic movements and styles - highlighting the city's European heritage - development of European cultural tourism - engagement of artists from other European countries - specific commissions to artists and creators in other European countries - important collaboration and co-productions between different European countries - conferences, seminars and debates on European themes and issues - the use of other European languages.

Sectors in which there were European cooperation projects:

Dance - design - fashion - film - interdisciplinary projects - music - new technology/new media - opera - street parades/open-air events - theatre - visual arts.

European countries involved in cooperation projects:

Belgium - Cyprus - France - Germany - Greece - Italy - the Netherlands - Portugal - Romania - Spain - Sweden - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme:

Germany - UK - France.

Most prominent non-European countries/cities/regions:

Japan - USA.

Number of projects part-financed by EU funds: 3 (estimate).

Details: Contemporary theatre festival.

Stimulation of networking and contacts at the European level: Yes.

Examples: With Nicosia Cultural Month and through the International Theatre Meeting.

Initiatives/projects specifically to promote dialogue between cultures: Yes.

Examples: Japan-EU Fest.

Problems and issues relating to the European dimension of the programme:

Insufficient consideration of this aspect and financial problems.

Cooperation between Capitals of Culture and Cultural Months

Cultural Month: Nicosia.

Extent of collaboration: Some cooperation took place.

Examples: Exhibition exchanges - exchange of artists and projects - common press conferences.

Funding and finance

Budget (40,3399 flux: 1 Euro)

	1995 - Flux	1995 - Euro
OPERATING INCOME		
1. Public		
National government	341	8,5
City	319	7,9
EU	15	0,4
other governments ¹	14	0,3
2. Private		
Cash sponsorship	108	2,7
In-kind sponsorship	106	2,6
3. Other		
Trade receipts, ticket sales, merchandise etc.	83	2
TOTAL OPERATING INCOME	986	24,4
Total operating income without in-kind spons.	880	21,8
OPERATING EXPENDITURE		
Wages/salaries	89	2,2
Overheads	95	2,4
Promotion and marketing	87	2,2
Programme expenditure	598	14,8
TOTAL OPERATING EXPENDITURE	869	21,5

Financial outturn: Surplus estimated at 300.000 Euro.

Total operational expenditure: approximately 21,5 million Euros.

Expenditure on capital (infrastructure) projects was approximately 16,4 million Euros.

Financial problems or issues:

No major problems reported.

Sponsorship

Prime sponsors:

PTT, FOCUNA, Kredietbank, SES Astra, BCEE, BIL, Bank of Luxembourg, CLT, cedel, Luxair, IBM.

Official suppliers in kind:

Pianos Kleber, Encyclopedia Britannica Universalis, Bernard Massard, Imprimerie Centrale, Kuhn, Schroeder & Associates, TOTAL, Renault SA, Villeroy & Bosch, AGFA, Luxlait, Electricite Jos Ries, Hotel Sofitel, Sommer SA, Eurobureau, Societe des Foires Internationales, Soutirages Luxembourgeois SA, CDC.

¹ especially UK and German governments

Project sponsors:

Luxair Catering, Airrest, City Hotel, Banque Generale du Luxembourg, Bankgesellschaft Berlin International SA, MINORCO, Union de Banques Suisses, SWISS LIFE, Banque Leu, Mathey Astrol SA, Fondation Rene Oppenheimer, OCE, Karp-Kneip Constructions, MATCH Supermarches, Le Foyer, Helaba Bank.

Level of response from the business community:

Financial support: good

Non-financial support: good

Sponsorship problems or issues:

Delays in finalising cultural programme - delays in sponsorship commitments - sponsors trying to influence programme decisions - inadequate strategy for raising sponsorship - disagreements/divisions within sponsors own company - most private companies do not take sponsoring decisions in Luxembourg, but in the companies' headquarters abroad.

Economic impact**Elements of strategy to generate economic impact:**

Developing and/or incubating creative industries - developing tourism - expanding the market for cultural events - attractions and services - creating special cultural districts - enhancing the general cultural environment - building or improving cultural infrastructure - urban renewal - boosting confidence of the local business community - improving the external image of the city - developing exportable culture-related business services.

Agencies responsible for the economic strategies:

Luxembourg Tourist Office and the Chamber of Commerce.

Most significant economic outcomes:

Boost of confidence - new attitude towards culture (both from the public and the politicians) - need for better and more cultural venues was recognized - need for more support for creativity was recognized.

Problems and issues relating to economic impact:

No major problems were reported.

Communication, promotion and media response**Main focus of the communication and promotion strategy:**

Promotion of Capital of Culture programme and promotion of all events and attractions in the city.

Specific audiences and level of priority:

High priority: Politicians and cultural professionals.

Medium priority: Opinion formers, children, young people, ethnic minorities, disabled people.

Low priority: Elderly people.

Ranking of target groups in order of priority:

#1: Local

#2: National

#3: Regional

#4: European

#5: International

Ranking of general tools used in promotion in order of priority:

#1: Broadcasting media

#2: Print media

#3: Merchandising

#4: IT/internet media
 #5: Special events

New technologies used in promotion: None reported.

Media response:

Number of press cuttings (estimate):

Local, regional and national: 3.000

European/international: 900

Number of broadcasts (estimate):

Total: 1.121

Problems or issues with communication and marketing strategies:

Inadequate strategy - insufficient personnel - lack of expertise - lack of international interest.

Visitor perspectives

Specific objectives relating to visitors: yes, to put Luxembourg on the cultural map.

Total number of people attending events in the programme:

1.100.000 (estimate), of which 11% were day visitors and 32% were overnight visitors.

Visitor numbers (estimates):

	1994	1995	1996
Total number of visitors	762.000	767.000	-
Total number of overnight stays	-	2.600.000	-
Total number of overnight stays by foreign tourists	-	240.000	-
Average length of stay		1-3 nights	

Geographical area these visitor figures relate to: Grand-Duchy of Luxembourg.

Total visitor expenditure: estimate of 510 million Flux (approximately 12,6 million Euros).

Items included in expenditure:

Travel within the city - accommodation - food and drink - shopping - cultural expenditure relating to Capital of Culture programme and all other cultural expenditure - multiplier effects.

Additional promotional effort to market the cultural capital to tourists: Yes.

Priority given to the following visitor groups that were targeted:

Foreign day and overnight visitors were a higher priority than domestic day and overnight visitors.

Total expenditure on tourism promotion (million Euros): approximately 87 million Flux (2,2 million Euros) was spent on promotion and marketing by Luxembourg 95.

Familiarisation trips organised for:

Travel agents/tour operators - foreign press - domestic press.

Promotion programmes developed jointly with other organisations:

National tourist office - regional/local tourist office - hotels and restaurants - tour operators and travel agents - airlines.

Promotional means used in tourism markets:

Local tourist offices - tourist offices abroad - national newspapers/magazines and TV/radio - foreign newspapers/magazines and TV/radio - tourism trade fairs - national and foreign tourism trade press.

Data collected on the effectiveness of tourism promotion: Yes.

Measures used for data collection:

Volume of press coverage - volume of TV/radio coverage - value of TV/radio coverage and enquiries at tourist offices/requests for brochures.

Problems and issues related to attracting and/or servicing visitors:

No clear strategy/strategy too limited - inadequate budgets - ineffective marketing and promotion - limited involvement of tourist industry.

Social perspectives

Specific objectives relating to social impacts:

Culture for all – dialogue of cultures, integration of non-national communities.

Issues for which projects/programmes were specifically developed:

Social cohesion or social inclusion - education (about culture and cultural values) - civil society and democratic participation - cultural diversity - migration, asylum and human trafficking.

Examples:

Certain events were targeted at schools for example the Megabugs exhibition showing oversized robotic insect models. The organisation CAPEL arranged special events and activities for school children.

Problems and issues related to social impacts:

No clear strategy/strategy too limited - difficulties in creating partnerships - variable quality of projects.

Legacy and long-term effects

Intention to deliver long lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

A more developed programme of cultural activities and arts events

New cultural organisations still in existence

Followed by:

Cultural infrastructure improvements

Social cohesion/community development

Growing or extending the local audience for culture

Enhanced artistic and philosophic debate

Long-term cultural development for the city/region

Opening up of new visitor markets for the city/region

Continuing development of the talent/careers of local artists

Enhanced pride and self-confidence in the city/region

Developed European cultural cooperation

Raised international profile of the city/region

Provision made to continue and follow-up the cultural programme:

Yes, through the creation of a new organisation called "Agence Luxembourgeoise d'action Culturelle" (Luxembourg Agency for Cultural Action).

Organisations established for the cultural year that continued to exist:

Long-term: Agence Luxembourgeoise d'action Culturelle

Specific cultural events created that continue to exist: Yes.

Examples:

Festival of amplified music, exhibitions at the Forum of Contemporary Art, Rencontres littéraires de Mondorf (Mondorf writers' dialogues), Les Chants Grégoriens at Clervaux.

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - decreased sponsorship - inadequate organisational structures in place - change of city priorities - negative media coverage - lack of advanced planning - absence of leadership.

Negative impacts:

Projects unsustainable - negative impacts on staff health and personal life.

How effects of legacies have changed over time:

Private sponsorship has decreased but on the other hand private companies have begun to develop their own cultural activities.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.

Who was responsible: Executive management team.

Problems and issues regarding the monitoring of progress:

Monitoring began too late.

Evaluation

Evaluation systems put in place: Yes.

Who was responsible: the Board.

Aspects evaluated:

Cultural programme, economic impacts and visitor impacts:

Who did the evaluation: John Myerscough

Independent bodies involved: ILRES (statistics)

When the evaluation took place: 1994-6

Methods of evaluation used:

Quantitative and qualitative surveys and/or questionnaires.

Problems and issues regarding evaluation:

Lack of time - limited resources - insufficient detail when evaluating.

Additional observations

Context

- Luxembourg's history is one of foreign rule and occupation, acquiring independence in 1830. Today over 50% of its population is foreign born – the highest ratio of any EU country.
- It's history, multi-lingual culture and geographical situation land-locked between Germany, France and Belgium, is important in understanding why Luxembourg 1995 started with the theme of "dialogue" and moved to their slogan "Luxembourg, European city of all cultures".

Aims and objectives

- Both the initial themes of "dialogue" and "culture for all" and the latter concept of "Luxembourg city of all cultures" were considered by many to be unfocused and unclear.

- However, the approach to the year with different strands to the programme (Luxembourg 95 office initiatives, state and city funded programmes, etc.) may well have necessitated this more open concept that could include a very wide range of events.

Organisation and management

- Luxembourg 95 was undertaken as a shared responsibility between the State and the City of Luxembourg and was the first time such a collaboration had taken place in the cultural field. Luxembourg 95 office was established as a non-profit independent agency to manage the project.
- In the first phase of the project the Board was criticised by some for not entering into constructive dialogue with the operational team, and for not being representative of the cultural and artistic sector.
- Although the project was an integrated process, 58% of the programme budget was paid directly by either the state or the city. The Luxembourg 95 office handled 42% of the programme budget.

Cultural programme and cultural impact

- Besides the funding administered by the state and the city independently, the Luxembourg 95 office split its programming budget between its own directly managed projects (e.g. the expo-pass exhibition programme, the Zelstadt) and grants to some 130 independent projects.
- The operational team organised an open call for projects in 1992 which was heavily over-subscribed with over 750 applications. This caused some strain on the organisation and in 1994 advisors were brought in to assist with project selection.
- The allocation of funding by the state and the city followed their established patterns of support and went mainly to the established cultural institutions. Myerscough in his impact evaluation concluded that "the year was in one sense an opportunity to do exceptional things within an established pattern of activity and organisation".
- The exhibition programme had a great impact on attendance figures – increasing from 85.000 in 1994 to 494.000 in 1995. And attendance at concerts and theatre performances also saw an increase from 285.000 in 1994 to 413.000 in 1995.
- Two of the most well-attended events in 1995 (the Rolling Stones and Carreras concerts), however, were organised by commercial promoters and not by Luxembourg 95.
- A survey sample of 801 adult residents in January 1996 showed that 93% thought the cultural year was a "good idea" and 77% considered that it was a "well-organised event". However, some 68% agreed with the proposition that the programme was "too much concentrated in the City of Luxembourg" and 41% believed that the programme included "too few artists from Luxembourg".

Infrastructure

- A number of capital projects were completed in 1995 which added to the dynamic of the year. However it appears that most of these projects had already been planned before and were not triggered by the year.
- An important infrastructure project was the transformation of the Casino into an exhibition space, the Forum for Contemporary Art. Opened in 1995 it ran five big exhibitions within the expo-pass programme.

- The Zelstadt was erected as a temporary venue for the music programme and highlighted the need for new cultural venues in Luxembourg – especially for the rock/pop music scene.

European dimension

- The European dimension of the programme seemed to be important to Luxembourg 95. The country is geographically at the heart of Europe, a founding member of the EU, and host to several European institutions. Their slogan “Luxembourg, city of all cultures” and the multi-cultural and multi-lingual characteristics of Luxembourg highlight important issues in the European context. However, the impact evaluation of Luxembourg 95 stated that “the year appeared to lack a definitive event(s) which addressed Luxembourg’s cultural relationship to broader European currents”.
- There were a number of important European collaborations and some exchange and cooperation with Nicosia European Cultural Month but the year remained in large a national event.

Funding and finance

- The state contributed 39% of the budget, the city 36% and other sources 25%.
- Luxembourg 95 raised about a quarter of their budget from sponsorship. Some 47 companies backed the cultural year in an unprecedented partnership between the public and private sectors.

Legacy and long-term effects

- An agency set up after 1995 to continue the work done by Luxembourg 95, “Agence luxembourgeoise d’action culturelle” is still in existence today and the Managing Director of the Capital of Culture was its first director. Its main roles are to maintain the collaboration between the state and the city, to act as advisors to the authorities, institutions, associations and artists, to collect and disseminate cultural information as well as contribute to the promotion of Luxembourg culture abroad.
- The Casino, Forum for Contemporary Art has continued to develop and organise important exhibitions since it opened its doors in 1995.
- Respondents noted that Luxembourg 95 developed a greater cultural awareness both of the general public and politicians. This has in turn led to greater investments in necessary cultural infrastructure; funding support to young artists and the development of international artistic standards.
- Luxembourg has been designated European Capital of Culture in 2007 and has widened the concept to encompass the Grand Region of Luxembourg.

Evaluation

- As well as producing their own final report, the Board of Luxembourg 95 decided to ask the consultant John Myerscough to do an impact evaluation on the year which was published in December 1996. It is a thorough survey of the event and looks at trends in attendance, public opinion, public profiles, cultural participation and tourism markets.

Copenhagen 1996

General information

Copenhagen 1996 was Denmark's first European Capital of Culture.

Profile of the city:

National capital - regional capital - historic city - port city - major tourist destination - education and training centre.

Significant characteristics of the city's identity:

High tech industry - commercial centre - parks and water in and around the city - part of the new Oresund region - historical centre.

Major employment sectors:

Financing and private service - transport and trade - social and health service.

Population during 1996:

City:	1.362.264
National:	5.251.027
City ranking in population terms:	1
% Immigrants:	14,3%
% Unemployment:	13,3%

Other large-scale events hosted by city:

Melodi Granprix (International song contest).

Cultural budget of the city:

Copenhagen city authorities provided 5,7 million Euros extra funding for culture in their budget for 1996. However many different municipalities and counties contributed to the Capital of Culture.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

The Capital of Culture was part of a national and local political project to revitalise the Danish capital and the surrounding region. The Capital of Culture was to help lead this process by putting culture at the top of the agenda.

Official mission or broad aim:

A three-hundred page White Paper, published after extensive consultation in 1992-3, contained a list of ten official aims:

- Wide participation in art and culture in the region
- Create lasting improvements in art and culture in the region
- Emphasise the variety and quality of art and culture in the region
- Place Danish art and culture on the international map
- Focus on international trends in contemporary art
- Bring forward unique nature of the city's physical and historical situation
- Strengthen Copenhagen as a unified geographical area and as a capital city
- Enhance Copenhagen's role as a European centre
- Strengthen creativity and quality of life in the region
- Involve particular groups of the community

Objectives rated as having a high importance:

Highest importance:

- Long-term cultural development
- Enhancing pride and self-confidence
- Raising the international profile

Followed by:

- Cultural infrastructure improvements
- Growing and expanding the local audience for culture
- Running a programme of cultural activities
- Attracting visitors from own country
- Attracting visitors from abroad
- Developing the talent/career of local artists

And then:

- Economic development
- Social cohesion/community development
- Encouraging artistic and philosophic debate
- Creating a festive atmosphere
- Promoting innovation and creativity
- Developing relationships with other European cities

Consultation to define aims and objectives:

Yes, this was a particular feature of Copenhagen 96.

Consultation took place with:

- Politicians - cultural organisations, artists - business community - tourism sector - community organisations, social services - local residents.

How was consultation undertaken:

- 30 one-day seminars between September 92 and February 93 leading to the White Paper, followed by outreach to many local associations, schools etc. There was also an advisory board of about 100 people, starting in 1994.

Organisation and management

Governance structure/board

Organisation of the formal board structure:

Independent model – a Foundation created for the Cultural Capital with a Board and an overall Director.

The governing board was established at the start of 1992.

Total number of board members: 12

Number of members from:

City of Copenhagen	City of Frederiksberg	County of Copenhagen	County of Frederiksberg	County of Roskilde	Ministry of Culture
3	1	3	2	2	1

Chair of the Board:

Jens Kramer Mikkelsen, Lord Mayor of Copenhagen since 1989.

The Board was supported by a shadow Board made up from the administrations of each authority, which advised the Board, prepared meetings and kept communications.

Primary roles of the Board:

Develop policies and strategies - take final decisions about cultural projects and activities - take financial decisions and have overall financial control.

Key issues and problems related to the functioning of the Board:

Dominated by political interests.

Operational structure – the Secretariat of Copenhagen 96

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship - finance and budget.

Responsibilities outside the operational structure:

The employment of an external advertising agency, Jersild.

First member of the operational management team appointed:

The overall Director (known as the General Secretary) Trevor Davis was appointed in January 1992.

Basic organisational and reporting structure of the operational team:

The operational team for Copenhagen 96 was known as the Secretariat. The General Secretary had the overall responsibility (m). Reporting to him was:

Economic director (f) with two assistants, also responsible for personnel.

Information director (m) with 6 assistants, with internal offices for information and marketing, publications and press (design and production of publicity managed externally – see above).

Head of the administration in the Secretariat (operational team, responsible for contact with the board, committees, official contacts, international relations, coordination, main policy and administration of the Secretariat).

External programme department, led by (m), with eight section leaders and three offices for Arts programmes, City programmes and Community programmes.

Internal programme department, led by (f), included many short term staff to manage projects.

The Ferry Kronborg (see below) had a program coordinator with some 8 assistants.

Within the programming department, international projects were led by (f) and General Secretary, while community projects had a project coordinator (f) with some 10 project leaders and a number of assistants.

Extent of changes made to management:

Few changes were made to management, although the first financial director left in 1993/4 to join another company.

Number of personnel employed at peak of activity: 180 (estimate).

Between them they worked the equivalent of 205 work years. The number of work years almost doubles when staff on the Kronborg ferry (cultural centre for Copenhagen 96) and internal projects (organised by the Secretariat rather than partners) are included.

Organisational structure disbanded after 5-8 months.

There was a very rapid reduction in staff at the end of the year, though office closed in May 1997, giving personnel time to finish evaluation and finalise accounts.

Key issues and problems related to the operational structure and personnel:

Personality clashes - communication problems - responsibilities/job descriptions not clear.

Public authorities

Public authorities that were involved in organisation or delivery of Copenhagen 1996:

Municipality of Copenhagen - municipalities surrounding Copenhagen - county of Copenhagen - counties surrounding Copenhagen - national governments or state departments.

Main sources of tensions and problems between the different public bodies:

Financial issues - conflicts over projects and priorities.

Other cultural capitals offering advice: Glasgow 1990

Cultural programme and cultural impact

Location of the official cultural programme:

Projects took place inside Copenhagen city boundaries, in suburbs immediately surrounding the city, in municipalities and the broader region surrounding the city and elsewhere in the country.

Start of official programme: 01/01/96

End of official programme: 31/12/96

Time to plan the official cultural programme: 4 years.

Season with greatest concentration of events: Summer.

Specific themes/orientations:

The programme published for 1996 had themes for each season:

Spring with 'the historic city', 'the Nordic', 'the twentieth century';

Summer with 'the green city' and 'the global';

Autumn with 'the future', 'the new Europe', 'youth'.

In programme development, the Secretariat structured the programme around three main fields of action: Arts programme, City programme and Community programme.

Specific criteria for project selection:

Yes, included the quality of the project, its cost, experience of organisers, relevance of project to aims/themes and location of project.

Consultation developing and selecting projects: Yes.

Who was consulted:

A large number of politicians, municipal authorities, cultural organisations and artists, community organisations and social services.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture - design/fashion - crafts (classical/traditional - contemporary/modern).

Music (classical/traditional - contemporary/modern - pop/rock - jazz - folk - world).

Heritage/history - archives/libraries - new media/IT - television - street festivals/parades - interdisciplinary.

Most prominent sectors:

Architecture - theatre - interdisciplinary projects - visual arts - music.

Profitable, commercially-backed projects within official programme: Yes.

Categories of specially targeted projects for:

Children - young people - schools - elderly people - minorities - European projects - international projects.

Project Numbers	Number	Estimated attendance
Total number of projects	670	6.920.000
- among other projects, this figure includes:		
Exhibitions	125	2.000.000
Large-scale outdoor events	20	2.000.000
Festivals	35	1.000.000
Environmental and architectural projects	65	1.000.000
Local and community projects	150	500.000
Youth, children's, elderly and immigrant projects	100	500.000
Conferences	62	250.000
Concert series	35	200.000
Theatre/opera/dance productions	25	200.000

Projects that illustrate the range of the programme:

- The Ferry Kronborg – cultural centre for the Capital of Culture, either moored in Copenhagen or touring Baltic cities. The centre attracted 400.000 visitors and 43 projects.
- Ballerup Network – a collaboration between a local authority and series of independent projects, with initiatives for ecological renovation, construction and education in the area.
- The Line, The Light – celebrating 50 years since end of World War Two, a series of commissioned art works along the coast of Jutland connected by a laser beam.
- Bicycle Week – festival in May with rallies, sculpture, design initiatives, exhibitions, competitions and seminars.
- ArtGenda – a bi-annual project for young artists around the Baltic Sea, with 800 participants.
- Summer Stage – performing arts festival in Copenhagen organised by the Secretariat.
- Dancing City – the Secretariat gave support to an existing international dance festival to secure a high-quality international programme in 1994 and 1996.
- 96 Churches – a musical project that linked churches across the Copenhagen region.
- Opera Nord – a production in a renovated outdoor dry dock, featuring 60 participants from northern Europe.
- Giant sand sculpture – ten metre high sand sculpture made by 30 European artists on the beach in front of the Arken museum of modern art.
- Islam – three major inter-related exhibitions on the region and culture of Islam, and its relationships with Danish culture.

Projects that attracted the most interest/attention from the public:

- Japanese Fireworks – seen by 33% of the region's population.
- Container 96 – 110 artists from 96 other ports around the world filled containers with images and symbols of their cities, which were then displayed on part of the harbour.
- Cutty Sark Tall Ships' Race – over 100 sailing ships finished the race in Copenhagen harbour, with open workshops, food and entertainment along the quayside.
- Opening event – concerts, events and dinners in the city, with 80.000 visitors.
- Images of Africa – multidisciplinary festival of African culture, the largest project in Copenhagen 96, with music, theatre, exhibitions, storytelling, seminars, educational courses, film, markets and workshops.

Means/methods used to develop the creative talents of local artists/cultural managers:
Commissioning of new works - local and/or national residencies/exchanges/visits - international residencies/exchanges/visits.

Number of published works in relation to the cultural programme paid for or supported by Copenhagen 96: 200 (estimate).

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 70%.

Specially created projects not in official programme: Yes.

Problems and issues related to the official cultural programme:

Relationship problems with major/national cultural institutions - financial problems - too many interest groups/stakeholders to serve.

Infrastructure

Capital projects stimulated by Copenhagen 96:

New buildings and restoration projects. Focus on cultural infrastructure, but major non-cultural work in the development of public space, parks, lighting and signs.

Most important infrastructural projects:

- Works by the Ministry of Culture – including 4 national schools relocated to Holmen (the former naval yards), rehousing the National Film Centre, a new Centre for Architecture and National Library.
- Local government and independent initiatives – including the opening of the new Arken Museum of Modern Art, the design a construction of a new neighbourhood at Ballerup, the Other Opera centre, the new Vega concert hall for rock and jazz, exhibition space converted from a nineteenth-century cattle market, and a new performance space in the former electricity works (Turbinehallen).
- New rooms for culture – including converting the disused torpedo workshops at Holmen into a theater for 1996, restoration of the baroque gardens at Frederiksberg castle, conversion of a thirteenth-century monastery into a cultural centre.
- Cultural restorations – including restorations of Frederiksberg Castle and Copenhagen City Museum.
- Public works – including the town hall square in Copenhagen and a new public park in the city centre.
- Green initiatives – including 16 ecological centres that opened in 1996.

Infrastructure projects specifically linked to the architectural heritage or history of the city:

Yes – see above.

Regeneration of districts/areas in the city:

Yes – see above.

European dimension

Consideration given to European dimension when developing the programme: Yes.

Definition/interpretation:

The cultural programme was more international than European, including projects like Images of Africa and special programmes with New York and Japan. There were around 120 'European' projects though, many involving several countries.

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension: Yes.

Examples: 'Nordic' in the spring season and 'new Europe' in the autumn.

European dimension reflected through:

Promotion of shared European artistic movements and styles - engagement of artists from other

European countries - specific commissions to artists and creators in other European countries - organisation of residencies/exchanges for artists from other European countries - important collaboration and co-productions between different European countries - conferences, seminars and debates on European themes and issues - special educational programmes.

Sectors in which there were European cooperation projects:
Architecture - dance - music - opera - theatre.

European countries involved in cooperation projects:
Austria - Belgium - Czech Republic - Denmark - Estonia - Finland - France - Germany - Hungary - Iceland - Ireland - Italy - Latvia - Lithuania - Netherlands - Norway - Poland - Portugal - Slovenia - Spain - Sweden - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme:
Sweden and Oresund region, then Nordic countries, then France, Germany, UK and central/eastern European states.

Most prominent non-European countries/cities/regions:
Japan - USA.

Projects part-financed by EU funds:
Images of Africa and various youth and elderly programmes. There were also grants to one infrastructure project.

Stimulation of networking and contacts at the European level: Yes.
Examples: Artgenda for young people around the Baltic.

Initiatives/projects specifically to promote cultural dialogue: Yes.
Examples:

- Japanese Weekend and New York Weekend – festivals of international culture including theatre, parades, fireworks, poetry and music
- Container 96 and Images of Africa (see above)

Cooperation between Capitals of Culture and Cultural Months

Cultural Month: St. Petersburg.

Extent of cooperation: Minor extent. 7 projects from St. Petersburg were presented in Copenhagen, and 8 from Copenhagen presented in St. Petersburg.

Examples:

"Self-Identification: positions in St. Petersburg Art from 1970 to Today", or "Russian Art Nouveau". The Kronberg ferry visited St. Petersburg with artists onboard, as well as visiting other cities around the Baltic Sea.

Funding and finance

Budget

Figures quoted here are taken from two sources, the Secretariat's report of 1998 and the report produced by the official Evaluation Committee with the Danish National Institute of Social Research (DNISR) in 1997. Both reports give a detailed financial analysis of the project. However they do not always give figures that are comparable with other ECOC. This probably reflects the complexity of the project, for example the large number of different partners and public authorities involved.

The first two columns given below (Secretariat and DNISR no.1) both deal with total income and expenditure on the Copenhagen 96 Capital of Culture. Some of the difference may be simply due to

their decisions on how to describe or group data, e.g. where they put contributions from a private Danish foundation or from an international public fund. They do, however, arrive at different totals.

The third column (DNISR no.2) refers to funds that were given to and spent by the Copenhagen 96 Foundation, i.e. that went through the Secretariat's hands. These are the figures used for comparison with the other Capitals of Culture in Annex 1 of Part I of this report, and have been taken from the DNISR report. That report is clear on the total income (53,9 million Euros) but not on the sources. The text suggests a figure for the contributions from the national government, and from the combined counties and municipalities involved. The remaining 23,8 million Euros have been entered as 'other income': although this probably include money from sponsors, foundations, ticket sales etc, from the information received it was not possible to divide this sum accurately between those sources.

Both reports refer in their text to the deficit figure given separately below, which seems roughly to coincide with the totals given by the DNISR in the third column.

(In millions of Danish kroner, followed by millions of Euro. Exchange rate at 7,4 Dkr per Euro)

	Secretariat		DNISR no.1		DNISR no.2	
	DKr	Euro	DKr	Euro	DKr	Euro
OPERATING INCOME						
1. Public						
National government	251	33,9	329,3	44,5	100	13,5
City and region	333	45	207,8	28,1	123	16,6
EU (general support)	4,2	0,6	13,5	1,8	-	-
EU (project support)	6,3	0,9	n/a	n/a	-	-
2. Private						
Cash sponsorship	44	5,9	47,2	6,4	(see below)	
In-kind sponsorship	66	8,9	70,8	9,6	-	-
3. Other						
Trusts, foundation, donations ²	232,7	31,4	98	13,2	-	-
Ticket sales	126	17	94,5	12,8	-	-
Participating organisers/institutions ³	95	12,8	n/a	n/a	-	-
Other	n/a	n/a	208	28,1	178	23,9
TOTAL OPERATING INCOME	1.158,2	156,4	1069,1	144,5	401	54
OPERATING EXPENDITURE						
Wages/salaries/overheads	51	6,9	-	-	47,2	6,4
Promotion and marketing	35	4,7	-	-	53,6	7,2
Programme	1.058	143 ⁴	-	-	333,9	45,1
TOTAL OPERATING EXPENDITURE*	1.144,0	154,6	-	-	434,7	58,7

Financial outturn: Deficit estimated (by both reports) at 30 million Dkr, or 4 million Euros.

Total operational expenditure: an operational expenditure for the Secretariat of approximately 59 million Euros. Total expenditure on the event estimated at 155 million Euros.

² Includes significant support from private Danish foundations such as the National Bank's Jubilee Foundation; the Augustinus Foundation, and the Velux Foundation. Also support from UNESCO, SOROS foundation and the Rockefeller Foundation.

³ Includes contributions from several European regional, bilateral and national institutions, e.g. the Nordic Council, the Swedish Cultural Foundation, the Goethe Institute.

⁴ projects carried out in connection with Copenhagen 96

Expenditure on capital (infrastructure) projects was approximately 219,7 million Euros.

Financial problems or issues:

Inaccurate forecasting - exceeding budgeted expenditure - insufficient income.

Sponsorship

Local sponsors: Sheraton Hotel, Absalon Hotel, Hotel Cab Inn.

Regional and National sponsors:

SAS and SAS Radisson Hotels, Post Denmark, Tele Denmark, Goegler Lys, Hortner and Partnere, Kjhl/reklame, N Olaf Moeller, Bilsby, Meyer sound.

European sponsors: Europcar, Eurocard, Air UK.

International sponsors: Minolta, IBM Denmark, KPMG, DSB.

Level of response from the business community:

Financial support: good

Non-financial support: satisfactory

Sponsorship problems or issues:

Lack of involvement from sponsors - inadequate strategy for raising sponsorship - sponsors complaining about branding visibility.

Economic impact

Elements of strategy to generate economic impact:

Special job creation schemes/employment programmes - developing tourism - creating special cultural districts - enhancing the general cultural environment - building or improving cultural infrastructure - urban renewal - improving the external image of the city.

Agencies responsible for the economic strategies:

Wonderful Copenhagen (the official convention and visitors bureau of Greater Copenhagen), Copenhagen Capacity (the official investment agency of Greater Copenhagen, founded 1994).

Most significant economic outcomes:

More visitors to Copenhagen in 1996 and since. Employment schemes in the project and job creation through infrastructure work.

Communication, promotion and media response

Main focus of the communication and promotion strategy:

Promotion of Capital of Culture programme.

Ranking of target groups in order of priority

#1: Regional

#2: National

#3: Local

#4: European

#5: International

Ranking of general tools used in promotion in order of priority:

#1: Print media

#2: Broadcasting media

#3: Special events

#4: IT/internet media

New technologies used in promotion:
Booking tickets on-line - database of events available to the public.

Media response:

Number of press cuttings (estimate):

National: 22.000 recorded between 1993 and 1996 and quoted in the DNISR report. The Secretariat's report estimated 48.000 in total.

European/International: 2.400 counted - Secretariat estimate is 5.000.

Number of TV or radio broadcasts (estimate):

National: unknown

European/International: 1.600

Problems or issues with communication and marketing strategies:

Very large number of projects to be promoted - controversial design of the information centre opened on the town square.

Visitor perspectives

Specific objectives relating to visitors: Yes.

To increase awareness for Copenhagen in the tourist sector, extend the tourist season in Copenhagen, increase number of conventions in the city, develop new European markets, develop new types of tourism, promote a different image of the city to before.

All overnight stays:

National figures excluding Greater Copenhagen show a decline in hotel bed nights of 5% in 1996, as opposed to a 12,2% increase in Greater Copenhagen by September 1996.

Year	Greater Copenhagen	Region⁵	Denmark
1995	3.537.000	10.840.000	44.216.000
1996	3.935.000	11.710.00	44.008.000
1997	3.873.000	11.566.000	44.101.000

Hotel overnights by foreign visitors to Greater Copenhagen:

1995	2.171.000
1996	2.434.000
1997	2.415.000

Total number of people attending events in the programme: 10 million (estimate).

⁵ includes Greater Copenhagen, Copenhagen region, Counties of Frederiksborg and Roskilde.

Visits to museums and attractions in the Copenhagen region with min. 50.000 visitors a year:

1995	8.653.000
1996	9.750.000
1997	9.545.000

Visits to theatres in the region and in the country:

	1994/95	1996	% Increase
Copenhagen region	1.833.000	1.945.000	+ 6
Denmark	2.568.000	2.662.000	+ 4
Theatres supported by K96	847.000	984.000	+ 16

Additional promotional effort to market the cultural capital to tourists: Yes.

Details of special campaigns for specific segments of the market:
Nordic/North European cultural audience, 'near' markets of Germany, Sweden, Norway.

Familiarisation trips organised for:
Foreign press - domestic press.

Promotion programmes developed jointly with other organisations:
Danish tourist office - regional/local tourist office - hotels and restaurants - tour operators and travel agents - airlines - Ministry of Foreign Affairs.

Promotional means used in tourism markets:
Local tourist offices - tourist offices abroad - national newspapers/magazines - national TV/radio - foreign newspapers/magazines - foreign TV/radio - tourism trade fairs.

Measures used for data on the effectiveness of tourism promotion:
Volume of press coverage - volume of TV/radio coverage - enquiries at tourist offices/requests for brochures.

Social perspectives

Specific objectives relating to social impacts:
To involve selected groups of the community in cultural activity, to stimulate regional cooperation, to enhance multicultural dialogue, to present Danish and Nordic values, to support individual growth and creativity.

Issues for which projects/programmes were specifically developed:
Education (about culture and cultural values) - community and NGO development - health and social services - ecological issues

Examples:

- Culture Weeks 1996 – a series of community festivals, including theatre, music, exhibitions, sports and food projects. Copenhagen 96 also featured a series of street festivals
- From Skagen to Fakse – visual art exhibition on tramps and vagabonds

- The Paradox Event – combination of dancers and performers with and without disabilities, part of the Dancin City festival

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

- Cultural infrastructure improvements
- Long-term cultural development for the city/region
- Raised international profile of the city/region

Followed by:

- A more developed programme of cultural activities and arts events
- Enhanced innovation and creativity
- Increasing visitors to the city/region from own country
- Increasing visitors to the city/region from other countries
- Opening up of new visitor markets for the city/region
- Enhanced pride and self-confidence in the city/region

And then:

- Non-cultural infrastructure improvements
- Economic development
- Growing or extending the local audience for culture
- Enhanced artistic and philosophic debate
- New cultural organisations still in existence
- New networks and increased collaboration in the cultural sector
- Increased public funding for cultural organisations/projects
- Continuing development of the talent/careers of local artists

Provision made to continue and follow-up the cultural programme:
Collaboration between the ministry of Culture and local authorities.

Organisations established for the cultural year that continued to exist: Yes.
Examples: Photographic Centre, Oeksnehallen, Nordic Sculpture Park.

Specific cultural events created that continue to exist: Yes.
Examples: Summer Stage, Memento Metropolis exhibition, ArtGenda.

Problems and issues related to the legacies and long-term impacts:
Decreased public sector funding - insufficient interest - negative media coverage.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.
Who was responsible: the Board.

Problems and issues regarding the monitoring of progress:
Monitoring procedures/responsibilities unclear - monitoring not linked to planning - monitoring began too late - infrequent monitoring/not continued throughout entire project.

Evaluation

Evaluation systems put in place: Yes.
Who was responsible: City authorities.

Aspects evaluated:**Cultural Programme:**

- (i) report jointly produced by the Copenhagen 96 evaluation committee and Danish National Institute of Social Research. Took place between September 1996 and March 1997.
- (ii) report by the Secretariat of Copenhagen 96, published in 1998.
- (iii) three surveys by Gallup (on regional population, audiences and organisers) in the second half of 1996.

Tourism/visitor impacts:

Surveys by Wonderful Copenhagen and Danish Tourist Board in 1996.

Organisation and cooperation:

Report by PA Consulting, Copenhagen

Media impacts:

Report by Stine Flod Olsen, Copenhagen.

Methods of evaluation used:

Quantitative surveys and questionnaires - qualitative surveys and interviews.

Problems and issues regarding evaluation:

Limited resources - criteria for evaluation inadequately defined - limited or no follow-up to evaluation.

Additional observationsContext

- Many respondents described Copenhagen in the early 1990s as being out of favour with the rest of the country, with high unemployment and little confidence in itself as a regional, national or European centre.

Aims and objectives

- The Capital of Culture was conceived by the city and national authorities as a source of funding and energy for culture, and as a useful tool for the regeneration of the city, after the unemployment and stagnation of the early 1990s. There seem to have been three main priorities:
 - Impetus and money for cultural development in the city and region, with attention to both artists and audience. A major part of this would be the improvements to cultural infrastructure.
 - This would contribute to the economic recovery of the city, together with the employment generated by the ECOC project. This was matched by a focus on developing pride and self-confidence in the city as a capital and also across the region, involving as many authorities and communities as possible in a common project.
 - Finally, development would help and be helped by raising the international profile of the city, and the consequent boost to tourism it would generate.
- Several interviewees mentioned Glasgow 1990 in particular as a model, and as a way to 'sell' the Copenhagen project. The two ECOC shared aims of city regeneration and a regional focus, and Copenhagen sought to develop that through wider consultation, more local involvement, and a greater emphasis on the arts, as in Antwerp 1993.
- Some of those consulted thought the objectives were too broad, largely as a result of the involvement of so many authorities and institutions. Copenhagen was clearly an ambitious project – one report refers to it as “the culmination” of the first ten years of the Capital of Culture scheme.

Organisation and management

- Copenhagen 96 was supported by politicians with a sustained presence in local government, for example the long serving Lord Mayor (1989-). He was Chair of the Board, made up exclusively of politicians from various authorities. While it ensured political support for the project, this configuration left the Board an arena for political debates. As an exclusively public-sector Board, several respondents thought it could have benefited from experience from the private sector.
- The Secretariat for Copenhagen 96 was large, and grew larger during preparations. The DNISR report, for example, draws attention to the growth of the financial department as the complexity of the work became apparent.
- 40% of total manpower needs were met by job creation schemes, on assignments of between 6 and 12 months. Although not a new idea in Denmark, this was in part a response to high unemployment levels in the city and helped the Secretariat find new staff as the project developed.
- Interviewees stressed the importance of consultation for the project, to raise the required finance, to ensure ownership of the project in the region, and to strengthen networking and regional identity. This began early on with consultation meetings and outreach projects, leading to the 1993 White Paper. The process continued through 1993-6, and the scale of this commitment created administrative difficulties. For example, many funders did not commit a fixed sum early on, and wanted to negotiate deals as projects were developed.
- The involvement of so many public bodies made board meetings a battleground over the geographical distribution of funds and projects, a problem highlighted by several respondents. Regional authorities in particular wanted to be sure of a return on their investment; Copenhagen municipality and the Secretariat felt some concentration on the city was justified, and inevitable given the imbalance in cultural infrastructure and organisations. It was not possible to satisfy all parties, which had implications for the political atmosphere in the following year.

Cultural programme and impact

- A broad definition of culture led to the inclusion of a wide range of projects (including ecological initiatives and sports), in a huge programme. The programme was clearly structured conceptually into City, Arts, and Community programmes. In practice this consisted of infrastructure projects, a core of long-term cultural projects planned for 1994-1997, followed by a programme for 1996 with over 600 projects.
- The programme presented a huge number of activities, and funded many local initiatives that might not otherwise have happened. The Secretariat's report details the support provided to projects by the organisation; another report suggests the scale of activity made it hard for the Secretariat to support all projects effectively, and created a very competitive environment for projects, each trying to attract attention and audiences.
- Respondents were generally satisfied with the preparation time (four years, starting January 1992). It gave organisers long enough to prepare infrastructure and the cultural programme, including extensive consultation. On the other hand it was not so long that they lost a sense of urgency.
- There were a large number of projects with international participants, some 60% of the programme. This seems to have been reflected in the legacy of international links.
- Some respondents thought there was little consensus at the early stages on how much of the programme the Secretariat would organise itself, and how much it would support externally. Some of the internal projects were more expensive than anticipated, and were not sustained

after the year, for example the ferry Kronborg. On the other hand, some of these were very successful, for example Container 96. In the second half of 1996 some projects suffered cuts, as the administration tried to minimise the projected deficit at the end of the year.

- The emphasis on consultation was also apparent in the model used to agree finances for the external programme, in that both the Secretariat and its partners had to agree on the project before public money could be released. This again took time to negotiate, but helped create consensus on projects.
- Respondents thought cooperation was in general easiest with organisations created in association with Copenhagen 96, and less evident with the large cultural institutions.

Infrastructure

- There was a very extensive programme of infrastructure development associated with the project. While a minority used funds from the Copenhagen 96 organisation, many used the momentum of the event to gain political and financial support.
- The work helped to renew interest in Danish architecture, creating new homes for the Royal School of Architecture and Centre for Architecture, as well as restoration works throughout the city.

Cooperation between Capitals of Culture and Cultural Months

- Cooperation was reported to have been positive on a political level. Copenhagen supported St. Petersburg's bid to become European Cultural Month 1996, and they shared regional interests. However, there was a large disparity in funding, and respondents did not report continuing cultural collaboration as a result of the year.

Funding and finance

- Despite the large budget, initial estimates of expenditure seem to have been too low. Financial monitoring was not fully developed during preparation, and a new control system was set up in summer 1996 as the administration realised they faced a deficit. The potential overspend, as projected in mid-1996, was significantly larger than the eventual figure at the end of the year, which was around 30 million DKr (4 million ECU).
- The project's initial emphasis was on shared public funding. The organisers persuaded many local authorities to contribute, believing that public-sector finance would attract private sector support.
- Sponsorship eventually produced the hoped for funding, but relations with sponsors were not always smooth, including complaints from companies over the low visibility of their branding. On the other hand, some respondents felt the private sector was not sufficiently interested in the project itself.

Legacy and long-term effects

- Several new institutions (e.g. Vega or the Photographic Centre) and events (e.g. Summer Stage festival) were created.
- Respondents felt the year helped the cultural sector develop their work with international partners, but that there was less noticeable development in national networking.
- The extensive building and renovation work has made a lasting difference to the city centre, (e.g. the former naval dock areas).

- Copenhagen 96 was impetus for many small projects around the city. Many respondents and the DNSIR report highlight the increase in pride in the capital, as well as public curiosity and engagement with the city. One project for example involved students from the school of architecture working with people in schools and districts on ideas to develop existing buildings and public spaces.
- There was disagreement over whether to disband the Secretariat after 1996. The decision had not been made before 1996, and several key staff left during the year without the prospect of a role at the end. Finally it was decided not to continue the Secretariat, but some respondents felt the closure was not planned efficiently.
- The deficit at the end of the year made Copenhagen 96 unpopular among some politicians. One respondent thought this contributed to a drop in political interest in culture and difficulties in sustaining the regional collaborations that had been one of the central aims of the project.
- Several joint funds for culture were set up between the state and separate authorities after the event. Some former Copenhagen 96 partners were involved in a new project, the Culture Bridge Foundation. This was set up in 1997 to create stronger cultural links within the Oresund Region (partners included the Danish and Swedish ministries for culture, Copenhagen and Malmö councils, the Scania region and Wonderful Copenhagen). On the other hand; some respondents thought there was little provision for future cultural cooperation among the public authorities and cultural institutions in the Copenhagen region.

Monitoring and evaluation

- Copenhagen 96 was the subject of a large number of specialist studies, as well as two major evaluations. The Secretariat was not satisfied with the official evaluation, written by the Danish National Institute of Social Research from data provided by an Evaluation Committee, and as a result the Secretariat produced their own report. In turn, the authors of the DNSIR report note that they were reliant on information supplied by that Committee. Both reports drew on Gallup surveys and statistics from the Secretariat among other sources.
- According to respondents, neither report was strong enough to greatly influence the legacy of Copenhagen 96 on cultural policy in the region, which seems to have been determined at a political level.

Thessaloniki 1997

General information

Thessaloniki was Greece's second ECOC, following Athens in 1985. Patras will take the title in 2006.

Profile of the city:

Regional capital - historic city - port city.

Significant characteristics of the city's identity:

Important university centre - capital of northern Greece, near Balkans - mixed Classical, Byzantine and Ottoman history - multicultural - shopping centre - convention city.

Population during 1997:

City:	1.084.001 (figure from 2001)
Region (Macedonia):	2.424.765
National:	10.498.836
City ranking in population terms:	2
% Immigrants:	6,2% (2001)
% Unemployment:	11,3% (2001)

Other large-scale events hosted by city:

A yearly international trade fair, the Dimitria Festival, annual International Film and Documentary festivals, Biennale, Crossroads of the Mediterranean Festival, Jazz Festival, EU summit 2003.

The city would like to host other large-scale events.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To demonstrate the government's commitment to Macedonia, and to decentralisation in Greece by spending state money to develop Thessaloniki into a cultural centre for the Balkans.

Official mission or broad aim:

To become the 'metropolis of the Balkans', by upgrading the cultural infrastructure of the city.

Objectives rated as having a high importance:

Highest importance:

Cultural infrastructure improvements

Followed by:

Raising the international profile

Non-cultural infrastructure improvements

Long-term cultural development

Enhancing pride and self-confidence

And then:

Social cohesion/community development

Developing the talent/career of local artists

Developing relationships with other European cities

Attracting visitors from own country

Attracting visitors from abroad

Consultation to define aims and objectives: Yes.

Who was consulted: Politicians.

Organisation and management

Governance structure/board

Organisation of the formal board structure:

Autonomous structure. The organisation was a separate legal entity, an NPID in Greek law. The initial Board however were all local politicians, and three state Ministries had a strong role (see Observations).

Total number of board members: 15

Number of members from (estimate):

City authorities	Regional authorities	National authorities	Cultural institutions	Private sector	Other (universities etc)
4	2	3	1	2	3

Chair of the Board (President):

Konstantinos Kosmopoulos (Mayor of the City).

Primary roles of the Board:

Appoint staff - develop policies and strategies - take final decisions about cultural projects and activities - take financial decisions and have overall financial control - raise funds and sponsorship - monitor progress - evaluate projects and programmes - resolve problems and/or disputes - undertake media and public relations.

Key issues and problems related to the functioning of the Board:

Dominated by political interests - responsibilities not clear - leadership problems - structure too large - inability to operate strategically - some difficulties with relationships between Board members - some relationship difficulties with operational management team - too many changes to Board membership.

Operational structure: Office of Thessaloniki 97

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship - infrastructural developments - finance and budget.

Basic organisational and reporting structure of the operational team:

In principle, the managing director answered to the President of the Board. This director had direct responsibility for the buildings, administration, finance and personnel departments. Reporting to him too was the artistic director and his/her programme department. Below the artistic director came the administration and finance departments.

Extent of changes made to management:

Major extent. Main changes and reasons: A succession of four artistic directors and three managing directors, often due to conflicts with the Board (see Observations). The final artistic director was Panos Theodoridis and the final managing director was Kostas Loizos.

Number of personnel employed at peak of activity: 200 (estimate).

Plus an estimated 2,900 employed on infrastructure works.

Organisational structure: Still continues to function. Main role is to finalise accounts.

Key issues and problems related to the operational structure and personnel:

Personality clashes - different priorities and objectives - different management styles - communication

problems - inappropriate experience/competencies of personnel - inadequate selection/recruitment procedures - responsibilities/job descriptions not clear - dominated by personal interests - management problems - some difficulties with relationships with the Board - some difficulties with relationships between personnel - too many changes to personnel.

Public authorities

Public authorities that were involved in organisation or delivery of Thessaloniki 1997:
Municipality of Thessaloniki - national governments or state departments.

Main sources of tensions and problems between the different public bodies:
Financial issues - political differences - conflicts over projects and priorities.

Cultural programme and cultural impact

Location of the official cultural programme:
Inside city boundaries - suburbs immediately surrounding the city - the broader region surrounding the city - throughout the entire country.

Start of official programme: 01/01/97
End of official programme: 31/12/97

Seasons with greatest concentration of events: Summer - autumn.

Specific themes/orientations:
The programme issued in June 1996 quotes thirty-one separate themes or principles, including "Between East and West", "The Inner City", "The Balkan Dimension", "The Circle of Inferiority", "Land of Jewish martyrs", "City of Foreigners", "International Events", "The Holy Mountain".

Consultation in developing and selecting projects: Yes.

Who was consulted:

Politicians - cultural organisations and artists - local residents.

How was the consultation undertaken:

Open invitation for proposals in the press.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture - music (classical/traditional - contemporary/modern).

Crafts - heritage - archives - new media/technology - street festivals and parades - gastronomy.

Most prominent sectors:

Heritage and history - music - theatre - literature.

Categories of specially targeted projects for:

Children - disabled people - minorities.

Project Numbers

	Number
Total number of activities:	1.271
Exhibitions:	195
Theatre:	188
Music/opera:	333
Literature:	126
Conferences:	95

Projects that illustrate the range of the programme:

- The Treasures of Mount Athos – an exhibition of artefacts from the monastic republic of Mount Athos, material that had never been seen outside the monasteries before.
- U2 – pop concert by the harbour.
- Concerts by Mstislav Rostropovich, Agni Baltza, Budapest Gipsy Orchestra, the Philharmonia of La Scala, Kyoto Symphony Orchestra, and several European youth orchestras.
- Performances by La la la Human Steps dance company, Boris Borisnikov and Boris Eifman.
- Exhibitions of Goya, Michaelangelo, Caravaggio, Paul Soulikias and Antony Caro.
- Costakis collection – the Greek State purchased and rehoused this collection of Russian avant-garde art for the State Museum of Modern Art in Thessaloniki.
- International architectural design competition for the waterfront, and five pan-Hellenic architectural competitions in other parts of the city.
- UNESCO conference on Sustainable Development.
- "From Far Away" – summer performances of culture from the Greek diaspora.
- Canadian Festival of Arts.

Projects that attracted the most interest/attention from the public:

- The Treasures of Mount Athos (report indicates an attendance of around 700,000 people).
- U2 concert (50,000 people).
- Caravaggio exhibition.
- Greek-Italian carnival and Carnival of Venice.
- Ballet Gala evening

Means/methods used to develop the creative talents of local artists/cultural managers:

Commissioning of new works - special training to enhance artistic skills.

Examples:

Workshops in two poor districts of the city to provide artistic opportunities for young people.

Number of published works in relation to the cultural programme paid for or supported by Thessaloniki 1997: 75.

Number of works commissioned: total unknown, but included 15 commissions for new music.

Percentage estimate of events and projects originating from outside Thessaloniki:

20%. About 80% of projects involved Greek artists – just under half those involved artists from Thessaloniki alone, and 10% were collaborations with non-Greeks.

Problems and issues related to the official cultural programme:

Insufficient planning time - too many projects - inadequate communication of programme - inadequate local interest - some difficulties with relationships with local artists/organisations - management problems - financial problems - programme choice influenced by political/economic interests - too many interest groups/stakeholders to serve - variable quality of projects - venues not built in time.

Infrastructure

Capital projects stimulated by Thessaloniki 1997:

New cultural buildings - new non-cultural buildings - refurbishment and restoration of cultural facilities - refurbishment and restoration of non-cultural facilities - development of public space - lighting and signs - transportation.

Most important infrastructural projects:

Over 300 infrastructure projects. Highlights included:

- The renovation of five theatres and construction of eight new ones, including two new outdoor amphitheatres
- New homes for existing cultural institutions such as the National Festival of Cinema
- Renovation of five warehouses in the port as venues for music, theatre and exhibitions
- Completion of some fifteen municipal cultural centres
- A series of new museums for Refugees, Folklore, Prehistoric Antiquities, Jewish History, Water and Contemporary Art
- Urban remodelling – extending the city center along the waterfront, renovations to major streets and squares, pedestrianisation, work on parks and cemeteries
- Renovations to the railway station and the airport

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes.

Examples:

Restoration of amphitheatres, creation of three archeological routes in the city, series of projects at archeological sites, renovation of Byzantine sites outside the city, restoration of a series of neoclassical monuments and listed buildings.

Regeneration of districts/areas in the city: Yes.

Examples:

Sea front on either side of the city centre (former Port Authority and Army camp), renovation of several major urban axes, remodelling of several municipal centres.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation: Bringing the best of European arts to Thessaloniki.

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension: Yes.

Examples:

Collaboration with the Adriatic, exhibition on Alexander the Great and European Art.

European dimension reflected through:

Highlighting the city's European heritage - engagement of artists from other European countries - involvement/participation of communities within the city originating from other European countries.

Sectors in which there were European cooperation projects:

Architecture - dance - heritage and history – music.

European countries involved in cooperation projects:

Austria - Belgium - Bulgaria - Cyprus - Czech Republic - Denmark - France - Germany - Hungary - Italy - Luxembourg - the Netherlands - Portugal - Romania - Slovakia - Slovenia - Spain - Sweden - Turkey - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme:
Germany - Yugoslavia - Italy - Greek diaspora.

Most prominent non-European countries/cities/regions:

Canada - Turkey - Japan - Russia - Israel.

Number of projects part-financed by EU funds: 1 (estimate, excluding infrastructure).

Details: Aristeion Prize for European literature and translation.

Initiatives/projects specifically to promote dialogue between cultures: Yes.

Examples: Projects to promote cooperation in the Balkans.

Problems and issues relating to the European dimension of the programme:

Insufficient consideration of this aspect/low priority - insufficient planning time - financial problems - decisions influenced by political/economic interests - lack of experience and expertise - changes to Board and operational team.

Cooperation between Capitals of Culture and Cultural Months

Cultural Month: Ljubljana.

Extent of collaboration: Not at all.

Funding and finance

Budget (Euro)

Budget quoted covers five years, from 1994-1998.

OPERATING INCOME

1. Public

National government	60.072.058
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EU (general support)	287.439
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2. Private

Sponsorship	28.744
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3. Other

Ticket sales	431.158
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TOTAL OPERATING INCOME	60.819.399
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OPERATING EXPENDITURE

Wages/salaries	6.240.629
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Overheads	12.844.839
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Promotion and marketing	8.168.245
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Programme	40.162.639
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TOTAL OPERATING EXPENDITURE	67.416.352
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Financial outturn: the evaluation reported an operating deficit of 6,6 million Euros

Total operational budget: 60.416.352 Euros.

Expenditure on capital (infrastructure) projects was approximately 232,6 million Euros.

Financial problems or issues:
Inaccurate forecasting - financial management - exceeding budgeted expenditure - late confirmation of funding - accusations of fraud.

Sponsorship

National sponsors: Panafon (sponsored Borisnikov performance).

European sponsors: Mont Blanc (sponsored Rostropovich concert).

Economic impact

Elements of strategy to generate economic impact:
Developing tourism - creating special cultural districts - enhancing the general cultural environment - building or improving cultural infrastructure - urban renewal - improving the external image of the city.

Agencies responsible for the economic strategies:
Ministry of Public Works.

Most significant economic outcomes:
3750 people worked on projects directly connected with the Capital of Culture. Another two to five thousand people are estimated to have had jobs indirectly linked to the event.

Problems and issues relating to economic impact:
No clear strategy/strategy too limited - management problems - insufficient planning time - political problems - lack of strong leadership.

Communication, promotion and media response

Main focus of the communication and promotion strategy:
Promotion of city image/profile.

New technologies used in promotion:
Web site - electronic information points.

Problems or issues with communication and marketing strategies:
See Observations.

Visitor perspectives

Total number of people attending events in the programme: 1.500.000.

Visitor Numbers:

	Year before	Cultural year	Year after
Total number of visitors in millions	622.511	717.886	675.387
Total number of overnight stays	1.333.661	1.548.013	1.419.688
Total number of overnight stays by foreign tourists	460.629	556.855	453.212
Average length of stay	4	4	4

Geographical area these visitor figures relate to: Prefecture of Thessaloniki.

Familiarisation trips organised for:
Travel agents/tour operators - foreign press - domestic press.

Promotion programmes developed jointly with other organisations:
National tourist office - regional/local tourist office - hotels and restaurants - tour operators and travel agents - cultural venues.

Promotional means used in tourism markets:
Local tourist offices - tourist offices abroad - national newspapers/magazines - national TV/radio - foreign newspapers/magazines - foreign TV/radio - tourism trade fairs - national tourism trade press - foreign tourism trade press.

Social perspectives

Issues for which projects/programmes were specifically developed:
Social cohesion or social inclusion - education (about culture and cultural values) - training or employment programmes for excluded groups - cultural diversity - migration, asylum and human trafficking.

Examples:

Projects with the gypsy population - centres established for immigrant Greeks returning from other countries, with language and computer courses as well as an arts programme - youth centres in poorer districts of the city for cultural initiatives.

Problems and issues related to social impacts:
Insufficient planning time - lack of visibility of social programmes.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

Cultural infrastructure improvements

Non-cultural infrastructure improvements

Followed by:

Economic development

New cultural organisations still in existence

A more developed programme of cultural activities and arts events

And then:

Social cohesion/community development

Enhanced innovation and creativity

Long-term cultural development for the city/region

Increasing visitors to the city/region from other countries

Opening up of new visitor markets for the city/region

Raised international profile of the city/region

Development of local cultural management and support

Organisations established for the cultural year that continued to exist:

Mt Athos Civil Company (collaboration between the city and monasteries on cultural projects) - state museums for Modern Art, Photography and Cinema and others (see above) - a new chamber opera - a literature archive for the city.

Problems and issues related to the legacies and long-term impacts:
Negative media coverage - absence of leadership.

Negative impacts:

Lack of ownership by local population - political arguments and fallout with negative consequences.

How effects of legacies have changed over time:
Infrastructure projects have been gradually completed in the years following the Capital of Culture.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.
Who was responsible: Deloitte and Touche accountants.

Problems and issues regarding the monitoring of progress:
Monitoring began too late.

Evaluation

Evaluation systems put in place: Yes.

Aspects evaluated:
Cultural Programme, economic impacts and tourism/visitor impacts:
Who did the evaluation: Euroconsultants Thessaloniki (independent)
When the evaluation took place: 1996 to May 1998.

Methods of evaluation used:
Quantitative surveys and/or questionnaires.

Problems and issues regarding evaluation:
Highly sensitive nature of the results.

Additional observations

Context

- The Ministry of Culture exercises overall responsibility for cultural policy in Greece. Thessaloniki 97 was the first time a Greek municipal government (rather than the Ministry) had been responsible for a major cultural project.
- According to respondents, the municipality had little coherent cultural policy in the years before the nomination as Capital of Culture, which came in 1992.

Aims and objectives

- The project was driven by the state's determination to work with a provincial city in Greece and demonstrate their commitment to Macedonia and to decentralisation, an issue which had been debated in Greece for years before the event. The size of the budget and the legacy of infrastructure was intended as a clear sign of their desire to promote Thessaloniki.
- This was combined in Thessaloniki with a degree of rivalry with other provincial centres, such as Crete or Patras.

Organisation and management

- The project benefited from strong support from the state. This took the form of lobbying for the nomination, huge financial contributions, political support from Melina Mercouris and other political figures, the close involvement of three Ministries (of Culture, Public Works, and of Thrace and Macedonia). However, despite the intended symbolic gesture towards decentralisation (see below), the Ministries tried to keep close control over preparations, which contributed to long arguments within the Board.

The original Board of seven grew to fifteen members. Originally composed of local politicians and headed by the provincial Governor or Prefect, the body eventually included representatives of the three Ministries, politicians from the region and surrounding municipalities, people from the cultural sector, from the Greek heritage/planning department, and both employers and employees unions. These changes on their own contributed to delays in creating the organisation and allocating funds.

- Conflicts within the Board destabilised the organisation and created a negative atmosphere. Some respondents thought there was a lack of leadership; others thought that Board members fell out over political differences and conflicting personal interests. Many members of the original Board resigned during the course of preparations.
- The operational team for Thessaloniki 97 experienced major changes in personnel over the course of preparations: three different Managing Directors in turn; four different Artistic Directors; three different managers of the Press office; numerous other resignations. One factor seems to have been the lack of clear responsibilities within the organisation, especially between the Board, its many sub-committees, and the operational team. Besides the operational directors, influential figures included the Minister of Culture at the time, the Vice-President of the Board of Directors, and the Secretary of the Board (also Director of the Administrative department).
- Several respondents thought organisation itself was run like a state Ministry, with a complex hierarchy and bureaucratic procedures, which further delayed preparations. One respondent described a situation in 1997 where over 30 people were reportedly employed simply to process invoices.
- A key problem was with the management of infrastructure, which was contracted out to three or four private companies. The Thessaloniki 97 organisation itself had no technical department to monitor their progress until very late in the preparations, and then only a small one. As a result the office had very little control over the infrastructure programme (see also below under Infrastructure).

Cultural programme and cultural impact

- Some six thousand project proposals were received by the organisation. Objective criteria for selecting projects were not clear, and the programme was contested by Board members on personal grounds as well as by the artistic committees and director. This debate contributed to the resignation of at least one artistic director. The repeated changes in that post delayed programming – the last director was appointed just eight months before the start of the year. As a result many projects either had to be cancelled or put together at short notice.
- Many of the new venues were not ready by 1997, forcing the cultural programme to relocate to less suitable venues, open air locations, and sites further outside Thessaloniki. One respondent gave the example of the Orchestra of La Scala of Milan which had to perform in the University Aula rather than a concert hall.
- There was a high percentage of free events: all activities in the fields of architecture, disability, immigration, education, literature and conferences were free; well over seventy percent of sports, visual arts, cinema and music events were also free. Free food was also supplied at many events.
- Nevertheless, many projects were poorly attended – only one-fifth of ticketed events had 75% capacity or more, while over a third sold less than 35% of their seats. Even big-name events could not be sure of a high turn out. It seems likely that the audience was simply saturated by events – in 1997 Thessaloniki was host to a cultural programme six times larger than previous years.

- As with other ECOC, some flagship projects may have happened without the Capital of Culture, for example the exhibition of the Treasures of the monasteries on Mt Athos, which had already been in the planning stages. That project was nevertheless a major undertaking and very popular, and also saw the unusual collaboration of the Ministry of Culture and the Ministry of Defence.
- Just over twenty percent of projects in 1997 occurred outside Thessaloniki. This included projects in Halkidiki, a summer holiday region for many Thessaloniki residents, as well as regions on the old Roman "Egnatia" route close to Bulgaria, Albania and Turkey. While they were relatively expensive (roughly 40% of the programme budget), they account for seven percent of performances.
- Municipalities outside central Thessaloniki also hosted projects. This was partly the result of an intentional strategy to involve different parts of the population, but was encouraged by the fact that many venues were not ready on time.
- A highlight of the programme was publishing with an estimated 75 books and magazines, on architecture, religion, history, folk art, literature and archaeology, many of a very high standard. Just under five percent of the programme budget was spent on publications.

Infrastructure

- The building programme was the major focus of Thessaloniki 97. Following feasibility studies and several revised plans, a programme of 310 projects was drawn up. This was originally budgeted at approximately 66 billion drachma (190 million euros). The evaluation by Euroconsultants in May 1998, mid-way through the building process, gave expenditure to date at 54 billion drachma (156 million Euros). In 1998 they estimated the amount needed to finish the programme as 232,6 million Euros, and projected final figures listed below:

Type of project	Drachma	Euros	Percentage
Large new buildings	19.516.118.552	56.096.920	24.1%
Extension or restoration of existing urban buildings	20.563.144.399	59.106.480	25.4%
Outdoors and public spaces	18.941.276.360	54.444.600	23.4%
Listed monuments	3.291.906.400	9.462.220	4.1%
Cultural infrastructure for municipalities	6.425.676.466	18.469.895	7.9%
Other (harbour restoration, airport, Mt Athos monuments etc)	12.197.267.444	35.059.694	15.1%
TOTAL	80.935.389.622	232.639.809	100%

- The infrastructure programme was shared with 13 municipalities surrounding Thessaloniki, as well as some buildings further away, such as renovations to the monasteries on Mt Athos, Byzantine remains and amphitheatres outside the city.
- Contracts were signed very late (most building started in 1996), which contributed to a decision to use restricted tenders and allowed construction companies to demand higher prices. When signed, the contracts encouraged clients to complete projects on time, sometimes at the cost of quality of design or construction - at least one theatre had to be closed for repairs soon after it had been opened.

- Several respondents commented that sufficient thought had not been put into planning. One example given was the lack of adequate transport and parking facilities, linked to new infrastructure.
- Few projects were completed on time, with consequent dislocation to the cultural programme. Reasons included the late signing of contracts, weak project management, and the absence of rigorous systems for monitoring. Most infrastructure projects were completed by 2002/03.

European dimension

- Thessaloniki emphasised the importance of bringing big name European and international artists to the city, including U2, Mstislav Rostropovitch, Goran Bregovic, Borisnikov, Peter Brook and Robert Wilson. Such events represent an important part of the programme budget – the U2 concert alone cost 3.2 million euros – although some respondents felt they were a low priority for many Board members.
- The project of turning the city into a “Balkan metropolis” was reinforced by staging projects in Greek regions on the national border, the announcement of a Balkan cultural agreement, and a new initiative by the Patriarch around the Black Sea.

Funding and finance

- Some respondents said that state funds were slow to arrive, creating delays in contracts and payment to contractors. This may have been one of the reasons for the late completion of both infrastructure and the cultural programme.
- It seems that some contributions from the state are still to be paid. This is one of the reasons keeping the organisation open, still employing core staff seven years after the event (though salaries are in arrears) and still owing money to third parties.
- One respondent estimated court costs of 40 million euros on about 300 cases arising from the management of the Capital of Culture, including accusations of mismanagement and fraud. Most such accusations were rejected by the courts.
- In contrast to many Capitals of Culture, Thessaloniki raised sponsorship from just two companies. Both were for specific, high-level performances (Borisnikov and Rostropovich), and seem to have had little connection with the Thessaloniki 97 project.

Communication, promotion and media response

- The Capital of Culture suffered from very negative media coverage during its preparations, which continued during 1997. Besides the ready supply of controversial stories, respondents suggested several reasons why coverage might have been more negative than it deserved: these included businessmen who had not won infrastructure contracts using their positions in media companies to influence the coverage, a lack of strategy for dealing with the press, and media coverage of some artists whose projects were cancelled.
- Although there were some changes in staff, one respondent felt that difficulties in communications were due more to insufficient strategy and expertise of existing staff.

Visitor perspectives

- The composition of the tourist market for Thessaloniki changed in the 1990s, although there is no clear link to the Capital of Culture event. While Germany has been a consistent market, visitors from Yugoslavia, Bulgaria and Russia decreased dramatically from 1994 to 2000, whereas numbers from Cyprus, the USA and Italy increased.

- 1997 saw an increase in passenger numbers by air to Thessaloniki of 9% on the previous year, followed by (smaller) rises in 1998 and 1999.
- According to the official evaluation, the event had greatest exposure in Germany, followed by USA, Canada, Chile and Japan.

Social perspectives

- The year helped to develop relations with Mount Athos, including the creation of Mt Athos Civil Company (collaboration between the city and the monasteries on cultural projects).
- Several other groups including the immigrant, Jewish and Armenian communities, gained greater attention in the city.

Legacy and long-term effects

- The finished works have given Thessaloniki a cultural infrastructure in Greece second in size only to Athens. Several cultural institutions were founded and continue in the city: state museums for Modern Art, Photography and Cinema, a new chamber opera: a literature archive for the city. The Costakis collection is housed in the Museum of Modern Art.
- However many institutions do not have the funds to put on a full programme, and together have a capacity several times larger than the city's regular theatre audience. Some respondents also thought new venues still owned and managed by the Ministry of Culture have difficulties developing local programmes.

Monitoring and evaluation

- The Board employed Deloitte and Touche as auditors late in the preparations.
- A full evaluation by Euroconsultants was published in May 1998. Having worked on the project since 1996, the firm produced an exhaustive report covering the cultural programme, infrastructure and economic impact of the event.

Stockholm 1998

General information

Stockholm 1998 was Sweden's first European Capital of Culture.

Profile of the city:

National capital - historic city - education and training centre.

Significant characteristics of the city's identity:

Financial and cultural centre of Sweden – increasingly multi-cultural - integrated in archipelago area - moderately industrialised - high-tech industries - modern and beautiful.

Major employment sectors:

Financing and private service; transport and trade; industry and manufacturing.

Population during 1998:

City:	736.113
Region (Stockholms län):	1.783.440
National:	8.854.322
City ranking in population terms:	1
% Immigrants:	18% (1 st generation)
	31% (1 st and 2 nd generation)
% Unemployment:	5,7%

Other large-scale events hosted by city:

Ice-hockey world cup, Olympic Games 1912, since 1945 a large number of scientific congresses, during the past thirty-five years also conferences of political importance.

The city would like to host other large-scale events.

Cultural budget of the city is 3-4% of the total city budget.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

Desire to sell Stockholm as a cultural city to Sweden and Europe and to put Stockholm on the European map. (Sweden was not yet a member of the European Union when it received its nomination as Capital of Culture.)

Official mission or broad aim:

To improve the long-term position and accessibility of culture in Stockholm and Sweden as well as to stimulate the city's cultural ties with the rest of Europe.

Objectives rated as having a high importance:

Highest importance:

- Running a programme of cultural activities
- Attracting visitors from own country
- Promoting innovation and creativity
- Growing and expanding the local audience for culture
- Attracting visitors from abroad
- Encouraging artistic and philosophic debate
- Long-term cultural development

Followed by:

- Raising the international profile of the city
- Creating a festive atmosphere
- Enhancing pride and self-confidence

Developing relationships with other European cities
Social cohesion/community development

Consultation to define aims and objectives: Yes.

Who was consulted:

Politicians - cultural organisations and artists - business community - tourism sector - community organisations and social services.

How was consultation undertaken:

Meetings - surveys - discussion.

Comments:

The aims were first specified by the public authorities. Consultations with the other groups were made later by the organisation in order to interpret the political aims. Evaluation by the National Council for Cultural Affairs criticized the lack of discussion about the goals and their priorities.

Organisation and management

Governance structure/board

Organisation of the formal board structure:

Autonomous structure – a joint stock company “Stockholm – Europas Kulturhuvustad 1998 AB” (S98), 100% owned by City of Stockholm.

The governing board was established on 20/06/1994

Total number of board members: 24

Number of members from (estimate):

City authorities	Regional authorities	National authorities	Cultural institutions	Private sector	Other (universities etc)
5	3	3	5	4	4

Chairs of the Board:

1994-1997: Erland Josephson (actor, writer, and filmmaker).

1997-1999: Inge Jonsson (Professor, Chair of Stockholm University).

Primary roles of the Board:

Develop policies and strategies - take financial decisions and have overall financial control - monitor progress - resolve problems and/or disputes.

Key issues and problems related to the functioning of the Board:

Dominated by political interests - responsibilities not clear - structure too large – relationship problems between Board members - changes to Board membership.

Operational structure – Office of Stockholm 1998

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship - finance and budget.

Responsibilities outside the operational structure:

City of Stockholm:

Infrastructure - cultural policies - economic development - social/community development.

Tourist Board:
Tourism development.

First member of the operational management team appointed:
The programme director Beate Sydhoff was appointed on 26/01/1994 followed by the General Secretary, Carin Fischer.

Basic organisational and reporting structure of the operational team:
Director and general secretary (f), responsible for programme director (f), information and marketing director (f) and finance director (m - 1994-1997, f - 1997-1998, f - 1998-1999). Reporting to programme director was coordinator of architecture, design, urban environment (m), coordinator of theatre, dance, opera, music (f), coordinator of visual arts/photo (m), coordinator of history, literature (f), coordinator of film, media, food (m), coordinator of children (f). Reporting to the info and marketing director was coordinator of national press (m), coordinator of international press (m), webmaster (m), tourism (f), design collection (f), tickets (f) and info centre (f). Reporting to financial director was personnel (f), IT (m), archives (f), controller (m) and recorder (f).

Extent of changes made to management:
Minor extent, the financial director changed twice.

Number of personnel employed at peak of activity: (estimate)140.

Estimate of numbers of staff:

Full-time paid	Part-time paid	Free-lance paid	Attachments/ Secondments	Stagiaires/ interns	Volunteers – “friends of Stockholm 98”
60-70	30-40	30-40	20		650

Organisational structure disbanded: April-May 1999.

Key issues and problems related to the operational structure and personnel:
Internal communication.

Public authorities

Public authorities that were involved in organisation or delivery of Stockholm 1998:
Municipality of Stockholm - municipalities surrounding Stockholm - region/province surrounding Stockholm - national governments or state departments.

Main sources of tensions and problems between the different public bodies:
Financial issues - tensions with authorities in charge of infrastructure in relation to road works and reconstruction in front of the Kulturhuset (City Cultural Centre).

Advice from other cultural capitals: Glasgow 1990, Antwerp 1993, Lisbon 1994, Luxembourg 1995, Copenhagen 1996.

Cultural programme and cultural impact

Location of the official cultural programme:
Inside city boundaries - in suburbs immediately surrounding the city - in the broader region surrounding the city - throughout the entire country.

Start of official programme: 6/01/1998
End of official programme: 14/01/1999

Time to plan the official cultural programme: 4 years.

Seasons with greatest concentration of events: All equal.

Specific themes/orientations:

15 main anchor themes were developed including Stockholm as an historic city, an ecological city, an international city, and a creative city. Specific programmes for children and youth. Key words: boundary-breaking, participation and cross-fertilization.

Specific criteria for project selection:

Yes, including the quality of project, its cost, the experience of the organisers, the relevance of project to aims/themes, the educational potential/training opportunities and the long-term impact and/or sustainability.

The most important criteria seem to have been the artistic and professional qualities of projects.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Cultural organisations and artists - business community - community organisations and social services - local residents.

How was the consultation undertaken:

Meetings - workshops - visits - surveys - media campaigns - seminars - performances - inviting submissions from the general public, artistic communities, schools, day care centres etc. Approximately 5000 project applications were received.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture - design - fashion - crafts (classical/traditional - contemporary/modern).

Music (classical/traditional - contemporary/modern - pop/rock - jazz - folk - world).

Heritage/history - archives/libraries - new media/IT - television - street festivals/parades, interdisciplinary - gardening - cookery/food.

Most prominent sectors:

Visual arts - music - theatre - heritage and history - architecture and design.

Profitable, commercially-backed projects:

Within official programme: Yes.

Outside of official programme: Yes.

Categories of specially targeted projects:

Children - young people - schools - disabled people - minorities - gay/lesbian people - unemployed people - European projects - international projects.

Project numbers:

Total number of projects in the programme:	1.218
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Number of projects supported by Stockholm 98:	532
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Projects that illustrate the range of the programme:

- Quite Simply Design Collection – instead of souvenirs Stockholm 98 created brand-new products crafted by young Swedish designers.
- The Arrow – Graffiti art exhibition as part of Stocktown 98 festival of hip-hop culture.
- Ice-pavilion – building constructed of ice and snow featuring ice-sculptures created by artists and an architect. It was visited by 127.000 people.
- Under/Exposed – transformed billboards in 16 of Stockholm's underground stations into a photography exhibition.

- Juice-Salons – children and their parents were invited to literary, musical, theatrical, dancing “juice salons” at various locations in Stockholm.
- A Thousand Thistles – project for young people to submit their ideas and get economic support for their ideas in a flexible and unbureaucratic way.
- See at sea – outdoor film festival in the archipelago.
- Landscape X – focusing on Eastern and Central Europe consisting of street actions, theatre productions and seminars.
- City Ritual – an outdoor performance was staged every day from 1996-1999.
- Swap your Life – an existential “travel agency” where people could swap jobs or life for one day.
- Strindberg’s Dream Play directed by Robert Wilson.
- The Time Machine – the ‘time machine’ was built in King’s Garden and created a journey through time of Stockholm’s history.

Projects that attracted the most interest/attention from the public:

- Gardens and Craftsmanship project – in the Rosendal Garden an exhibition that turned into a festival for all the senses with around 80 events presented, gardening personalities met with craftspeople, architects, designers etc. 250.000 people visited the exhibition that changed with the seasons.
- St’Art 98 – featuring art on advertising spaces and attracted 35.000 people to its outdoor opening day all over Sweden.
- The ice-pavilion – building constructed of ice and snow featuring ice-sculptures created by artists and an architect. It was visited by 127.000 people.
- Arkipelag – Sweden’s largest ever art project that presented 32 exhibitions in seven different museums that are not usually associated with art. Visited by 200.000 people.

Means/methods used to develop the creative talents of local artists/cultural managers:

Commissioning of new works - mentoring programmes/apprenticeships/internships - local and/or national residencies/exchanges/visits - international residencies/exchanges/visits - special grants and bursaries.

Examples:

New works were commissioned: opera, theatre, music, books. Folkoperan - the Opera Marie Antoinette by Daniel Börtz. Jazz profiles in which international artists were invited to play with Swedish bands.

Number of published works in relation to the cultural programme paid for or supported by Stockholm 98: 15 (estimate).

Percentage estimate of events and projects originating from outside Stockholm: 20%.

Percentage estimate of “professional” projects as opposed to “community/amateur” projects: 80%.

Specially created projects not in official programme: Yes.

Examples:

A number of culture festivals all over the country, which got assistance with marketing from Stockholm 98. Exhibitions and plays by groups of artists that opposed the Cultural Capital.

Problems and issues related to the official cultural programme:

Too many projects - Scope of programme too wide - too much emphasis on star names and popular events - relationship problems with local artists/organisations - relationship problems with major/national cultural institutions - too many interest groups/stakeholders to serve - projects not sustainable over time.

Infrastructure

Capital projects stimulated by Stockholm 1998:

Restoration of cultural buildings - development of public space - lighting and signs.

Most important infrastructural projects:

A storehouse was refurbished and transformed into an art exhibition centre in one of the outskirts of Stockholm - Tensta Konsthall. The House of Sculpture was refurbished.

Infrastructure projects specifically linked to the architectural heritage or history of the city:

The House of Sculpture was the first factory owned by Alfred Nobel (Peace Prize).

Although not linked directly to the Capital of Culture, the new museum of modern art in Stockholm opened its doors in 1998.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

Mainly cooperation with artists and cultural institutions and organisations.

Priority given to European dimension: High priority.

Themes specifically reflecting the European dimension: Yes.

Examples:

Landscape X – performing arts project which dealt mainly with the problems in the Balkans.

The Memento Metropolis – exhibition that was first presented in Copenhagen 1996 and traced the memories and expectations associated with the modern metropolis.

European dimension reflected through:

Promotion of shared European artistic movements and styles - touring of productions and exhibitions - development of European cultural tourism - engagement of artists from other European countries - specific commissions to artists and creators in other European countries - conferences, seminars and debates on European themes and issues - use of other European languages.

Sectors in which there were European cooperation projects:

Architecture - dance - design and fashion - film - literature - music - opera - street parades/open-air events - theatre - visual arts.

European countries involved in cooperation projects:

Denmark - Finland - France - Germany - Italy - Spain - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme:

United Kingdom - France - Finland - Denmark.

Most prominent non-European countries/cities/regions:

Japan (through the EU-Japan Fest) - Mali - India.

Number of projects part-financed by EU funds: 8.

Details:

All projects supported under Kaleidoscope (now Culture2000): Music Festival, Under/Exposed photo exhibition, Writing the City architectural project, Cirkus Cirkor,

Landscape X, Folkoperan, And now...furniture in Sweden, ARK.SE seminars on architecture. For only one of these projects did the funding go to Stockholm 98 (And now...furniture in Sweden), the others went directly to the project organisers.

Stimulation of networking and contacts at the European level: Yes.

Initiatives/projects specifically to promote dialogue between cultures: Yes.

Problems and issues relating to the European dimension of the programme:
No clear strategy - financial problems - lack of interest from local artists/organisations/institutions.

Cooperation between Capitals of Culture and Cultural Months

Cultural Months: Linz and Valletta.
Extent of collaboration: Minor extent.

Funding and finance

Budget – millions of Euros

	1996	1997	1998	1999	Total
OPERATING INCOME					
1. Public					
National government	-	5,43	10,71	-	
City	4,13	-	20,73	2,17	
Region	-	2,72	2,72	-	
EU (general support)	-	-	0,59	-	
EU (project support)	-	-	0,24	-	
2. Private					
In-kind sponsorship	0,03	1,38	2,35	-	
3. Other					
Trusts, foundation, donations	-	-	0,05	-	
Ticket sales	-	-	0,11	-	
Merchandise	-	-	0,11	-	
Other	-	0,03	1,25	-	
TOTAL OPERATING INCOME	4,16	9,56	38,86	2,17	54,75
OPERATING EXPENDITURE					
Promotion and marketing	1,93	4,86	5,29	0,43	
Programme expenditure	1,47	3,48	32,28	1,43	
Management and central functions	0,74	1,24	1,21	0,30	
TOTAL OPERATING EXPENDITURE	4,14	9,58	38,78	2,16	54,66

Financial outturn: Surplus of 700.000 Swedish Krone (approx. 80.000-90.000 Euros).

Total operational expenditure: 503 million Swedish Krone (approx. 54,75 million Euros).

Financial problems or issues:
Late confirmation of funding - problems with tax authorities concerning VAT - problems with EU funding (very late decision).

Sponsorship

Local and regional sponsors:
Local and regional sponsorship was given directly to a large number of projects and not via Stockholm 98. Estimation of the amount given to projects is in the region of 8 million Euros.

National sponsors:

Main sponsors:

Bonniers (publishing company), KF (large chain of department stores).

Corporate partners:

Foreningsparbanken (Bank), Dagens Nyheter (largest daily newspaper), Skandia (insurance company).

Official sponsors:

Telia (telecommunications), Spendrups (Beer and soft drinks company), Enator (Internet technology company), Posten (Swedish post), Statens Järnvagar (Swedish rail/road), Stockholm Parkering (parking).

European and international sponsors: Finnair, BMW.

Level of response from the business community:

Financial support: good

Non-financial support: satisfactory

Sponsorship problems or issues:

Delays in sponsorship commitments - sponsors trying to influence programme decisions - disagreements/divisions within sponsors own company - some difficulties to estimate value when buying services or products from sponsors.

Economic impact

Economic development was specifically left out of the Stockholm 98 company mandate according to the political decisions of the municipality. The municipality itself and the tourist board had responsibility.

Elements of strategy to generate economic impact:

Developing tourism - enhancing the general cultural environment - improving the external image of the city.

Agencies responsible for the economic strategies:

Stockholm Information Service.

Most significant economic outcomes:

Unofficial estimation that approx. 200-300 million Euros was spent on culture that year throughout the whole country – on top of the ordinary cultural budgets locally, regionally and nationally. Increased visitors to Stockholm in 1998 and job creation during that year.

Problems and issues relating to economic impact:

No clear strategy/strategy too limited - not enough cooperation between the responsible agencies.

Communication, promotion and media response

Main focus of the communication and promotion strategy:

Promotion of city image/profile - promotion of Capital of Culture programme - promotion of all events and attractions in the city.

Specific audiences and level of priority:

High priority:

Opinion formers - politicians - cultural professionals - children - young people - ethnic minorities.

Medium priority:

Elderly people - disabled people.

Ranking of target groups in order of priority:

#1: Local

- #2: Regional
- #3: National
- #4: European
- #5: International

Ranking of general tools used in promotion in order of priority:

- #1: Print media
- #2: Broadcasting media
- #3: IT/internet media
- #4: Special events
- #5: Merchandising

New technologies used in promotion:

Web site - e-zines/newsletters - e-mail messaging - booking tickets on-line - internet broadcasting - electronic information points - special telephone line was set up, "the Stockholm telephone" you could call for information about tickets, events etc.

Media response:

Number of press cuttings (estimate):

Local, regional and national: 10.147
European/international: 1.600

Number of broadcasts (estimate):

Local, regional and national: 1.200
European/international: 50

A monthly magazine was published and distributed by sponsor Dagens Nyheter – it contained the programme for the month, articles on artists and events.

Estimated value of the press/media coverage: 30 million Euros.

Problems or issues with communication and marketing strategies:

Inadequate strategy - insufficient personnel - insufficient planning time - relationship problems with sub-contracted agencies - relationship problems with local media.

Visitor perspectives

Specific objectives relating to visitors:

Yes, to make Stockholm known internationally as an interesting cultural city.

Percentage of people attending events in the programme:

40% local residents, 20% day visitors, 20% domestic tourists, 20% foreign tourists.

It was reported as being very difficult to estimate visitor numbers to events since so many projects were free and took place in public spaces.

Visitor numbers (estimate):

	1997	1998	1999
Total number of visitors (millions)	18	19,8	17,5
Total number of overnight stays (millions)	22,6	25,2	23,4
Total number of overnight stays by foreign tourists (millions)	6,8	7,5	7

Geographical area these visitor figures relate to: Entire region.

Additional promotional effort to market the cultural capital to tourists? Yes.

High priority given to the following visitor groups:

Domestic day and overnight visitors - foreign day and overnight visitors.

Details of special campaigns for specific segments of the market:

Cultural tourists - conferences/conventions.

Familiarisation trips organised for:

Travel agents/tour operators - foreign press - domestic press.

Promotion programmes developed jointly with other organisations:

National tourist office - regional/local tourist office - hotels and restaurants - tour operators and travel agents - airlines - cultural venues.

Promotional means used in tourism markets:

Local tourist offices - tourist offices abroad - national newspapers/magazines - national TV/radio - foreign newspapers/magazines - foreign TV/radio - tourism trade fairs - national tourism trade press - foreign tourism trade press.

Data collected on the effectiveness of tourism promotion: Yes.

Measures used for data collection:

Volume of press coverage - value of press coverage - enquiries at tourist offices/requests for brochures - visits to internet sites/on-line booking - tour operator programmes featuring the city.

Problems and issues related to attracting and/or servicing visitors:

No clear strategy/strategy too limited - insufficient planning time - different planning periods for the travel and cultural sectors - communication/relationship problems between the cultural and tourism sectors.

Social perspectives

Responsibility of the City of Stockholm.

Specific objectives relating to social impacts:

To make culture available to as many citizens as possible; to reach out to new citizens (immigrants), to reach out to schoolchildren (especially through books and reading and other cultural programmes).

Issues for which projects/programmes were specifically developed:

Social cohesion or social inclusion - education (about culture and cultural values) - community and NGO development - cultural diversity - migration, asylum and human trafficking.

Examples:

The Stockholm Training Programme – targeted at people who worked in the city (bus drivers, taxi drivers, police, library staff etc.). The course took place mainly on walks around the city and covered monuments, sights and the social and political history of Stockholm.

Children Make Films – project in which 100 school classes participated in this film project.

More than 150 projects related to children and young people took place.

Problems and issues related to social impacts:

No clear strategy/strategy too limited.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest Effect:

Raised international profile of the city/region
 Increasing visitors to the city/region from own country
 A more developed programme of cultural activities and arts events
 Growing or extending the local audience for culture
 Enhanced artistic and philosophic debate
 New networks and increased collaboration in the cultural sector

Followed by:

Increasing visitors to the city/region from other countries
 Long-term cultural development for the city/region
 Enhanced pride and self-confidence in the city/region
 Enhanced innovation and creativity
 New cultural organisations still in existence
 Opening up of new visitor markets for the city/region
 New projects, events or festivals still running

Provision made to continue and follow-up the cultural programme:

Yes, by the City of Stockholm, Board of cultural affairs.

Organisations established for the cultural year that continued to exist: Yes.

Examples: Tensta konsthall, Skulpturens hus (art galleries).

Specific cultural events created that continue to exist: Yes.

Examples:

See at Sea film festival - "Short for free", short-film screenings - Photo exhibition happens yearly - literature programmes.

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - insufficient interest - change of city priorities - political changes - negative media coverage - the politicians of the municipal government were not very interested to follow up the Cultural Capital year's achievements.

Negative impacts:

Projects unsustainable - press and media distortion and negativity - the biggest problem was a lack of political will to continue some of the events. The information and marketing built up for 98 could have been useful for other events in the following years.

How effects of legacies have changed over time:

An increase in public awareness of the importance of culture in the city has taken place. Many of the projects that "survived" have since long lost their association with the Cultural Capital. Believed by some that the negative press-campaign launched in a couple of media has left an overall myth of Stockholm 98 having been not very successful, thereby unintentionally legitimizing a weak position for culture in today's municipal politics.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.

Who was responsible: Executive management team.

Systems used for detailed monitoring of cultural programme:

Database developed by TietoEnator. Accounting system and Microsoft Excel for financial monitoring.

Problems and issues regarding the monitoring of progress:

Insufficient detail/lack of information.

Evaluation

Evaluation systems put in place: Yes.

Who was responsible: Executive management team and Statens kulturråd (National Cultural Council).

Aspects evaluated:

Cultural programme:

Who did the evaluation: Official evaluation done by Statens kulturråd (National Cultural Council), another evaluation done by the Stockholm City office for analysis and statistics.

When the evaluation took place: 1997-1999.

Social impacts:

Who did the evaluation: Statens kulturråd (National Cultural Council).

When the evaluation took place: 1997-1999.

The Stockholm City Cultural Department also undertook a study on the public opinion and knowledge of the project from 1998-9.

Economic impacts:

Who did the evaluation: KTH (Royal Institute of Technology, Department of Infrastructural Development).

When the evaluation took place: 1998-1999.

Tourism/visitor impacts:

Who did the evaluation: City of Stockholm Tourism office – official statistics were used.

Methods of evaluation used:

Quantitative surveys and/or questionnaires.

Problems and issues regarding evaluation:

Insufficient planning - limited resources - evaluation procedures and/or responsibilities unclear.

Additional observations

Context

- Swedish cultural policy developed by the Social Democrats since the 1970's has focused on freedom of expression, participation and democracy. With a history of democratic participation in Sweden there is a widespread feeling that everyone should get equal treatment. The "Jante Law" exists whereby no one can seem to be more important than anyone else. Tensions have always existed between Stockholm and the rest of Sweden, and this in part answers why the whole of Sweden was involved in the Cultural Year.
- The Swedish agenda for Culture 2003-2006 emphasizes the concept of culture for everyone and focuses on: accessibility to culture, free-entry to museums, children's culture, artists in different "social" contexts. The Ministry has also started themed years: Year of Design 2005, Year of Multi-Culturalism 2006.

Political issues

- It was considered by many respondents that certain politicians were more concerned with the bid for the Olympic Games 2004 than the Capital of Culture project, and that up until the decision in September 1997 for the Olympics to go to Athens their attention was focused on this. The Stockholm 98 team were disappointed that the Capital of Culture did not receive the same level of political support as the Olympic bid.
- Respondents reported that many of the politicians in Sweden viewed the Capital of Culture as an event that ended on 31st December rather than as part of a longer-term cultural vision for the city.

Aims and objectives

- There has been general criticism that the aims were too ambitious and too vague, although some members of the team maintain that the aims were clear and specific.
- The national government and the municipal government had different aims and the idea to have the cultural year in the whole country was seen by many as being too ambitious. The Government created a separate organisation for “Culture in the whole country” and there was a lack of cooperation between the two projects.
- It was felt by some (including journalists, artists and some institutions) that the aims and the programme were formed by the cultural elite of Stockholm and that the suburbs and artists were not adequately involved in the preparation and planning of the project.

Organisation and management

- The Board was seen by some in the operational team as one of the biggest challenges of the year. With 24 members it was felt to be too large and underwent numerous changes to membership (for example there were four different Vice-chairs between 1994 and 1999).
- One member of the Board openly criticized the Stockholm 98 organisation and the ECOOC project and this appeared to be one cause of negative media coverage.
- Within the operational team there was a general feeling that although conflicts and tension are inevitable in these kinds of organisations there were no substantial problems.
- The operational team was seen with some suspicion by some and considered distant from city authorities, artists, cultural institutions and the general public alike. The main reasons given for this were poor communication and the fact that the budget was only fixed in 1997. Some respondents felt this had many repercussions including the lack of cooperation from the cultural sector, lack of ownership by different actors involved and the local population, obstacles from the city authorities, negative media coverage and the lack of continuity and sustainability.
- There were some tensions between the S98 team and different public authorities. Major road works and infrastructural works were going on in 1998 that disrupted access to venues and circulation within the city. Some team members also felt annoyed with the city authorities for charging rent for flags and banners.
- Members of the S98 team reported that the experience of working on the project was invaluable and has helped their career development; however, some found it difficult to find work immediately afterwards and felt disappointed that all the experience gained was not being used by the city.

Cultural programme

- Some respondents questioned the process of project selection. Approximately 5000 project submissions/ideas were received but the operational team were unable to process them quickly (not many decisions could be made before 1997 as the budget was not fixed) and turned down 4000 projects, which meant many people were disappointed.
- There were four levels of projects: “profile projects” organised by the Stockholm 98 team (approx. 30 including the Ice-Pavilion), cooperation projects, projects funded by S98 (the majority of projects within the programme were of this type) and projects within the programme but not receiving any financial support.
- The programme of some 1000 projects, described by one respondent as “a huge kaleidoscope” of activities and designed to widen the definition of culture, was viewed by the

majority of respondents to be strong and interesting with an incredible range of projects (from opera to gardening), but was also criticized by some for lacking unity and focus.

- Many projects took place in the townscape and new venues were discovered. Some of the most successful projects in terms of public interest took place in public spaces. The Gardens and Crafts project that took place in the Rosendale Garden attracted an estimated 250.000 visitors.
- The children's programme was seen as a considerable success. It was integrated in all cultural sectors and was developed based on the following principles: children are creative, children see and hear and should be allowed to experience professional cultural events and adults should discuss children's culture. There were over 150 projects for children of all ages. Some of the budget surplus for Stockholm 98 went to children's projects following 1998.
- Stockholm 98 did not have the cooperation of all cultural institutions. It was reported that some were envious of the Stockholm 98 organisation, felt in competition with them and were threatened by this new power structure that disrupted the status quo.
- The major criticism of the programme was not so much about its content but more about its location and audience. Many critics felt that not enough activities took place in the suburbs of Stockholm where two-thirds of the inhabitants live and where there are multi-ethnic communities. Although one of the aims of Stockholm 98 was to attract new audiences and make culture more accessible some consider that the year, with 79% of events taking place in the centre, only attracted the usual cultural consumers and tourists.

European dimension

- Some cooperation at the European level took place and a large number of international artists were involved in different productions. However, very limited cooperation was made with the Cultural Months of 1998 (Linz and Valletta).
- Previous Capitals of Culture gave inspiration and advice to Stockholm 98, in particular Glasgow 1990 and Copenhagen 1996 (two Copenhagen projects were brought to Stockholm: Momento Metropolis and ArtGenda).

Media impact

- Although the year received both positive and negative media coverage, the programme was generally reported in a positive light.
- The negative media coverage, primarily from one newspaper and including a series of investigative articles, focused more specifically on the organisation of Stockholm 98 rather than the programme. Certain members of the operational team felt unfairly criticised by this.

Legacy and long-term effects

- The major obstacle to ensure sustainability and long-term effects of the year was believed by the majority of respondents to be the lack of substantial political will and support to continue efforts in the cultural sector.
- Some of the team members felt disappointed that the City authorities were not more interested in benefiting from their experiences, for example they did not utilise the searchable database and web site that Stockholm 98 had created.
- Despite the intention by the City Cultural Department to continue certain efforts following the year they were limited by their financial resources and the fact that their staff had not had the experience of Stockholm 98 operations. The surplus of the S98 budget was used to continue some of the projects and the art gallery Tensta Konsthall also received additional support.

- A major legacy seems to have been the creation of a new way of working, new connections and networks across disciplines and new use of venues and public space. For example, through the experience of the art exhibition Arkipelag, the Marine and History Museums now have permanent art exhibition spaces.
- The position of design in Sweden was reinforced and Stockholm is seen as a platform for design and architecture – 2005 will be the Year of Design in Sweden.
- There has been a general increase in cultural activity and interest all over the country in the past few years but it is impossible to know how much the cultural year has been instrumental in this.
- One of the only infrastructural projects, the Tensta Konsthall art gallery opened in 1998 in a suburb of Stockholm, is presently going through a crisis both financially and due to lack of local interest.

Evaluation

- There were three different evaluations undertaken on the year.
 - The official report done by the National Council for Culture (Statens kulturråd) and commissioned by the Government focused on the impacts on Sweden in general. Its main findings were that the aims were not clear enough, no new audiences were found, the programme was too exclusive, there were few social impacts and not enough activity in the suburbs. If a new evaluation was undertaken today the Council admits they would give more emphasis to the increased cooperation that is now seen to have been a significant result of the year. This report was not well disseminated and its objectivity has been criticised by members of the Stockholm 98 team and the City Cultural Department.
 - An evaluation/opinion poll was also undertaken by the City to assess the points of view and knowledge of the Cultural Year by the inhabitants of Stockholm. Of approximately 15.000 people surveyed the majority thought that it was a good idea that Stockholm was the Capital of Culture although few said they had a good knowledge of the programme.
 - The Stockholm 98 team also produced their own final report/documentation which is the best known of the three reports and is a comprehensive account of the year but does not comment on the impacts in any great detail. In a section entitled 'What has Stockholm 98 achieved?' they cited, amongst others, a more impassioned climate for discussion of cultural issues, knowledge that the cultural sector is both large and complex, a clearer understanding that many people in Stockholm are prepared to get involved in culture and that Stockholm has been discovered as a cultural city by international visitors.

Weimar 1999

General information

Weimar was Germany's second ECOC, after Berlin in 1988.

Profile of the city:
Historic city.

Significant characteristics of the city's identity:

Small town of about 60.000 inhabitants - student town (about 10% of population) - strong tradition of culture and heritage (Goethe, Schiller, Herder, Nietzsche etc) now supported by the Weimar Klassik foundation - former DDR town, and first ECOC from the former Eastern bloc - major tourist attraction - site of Buchenwald concentration camp and once an important city for the National Socialists - place of assembly of the former Weimar Republic and seat of the Bauhaus school (both founded 1919).

Major employment sectors:

Tourism - transport and trade - financing and private service.

Population during 1999:

City:	62.452
Region (Land Thuringia):	2.449.082
National:	82.161.000
City ranking in population terms:	unknown
% Immigrants:	2,4%
% Unemployment:	15,5%

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To promote Weimar as a tourist destination. To celebrate a series of jubilees reflecting Weimar's important position in German culture and history (see Observations). To explore cultural themes from that unique position, including German history in a European context, and Weimar's own cultural reputation.

Objectives rated as having a high importance:

Highest importance:

- Celebrating an anniversary or the history of the city
- Cultural infrastructure improvements
- Non-cultural infrastructure improvements
- Encouraging artistic and philosophic debate

Followed by:

- Running a programme of cultural activities
- Creating a festive atmosphere
- Attracting visitors from own country
- Attracting visitors from abroad
- Raising the international profile

And then:

- Economic development
- Promoting innovation and creativity

Consultation to define aims and objectives: Yes.

Who was consulted:

- Politicians - cultural organisations, artists - tourism sector - community organisations, social services - local residents.

How was consultation undertaken:

Public meetings and media campaigns for special themes - talks with specific groups, with artists and the press and representatives of politics, commerce and industry.

Organisation and management

Governance structure/board

Organisation of the formal board structure: Autonomous structure: a limited liability company (GmbH). The State of Thuringia held 51% of shares; the Federal Government 25%; the City of Weimar 24%.

The governing board was established on: January 1995.

Chairs of the Board:

Dr Gerd Schuchardt (up to October 1999) Minister of Science, Research and Culture for Thuringia, followed by Prof Dr Dagmar Schipanski (from October 1999) newly elected to the Ministry.

Total number of board members: 11 (estimate).

Key issues and problems related to the functioning of the Board:

Not fully representing community interests - difficult relationship at times with the operational management team - difficulties at times between the different interests of public authorities on the Board.

Operational structure: office of Weimar 99 GmbH

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme both before and during the year - communication, promotion and marketing of the official programme - finance and budget - fundraising and sponsorship.

Responsibilities outside the operational structure:

Tourism: City of Weimar and Ministry of Economics.

Cultural policies for the city and city promotion: City of Weimar.

Infrastructure developments: Thuringia Ministry of Finance.

Marketing of the project: Thuringia Ministry of Economics

First member of the operational management team appointed: Bernd Kauffmann was appointed overall Director in April 1996.

Number of personnel employed at peak of activity:

Several respondents estimated around 30 full time staff, plus many free-lance and temporary workers (often students) – however there was no agreed final figure.

Organisational structure disbanded: 5-8 months after the end of the cultural year.

Public authorities

Public authorities that were involved in organisation or delivery of Weimar 99:

Municipality of Weimar - state of Thuringia - Federal government.

Main sources of tensions and problems between the different public bodies:

Financial issues - political differences.

Advice from other cultural capitals: Stockholm 1998.

Cultural programme and cultural impact

Location of the official cultural programme:

Inside city boundaries - suburbs immediately surrounding the city - the broader region surrounding the city.

Start of official programme: 19/02/99

End of official programme: 07/12/99

Time to plan the official cultural programme: 2-3 years.

Specific themes/orientations:

Goethe complex (new interpretations of Weimar's heritage) - problems of cloning and dissimilating (e.g. Frankenstein festival, Goethe Garden house) - Goodbye and Hello (what to look to in the future, what to consign to the archives) - Ten Years After (the Berlin Wall) - Weimar in Europe.

Specific criteria for project selection:

Quality of project - relevance of project to aims/themes - cost of project - location of project - European significance.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Politicians - cultural organisations and artists - local residents.

How was the consultation undertaken:

By inviting submissions from specific groups and meetings. The Weimar 99 organisation also published an outline paper in autumn 1996 for public response and a provisional programme in 1997, and held about ten public meetings published an outline paper for public response and held about ten public meetings.

Most prominent sectors:

Visual art - music - architecture - heritage and history - theatre - dance.

Categories of specially targeted projects for:

Children - young people - international projects.

Total number of projects: 370 (estimate)

Projects that illustrate the range of the programme:

- Time-break – a corridor cut through the forest linking Buchenwald concentration camp and Ettersberg Castle.
- Goethe Garden House in Triplicate – the second Garden House was an exact copy built in the city centre, the third a virtual Garden House.
- Concert for Buchenwald / Maulwurfsarbeit der Zeit – installations by Rebecca Horn in Strassenbahndepot and Ettersburg Castle
- From Countenance to Mask/Marked Place – exhibition of Goethe drawings in Buchenwald and of prisoners' face casts in the Schiller Museum.
- Travels through time in Weimar – 22 multi-media pavilions at sites around the town as a guide to the 'spirit of Weimar'
- Worldhaus TV – temporary broadcasting station involving artists and media professionals.
- Indoor and open-air concerts including Kurt Masur, Zubin Mehta, Daniel Barenboim, the London Philharmonic, Taj Mahal, Marianne Faithfull and Herbert Groenemeyer

- Area 99 – youth venue and projects.
- Vivat! Vivat! – street theatre celebrations of Goethe's 250th birthday.
- Frankenstein – contemporary theatre festival with around ten projects produced by the GmbH.
- Moving Points – dance festival with around 60 international performances
- Rosebud Red: songs from Nietzsche and Goethe – rock music contest in cooperation with VIVA

Projects that attracted the most interest/attention from the public:

- West-Eastern Divan workshop and orchestra of young Arab and Israeli musicians, with Daniel Barenboim and Edward Said.
- Official opening with street theatre parade and Japanese Edo fireworks – around 50.000 spectators
- Exhibition trilogy:
Rise and Fall of Modernism
To the People, the Art, acquired by Adolf Hitler
Official and Unofficial, The Art of the GDR
- Planned redesign of the Rollplatz square by Daniel Buren.
- Resurrection symphony (Zubin Mehta, Israeli Philharmonic, Bayerisches Staatsorchester) and Kurt Masur, Anne-Sophie Mutter and Jeunesses-Musicales Worldorchestra – open air concerts in Tiefurt park with 7.000 spectator and broadcasts on 3sat.

Means/methods used to develop the creative talents of local artists/cultural managers:

Commissioning of new works - international residencies/exchanges/visits - seminars at the Bauhaus University.

Percentage of professional works: 80% (estimate)

Problems and issues related to the official cultural programme:
See Observations.

Infrastructure

Capital projects stimulated by Weimar 1999:

A huge programme of infrastructure development between 1996-99, including new cultural buildings - new non-cultural buildings - refurbishment and restoration of cultural facilities - refurbishment and restoration of non-cultural facilities - development of public space - lighting and signs - transportation.

Most important infrastructural projects:

Construction costing 93 million Euros from 1996, included Congress hall, youth centre, streets and squares, city archive, park. Renovations costing 318 million Euros from 1996, including Weimar Klassik heritage sites, the station, local bypass, university, hospital, New museum, Deutsche National Theatre. (see Observations)

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes.
Examples: Renovations of the city archive, a former Gestapo headquarters.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

The meaning and perception of Weimar in Europe. The programme also featured many high-quality European (as well as international) companies and invited artists from previous Cultural Capitals as well as from Central and Eastern Europe (including Plovdiv).

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension: Yes.

Examples: Weimar und Europa.

European dimension reflected through:

Promotion of shared European artistic movements and styles - promotion of European public figures and historical events - engagement of artists from other European countries - specific commissions to artists and creators in other European countries - important collaboration and co-productions between different European countries - conferences, seminars and debates on European themes and issues - touring of productions and exhibitions.

Sectors in which there were European cooperation projects:

Dance - interdisciplinary - music - new technology/new media - street parades/open-air events - theatre - exhibitions - conferences/debates - competitions

European countries involved in cooperation projects:

Austria - Belgium - Bulgaria - Finland - France - Germany - Greece - Hungary - Italy - Latvia - Luxembourg - Romania - Russia - Slovenia - Spain - Sweden - Switzerland - Turkey - United Kingdom.

Most prominent non-European countries/cities/regions:

Japan - USA - Israel - Canada - Brazil.

Number of projects part-financed by EU funds: 3.

Details: Prix Aristeion, Frankenstein and Faust projects.

Initiatives/projects specifically to promote dialogue between cultures: Yes.

Examples:

- Daniel Barenboim, Yo Yo Ma and Edward Said led a workshop and orchestra of young Israeli and Arab musicians.
- Performance of the Resurrection symphony with Zubin Mehta, Israeli Philharmonic and the Bayerisches Staatsorchester
- Conference on "World Citizenship and Globalisation"

Problems and issues relating to the European dimension of the programme:

Projects/relationships not sustainable over time.

Cooperation between Capitals of Culture and Cultural Months

Cultural Month: Plovdiv.

Extent of collaboration: Minor extent, with 2 joint projects.

Funding and finance

Budget

Exchange rate from December 1999 of 1,96 DM to 1 Euro.

	in DM	in Euros
OPERATING INCOME		
1. Public		
National government	28.568.000	14.575.510
City	700.000	357.143
Region	44.152.997	22.527.039
EU (general support)	1.663.000	848.469
2. Private		
Sponsorship	15.006.887	7.656.575
TOTAL OPERATING INCOME	90.090.884	45.964.736
OPERATING EXPENDITURE		
Wages/salaries/overheads	26.450.260	13.495.030
Programme	58.795.270	29.997.587
Costs 2000-2003: personnel, rents, liquidation etc	4.845.354	2.472.119
TOTAL OPERATING EXPENDITURE	90.090.884	45.964.736

Financial outturn: Deficit.

Amount of deficit: 7 million Euros.

Total operational budget: 45.964.736 Euros

Expenditure on capital (infrastructure) projects was approximately 411,2 million Euros (see Observations).

Financial problems or issues: Exceeding budgeted expenditure

Figures were provided by the Thuringia Ministry of Science, Research and Culture, and cover the period 1995 to 2003. The GmbH financed the Weimar Art Festival in the summer of 1996, 1997 and 1998.

Sponsorship

Local sponsors:

Verkaufsgebiet Weimar, Dorint Hotel, Hotel Elephant, Weimar Hilton, Stadtwerke Weimar, Thueringer Energie AG.

National sponsors:

Sparkassen-Finanzgruppe, Volkswagen, Deutsche Bahn, Deutsche Post, Hochtief AG, Erfrischungsgetranke, 3sat, kulturSpiegel, Welt am Sonntag (the last three were media partners to the event).

International sponsors: Coca Cola, Sony Deutschland, TDK Europe, EU-Japan Fest.

Communication, promotion and media response

Main focus of the communication and promotion strategy:
Promotion of Capital of Culture programme.

Specific audiences and level of priority:

High priority: Opinion formers, cultural professionals, tourists, young people

Medium priority: Politicians, disabled people, children

Low priority: elderly people, ethnic minorities.

Ranking of target groups in order of priority:

#1: National

#2: Local

#3: Regional

#4: European

#5: International

Ranking of general tools used in promotion in order of priority:

#1: Print media

#2: Broadcasting media

#3: IT/internet media

#4: Special events

#5: Merchandising

New technologies used in promotion: Web site

Media response:

University research analysed media coverage between 1990 and 1998. During that time about 5000 articles on the event were published in local newspapers and about 130 in selected national publications.

Visitor perspectives

Specific aims: increase overnight stays in the city.

Overnight stays 1998-2002:

Overnight stays	1998	1999	2000	2001	2002
Total	367.188	573.767	448.295	440.075	423.957
Domestic	322.191	495.007	389.206	384.033	368.598
Foreign	44.997	78.760	59.089	56.042	55.359
Average length of stay	1,8 days	1,8	1,8	1,9	1,9

Geographical area these visitor figures relate to: Weimar city

Total visitor numbers: 7.000.000 (estimate).

Promotion programmes developed jointly with other organisations:

Regional/local tourist office - hotels and restaurants - Deutsche Bahn AG – Thueringer Tourismus Gmbh (founded by the Thuringia Ministry of Economics) - 3sat television channel

Problems and issues related to attracting and/or servicing visitors:
Increases in hotel capacity for 1999 left a degree of overcapacity in following years.

Social perspectives

Issues for which programme were specifically developed: Education – Social and cultural inclusion

Examples:

Festival of Integrative Art – workshops, theatre, music and exhibitions by handicapped people

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

- Cultural infrastructure improvements
- Non-cultural infrastructure improvements
- Enhanced artistic and philosophic debate
- Increasing visitors to the city/region from own country
- Increasing visitors to the city/region from other countries

Followed by:

- Raised international profile of the city/region
- A more developed programme of cultural activities and arts events
- Enhanced innovation and creativity
- Enhanced pride and self-confidence in the city/region

Provision made to continue and follow-up the cultural programme:

Yes, an association of hotels, municipality and others in the tourist sector recently formed a promotional organisation "Weimar kulturstadt GmbH".

Organisations established for the cultural year that continue to exist: Yes.

Examples:

Cultural venues like E-werk (converted power station), new Congress Centre, New Museum for art.

Specific events created for the cultural year that continue to exist: Yes.

Examples:

Kunstfest Weimar, an annual summer arts festival created in early 1990s in preparation for the Cultural City.
West-East Divan workshop and orchestra. Continued in Weimar in 2000 by a local association with funding from the EU Commission for External Affairs, the German Federal Government and the State of Thuringia, although the last of these pulled out in 2001. The workshop is now hosted and financed by the Fundacion Tres Culturas in Seville.

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - decreased public sector funding - inadequate organisational structures in place - political changes - lack of advanced planning - absence of leadership

Negative impacts:

Projects unsustainable - adverse effects on future cultural spending and/or policies - negative impacts on staff.

Additional observations

Context

- Cultural affairs in Germany are the responsibility of the 16 Länder. The German federal state has no ministry of culture, but supports some aspects of cultural life. The federal state and Thuringia Länd cooperated in Weimar 99, together with the municipal authorities.
- Weimar was the first city from the former Soviet bloc to hold the title of Capital of Culture, which had several consequences for the project. Some respondents thought that relations between former West and East Germans for example probably had an influence on attitudes towards some political figures as well as the director of the ECOC. The topic was also explored in some projects and the public response to them, for example the controversial exhibition of modern art from the DDR.
- Weimar sees itself as the cultural capital of Thuringia, and one of the most important cultural centres in Germany.
- Weimar has the smallest population of any ECOC. Most respondents thought that suited the Capital of Culture scheme well, as much of the city population was aware of the event and joined in the debate. They suggested the programme can have a greater impact there than in larger capital cities.
- Germany is set to host another European Capital of Culture in 2010. To date ten cities have declared their candidacy, including several cities from the former DDR.

Aims and objectives

- One aim was to celebrate a series of national and city anniversaries: Goethe's 250th birthday, Schiller's 240th birthday, 80 years since the foundation of the Weimar republic and the Bauhaus school, 50 years since the creation of the Federal Republic of Germany, 10 years since the fall of the Berlin Wall. These celebrations seem to have been useful for justifying and presenting the year, but several other important objectives were added, including the development of tourism in Weimar, providing a boost to infrastructure in the city, and promoting both national and local culture.

Organisation and management

- Besides the Board of Directors, the administration included a Regional committee appointed by the Board and chaired by the Thuringia minister of Finance, as well as an international advisory 'Kuratorium' on culture, chaired by the Minister-President of Thuringia.
- The director was a well known figure who represented the cultural year for many respondents. Although he came from another part of Germany, he had worked for four years before the Capital of Culture as President of the Weimar Klassik. He was approached by the Minister-President of Thuringia after a first round of recruitment had failed to find a suitable candidate.
- The operational team had a high degree of autonomy from the Board and public authorities, both in programming and financial control. The authorities and Board gave an open mandate in the early stages to develop the programme. The director had strong political support from the Thuringia government in particular.
- Some respondents thought the workload and focus on production inside the operational team drew their attention from supporting initiatives of other organisations, although this was not a universal view.

- A series of controversial projects created heated debates in the city: while many respondents thought this was a positive step, others suggested the media and public attention did not make life easy for the organisers.
- Respondents mentioned early debate about who should be responsible for marketing the event. Weimar 1999 GmbH was interested in promoting events in Weimar, while Thuringia Tourism was interested in promoting tourism in the state.

Cultural programme and cultural impact

- Many respondents agreed on the high quality of projects in the cultural programme, especially those that addressed the history of Weimar and Germany, or the town's classical heritage. While they did not all agree with some of the ideas and projects put forward, many thought that the ensuing debates were useful for the city.
- One feature of the programme was the use of many alternative venues for the first time, for example a dance programme held in the Cattle Market hall, theatre projects in an old industrial hall, using a former hospital and military barracks for the Area 99 children's programme, or the E-werk former power plant for theatre projects.
- Respondents disagreed over the extent to which Weimar 99 reached a local audience. Several respondents thought some events were too expensive for the local population; one thought the programme concentrated too much on 'high art'; others thought the programme was primarily created for the tourist market. The organisers emphasised artistic ideas and quality as their main motivation, and a number of popular open air performances – for example the opening event, Goethe's Birthday celebrations, and classical and pop concerts in the summer. Several respondents thought that the local audience became more enthusiastic about the programme as the year progressed.
- After publishing their plans, the GmbH ran a series of public consultation meetings – respondents however disagreed on the extent to which these involved residents. Some project proposals attracted heated general debate, especially the proposal by Daniel Buren to redesign the Rollplatz.
- Respondents disagreed on the influence the GmbH had on the programming of cultural institutions in Weimar, and on the relationships between the them. Some respondents thought there were difficult relations among the respective managements, some that the city's institutions were not very interested in working together. Others thought that relations were good, and pointed to a number of successful collaborations between the GmbH and other institutions in the official programme, for example with Buchenwald Museum on the Time Break project.
- One respondent felt there were few attempts to develop the city's artistic community – for example, that the programme focused on performances, not workshops. Others pointed to the residencies of some visiting artists and talks hosted by the Bauhaus University as evidence of involvement.

Infrastructure

- Between 1995 and 1999, more than 400 million Euros were invested in infrastructure. Roughly one-fifth of that came from the federal government; the majority came from Thuringia state. This infrastructure covered a broad range of buildings, including cultural facilities, public space, major transport works and renovations to city hospitals. These were officially linked to the Capital of Culture by the town hall, but even among cultural projects it was not always clear which projects were dependent on the Capital of Culture and which might have happened without it.

- The proposed redesign of the Rollplatz by Daniel Buren was called off by city and state politicians after public protests in Weimar.
- Several respondents thought the investment was concentrated on the centre of town and certain cultural venues, at the expense of other sectors and parts of the city.
- Extensive road works disrupted life in the centre of town for the years leading up to 1999, to the extent that they may have put off tourists as well as residents.
- UNESCO awarded World Heritage status to Weimar Klassik heritage sites in December 1998, just before the start of the year.

European dimension

- The youth programme featured a series of European exchanges, seminars and artistic projects; other projects drew on earlier Capitals of Culture, such as Europe in the Box (touring exhibition with artists from past and future Capitals of Culture, and continued in other Capitals of Culture e.g. Prague 2000) and The Box, a children's project from Stockholm 1998.
- The official programme included a high proportion of international, high quality productions, especially in dance and music, for example the Barenboim orchestra recruited from Israel and Arab countries.
- The programme featured one theme specifically addressing Weimar and Europe. Other programme themes probably addressed issues more relevant to Germany as a nation than Europe. These often dealt with Weimar on an artistic or symbolic level, such as projects around Buchenwald or the classical tradition of Goethe.

Communication, promotion and media response

- Respondents thought the public and local media were often negative during preparations for the Capital of Culture, though they also thought this changed over the course of the year.

Visitor perspectives

- Weimar reported a rise in overnight visitors of over 50% in 1999, followed by a 20% drop the year after. This success was reflected in the attendance figures for the city's combined museums:

	1996	1997	1998	1999	2000	2001
Weimar Klassik	429.500	382.400	370.500	796.000	557.100	494.600
Art collection	143.800	122.100	120.800	306.200	165.600	156.700
Buchenwald	300.000	350.000	400.000	700.000	600.000	600.000
Others	55.900	36.100	22.300	50.600	67.700	52.300
Total	929.200	890.500	913.600	1.853.000	1.390.300	1.291.600

- The Neue Museum for modern art opened with 57,000 visitors in 1999, but dropped to 14,000 in following years. Several respondents thought the new museum had not been well used.
- Respondents disagreed on the promotional effort towards different international audiences. The organisers used targetted themes to attract different audiences: Nietzsche and Goethe

for France and Italy, Bach and Liszt for Poland and Hungary, Buchenwald and Bauhaus for the USA etc. On the other hand; another respondent thought that they could have created specific schedules for different groups once arrived in Weimar to guide them around the city and the programme.

- Several hotel owners cooperated with the GmbH to help with international marketing, although the German market was dealt with in-house. Hotel owners and others have since formed a new GmbH "Weimar kulturstadt" to promote the city, and coordinate the tourist effort as in 1999, working with the city council, the new Congress centre, and supporting the summer Arts Festival. They are also concerned to attract service industries to Weimar.
- The city now suffers from over-capacity in the hotel sector, especially in four or five star hotels. Occupation is near 30% only, out of over 3000 beds in the city.

Social perspectives

- Weimar 99 included a strong children's programme called Area 99, jointly managed by the GmbH and the Europäische Jugendbildungs und Jugendbegegnungsstätte, a youth centre funded by the Thuringia located in Weimar, with an extra budget of 700,000 euros from Thuringia state government.
- There were early tensions between the GmbH and local residents, artists and NGOs, who were worried that the event might have a negative social impact on the city (higher prices and rents for example), and felt marginalized and not adequately involved. However residents seem to have become more enthusiastic about the year as it developed.

Legacy and long-term effects

- Infrastructure investments created several new cultural venues and buildings for the city – the converted power station E-werk, the new Congress Centre, the New Museum for modern art. There are also new private cinemas with broader programming.
- The annual Weimar Arts festival was started in the late 1990s as part of the Capital of Culture project, and continued after the year. Existing Weimar institutions are organising international projects, such as a German-Swiss co-production of Schiller's William Tell on its 200th anniversary in Switzerland.
- Despite early scepticism in the city, several respondents described a general and growing enthusiasm for the ECOC during 1999. They agreed the end of the year left the city with a positive atmosphere; on the other hand, some thought that the city had not taken advantage of the momentum. To them, the year 2000 seemed an anticlimax. Some thought there should have been a stronger lead from politicians, especially after elections in September 1999 removed some of the figures most closely associated with the project. The former ECOC director and the head of culture at the municipality left their positions in Weimar in 2001.
- The combination of a national economic downturn, huge expenditure on infrastructure, and an expensive programme in 1999 seems to have left the city and state governments in significant financial difficulties. The cultural sector has suffered as a result, with the closure of some museums, and cuts in staff and programmes for other institutions. This has made it difficult to use the new venues to full effect.
- One respondent felt strongly that there was little or no attempt to use money from the Capital of Culture to create sustainable projects or structures. Several projects proved expensive to maintain after the year, and had difficulty attracting other sources of funding: two examples quoted were the Israeli-Arab orchestra created in Weimar 99, and the Time Break by Buchenwald.

- Respondents disagreed on the extent to which the ECOC was able to make lasting changes to traditional institutions and programming. There was a consensus that Weimar has always been traditional and slow to change, and that this was the same for some of its cultural institutions. There are centres of contemporary culture and innovation, e.g. the Bauhaus university, the ACC gallery and New Museum for art, but they were not necessarily left in a stronger position after the Capital of Culture. Several respondents thought politicians should take a stronger lead in the development of Weimar's contemporary arts sector, through artist residencies, and greater publicity and organisation to encourage cultural tourism.
- Respondents also disagreed over the effect of the year on Weimar's profile. Some respondents pointed to positive coverage in the press during and after the project, as well as increases in visitor numbers during and after the year. Others thought that the attention gained in 1999 was not sustained in following years. One respondent mentioned the lack of a dedicated city-marketing office to take over from the Weimar 99 GmbH.
- Respondents agreed that a major success of the cultural year was the partnership with Buchenwald Museum. The year raised the Buchenwald museum's national profile, visitor numbers and presence in the city. The museum is more open to cultural projects and collaboration, and continues with residency programmes that started in 1998. Together with projects on the National Socialist period, the year raised awareness of the 'Janus-faced' (double-faced) nature of culture in Weimar, and by extension in Germany and elsewhere.
- Several other institutions and ideas have been helped into the mainstream of Weimar's culture life, including the renovated Staatsarchiv (formerly the Gestapo headquarters), and the new Nietzsche College.
- The Capital of Culture was an opportunity for new ideas and projects in Weimar. The Nietzsche College for example was an initiative founded in what one person called the "open atmosphere" of the mid-Nineties. Several respondents were nostalgic about the greater energy and range of activities during 1999; some thought that left a lasting sense of potential for the city.

Monitoring and evaluation

- Public authorities did not commission an independent evaluation after the event, and a short report was produced instead.
- A team at Bauhaus University produced several papers on the preparation of the event as well as two surveys (1998 and 1999). See the bibliography in Annex V of Part I for more details.

Avignon 2000

General information

Avignon 2000 was France's second Capital of Culture of three, after Paris in 1989 and before Lille in 2004.

Profile of city: Historic city.

Significant characteristics of the city's identity:

Historic and cultural city: important architectural heritage (walled-city, Palais des Papes) and cultural heritage in the field of performing arts (Festival of Avignon); tourist destination; growing university centre; poorly developed industrial sector; stagnating population (less than 100.000); increasing unemployment; strategic geographical position (crossroads of major motorways and the TGV high-speed train that links Paris and Avignon in 2h40).

Population during 2000:

City:	85.937 (figure from 1999)
Region (Provence-Alpes-Côte d'Azur):	4.568.975
National:	58.895.702
City ranking in population terms:	unknown
% Immigrants:	18,5% (1999)
% Unemployment:	21,3% (1999)

Other large-scale events hosted by city: European Summit in 1995, yearly Festival of Avignon
The city would like to host other large-scale events.

Total cultural budget of the municipality during 2000: 21 million Euros.

Total cultural budget of the municipality in 2004: 19 million Euros (8,4% of total budget).

Total budget of the municipality in 2004: 226 million Euros.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To promote cultural tourism and reinforce the image of Avignon as an important cultural city.

Official mission or broad aim:

'Avignon, un spectacle permanent' – Avignon, a permanent show. The main aims were to stimulate local creativity and promote Avignon as a cultural city internationally.

Objectives rated as having a high importance:

Highest importance:

Raising the international profile

Followed by:

- Cultural infrastructure improvements
- Economic development
- Growing and expanding the local audience for culture
- Running a programme of cultural activities
- Creating a festive atmosphere
- Promoting innovation and creativity
- Attracting visitors from France
- Attracting visitors from abroad
- Developing relationships with other European cities

And then:

Enhancing pride and self-confidence

Consultation to define aims and objectives: Yes.

Who was consulted:

Politicians - cultural organisations – artists - the business community - tourism sector - community organisations - social services - local residents.

How was consultation undertaken:

Meetings - workshops/visits - surveys - media campaigns - inviting submissions from specific groups.

The Mayor organised the first information meeting in December 1996 in the Palais des Papes and it was attended by 1300 people.

Organisation and management

Governance structure/board and operational structure

Organisation of the formal board structure:

Direct administration within Avignon municipality. Following a study, in 1996, of the different organisational possibilities for the cultural year, the city created its own structure in 1997 the "Association of the Capital of Culture". In 1998 the structure was renamed "Mission Avignon 2000" as it became part of the the official celebrations in France for the millennium ("Mission 2000"). The structure was part of the department for Culture but placed under the direct authority of the Mayor Marie-Josée Roig.

As the structure was part of the city municipality it did not have its own governing Board.

A general Director (Mr Claude Mollard) was recruited from outside the municipality in 1997 to head a small team within the municipality made up of five people (a communications manager, two project managers, an advisor to the Mayor and a secretary).

A Steering Committee, presided by Mr Yves Michel-Béchet, was created to develop themes and orientations and partake in the selection of projects.

In 1998, following disputes with the municipality, the general Director resigned. He was not replaced but the team was re-organised and directed by Yves Michel-Béchet until his death in August 2000. The Deputy Head of the Cultural Department, Mr Jacques Montaignac, was in charge of general coordination with a team of 7 people (an administrative manager (f) with two secretaries (f), a communications manager (m), an advisor to the Mayor responsible also for European relations (m) and two project managers (f)). From 1998 to 2000 no other changes took place to the team and management.

The Steering Committee under the direct authority of the mayor's office was in charge of developing policies and strategies, taking final decisions about cultural projects and activities, taking financial decisions and having overall financial control, raising funds and sponsorship, evaluating projects and programmes and undertaking media and public relations.

The team of Avignon 2000 was in charge of the coordination of the cultural programme, communication, promotion and marketing, infrastructural developments and finance and budget.

Key issues and problems related to the functioning of the structure:

Not fully representing cultural interests - not fully representing community interests - responsibilities not clear – difficulties with leadership - team too small.

The association Mission Avignon 2000 was closed 9-12 months after the end of the cultural year and during 2001 its main tasks were to complete an evaluation of the year and finalise accounts.

Public authorities

Public authorities that were involved in the organisation or delivery of Avignon 2000:

Municipality of Avignon, region of Provence-Alpes-Côte d'Azur, Department of Vaucluse and national governments and state departments.

The major exhibition in Avignon in 2000 (La Beauté) was a project conceived, financed and organised by the Ministry of Culture as part of their national programme of events to celebrate the millennium (Mission 2000 of France). The curator of this project was Jean de Loisy and he had a team in Paris organising the event.

Main sources of tensions and problems between the different public bodies:
Conflicts over projects and priorities.

Advice from other cultural capitals: Yes.

Cultural programme and cultural impact

Location of the official cultural programme:
Inside city boundaries - suburbs immediately surrounding the city.

Start of official programme: 31/12/1999
End of official programme: 31/12/2000

Time to plan the official cultural programme: 3 years.

Seasons with greatest concentration of events: Summer.

Specific themes/orientations:

The main theme was "Art and Creativity" with three levels of programming: the European programme that included European cooperation projects; the national programme that included the exhibition Beauté; and the local programme that included projects proposed by local cultural operators in the fields of visual arts, performing arts and cultural heritage. Key notions within the programme were the city's rich history and its future.

The architecture of the programme was based on two axes: the City of Avignon (the identity of the city and local traditions) and the Capital of Culture (big projects including the Festival of Avignon, the Beauté exhibition, Avignonnumériques and the Collection of Yvon Lambert).

Specific criteria for project selection:

Quality and cost of project - experience of organisers - educational potential/training opportunities.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Politicians - cultural organisations - artists.

How was the consultation undertaken:

Meetings and inviting submissions.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - literature - architecture (classical/traditional - contemporary/modern).

Film - design - fashion (contemporary/modern).

Crafts (classical/traditional).

Music (classical/traditional - contemporary/modern - pop/rock - jazz - folk - world).

Heritage/history, archives/libraries, new media/IT, street parades/festivals/open-air events, interdisciplinary, food.

Most prominent sectors:

Theatre - visual arts, heritage and history - music.

Profitable, commercially-backed projects:

Within official programme: Yes.

Outside of official programme: Yes.

Categories of specially targeted projects:

Children - young people - schools - socially disadvantaged people - European projects - international projects.

Project Numbers	Number	Attendance
Total number of projects	200	1.500.000
Individual exhibitions	25	-
Open-air celebrations	10	-

Projects that illustrate the range of the programme:

- Exhibition La Beauté (Beauty) – organised by the Mission 2000 of France, comprising three thematic exhibitions and other projects around Avignon exploring the essence of beauty through contemporary art.
- Trans Dance Europe – organised by Les Hivernales contemporary dance festival with 8 other dance companies coming from the other Cities of Culture in 2000. The companies had the opportunity to tour to all 9 cities and be involved in workshops and master classes.
- AVIGNONumérique – experimental laboratory investigating new ways of cultural interactions using modern technological innovations. The Mutalogues project used the technical structure to propose multi-disciplinary international events through scientific, technological and artistic performances.
- Yvon Lambert Museum (Collection of Contemporary Art) – new contemporary art centre housing over 300 works of sculpture, paintings, installations, videos and photographs was opened in 2000.
- Opéra Mille ans comme un jour dans le ciel – the Opera of Avignon produced a performance that included a choir made up of children from schools in and around Avignon.
- Theatre Festival of Avignon – the festival had an additional European focus in 2000 through 12 productions supported by the THEOREM network bringing creations from the Balkans and the Baltic.
- « Passades » – a jazz concert resulting from a teaching and creation workshop organised by the Avignon Association for Jazz and Improvised Music (AJMI) involving professional musicians and students.
- Bank of Avignon images – the Municipal Archives, with the help of new technologies, created a bank of images that explores Avignon past and present.
- Promenades Insolites – project involving two artists who created surprising walks throughout the city.

Projects that attracted the most interest/attention from the public:

- Exhibition La Beauté (Beauty) – the project involving over 70 artists that transformed Avignon from May to October 2000, attracted approximately 200.000 visitors.
- Yvon Lambert Museum (Collection of Contemporary Art) – new contemporary art centre housing over 300 works of sculpture, paintings, installations, videos and photographs.
- Fête du Peuple Provençal – this festival included different events that focused on Provençal life and traditions.

- Bal des Six Continents – the free-of-charge Six Continents Masquerade Ball took place along the esplanade near the Rhone on New Years Eve 1999 and attracted 30.000 people.
- Tremplin Jazz 2000 – since 1982 this national competition has been the launching pad for young French jazz musicians.

Means/methods used to develop the creative talents of local artists/cultural managers:
Commissioning of new works - local, national and international residencies/exchanges/visits.
Examples: Tremplin Jazz 2000, Transplant Heart, La Beauté.

Number of published works in relation to the cultural programme paid for or supported by Avignon 2000: 14 (estimate).

Percentage estimate of events and projects originating from outside Avignon: 30%.

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 70%.

Specially created projects not in official programme: Yes.

Problems and issues related to the official cultural programme:
Too many projects - relationship problems with local artists/organisations - management problems - financial problems - variable quality of projects - projects not sustainable over time.

Infrastructure

Capital projects stimulated by Avignon 2000:
Refurbishment and restoration of cultural and non-cultural facilities - development of public space - lighting and signs - transportation.

Most important infrastructural projects:
The opening of the Contemporary Art Museum Yvon Lambert, restoration of parts of the Palais des Papes, development of the island of Barthelasse.
Others: Free parking opened, creation of a PASS for museums and monuments, ferry between the left bank of the Rhone and the island of Barthelasse.

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes.
Examples:

Development of the island of Barthelasse, development of the public space around the bridge Saint Bénézet, renovation of some historic buildings.

Regeneration of districts/areas in the city: Yes.
Examples: The walk way on the island of Barthelasse.

European dimension

Consideration given to the European dimension when developing the programme: Yes.
Definition/interpretation :

The European dimension of projects was interpreted as the possibility to be seen by all audiences from any country and that the project should be based on a common ambition that represents common interests.

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension: Yes.
Examples:

Through the European cooperation projects such as KIDE, Communication, and

Avignonumérique (new technology project that included the project Cafe9.net linking 8 of the 9 Cities of Culture in 2000), the opening Ball of Six Continents.

European dimension reflected through:

Promotion of shared European artistic movements and styles - the touring of productions and exhibitions - development of European cultural tourism - engagement of artists from other European countries - organisation of residencies/exchanges for artists from other European countries - important collaboration and co-productions between different European countries.

Sectors in which there were European cooperation projects:

Dance - design and fashion - new technology/new Media - theatre - visual arts.

European countries involved in cooperation projects:

Belgium - the Czech Republic - Finland - Greece - Iceland - Italy - Norway - Poland - Spain - Turkey - Eastern European countries.

Most prominent non-European countries/cities/regions:

Israel, Palestine.

Number of projects part-financed by EU funds: 2.

Details:

Trans Dance Europe (Avignon, Bologna, Bergen, Prague, Helsinki, Reykjavik, Brussels, Cracow) and Theorem within the Festival of Avignon (Eastern European countries). Both projects funded by the Culture 2000 programme.

Stimulation of networking and contacts at the European level: Yes.

Examples:

European cooperation projects Kide, Avignonumérique, Cafe9.net, Trans Dance Europe, Theorem.

Initiatives/projects specifically to promote dialogue between cultures: Yes.

Examples:

"Autoportraits of 9 cities" was an initiative to develop dialogue between the 9 Cities of Culture but the project was never realised. The Festival of Avignon through the network Theorem made links with Eastern European countries. Le Voyage du Geste, a multidisciplinary show created by artists from Belgium, Italy, Israel, Palestine and France with workshops in different participating countries.

Problems and issues relating to the European dimension of the programme:

Insufficient consideration of this aspect/low priority - no clear strategy - financial problems - difficulties in developing European partnerships - decisions influenced by political/economic interests - too many countries involved - lack of experience and expertise - projects of variable quality.

Sharing the title of Capital of Culture for the year

Cities sharing the title:

Bergen, Bologna, Brussels, Helsinki, Cracow, Prague, Reykjavik and Santiago de Compostela.

Extent of collaboration? Minor extent.

Examples:

Technomade, Voices of Europe, Citylink, Cafe9.net, Kide, Trans Dance Europe. Find – Finnish Design 2000, Transplant'Heart.

Advantages of sharing the title:

Increased cultural cooperation - increased visibility by joint promotion and marketing - exchanges of ideas and projects and people - greater sense of common European heritage.

Disadvantages of sharing the title:

Competition for visibility - different sizes and/or types of cities - different scales of budget - different aims and interests - personality differences - insufficient planning time - lack of interest from one side - lack of past linkages and cultural connections.

Funding and finance

The budget for Avignon is taken from the percentages indicated in the report 'European Cities of Culture for the year 2000' (COGLIANDRO 2001). A precise budget is difficult to obtain since the budget was split between different departments of the municipality. These figures should be seen as approximations.

Budget (Euro)

	Total
OPERATING INCOME	
1. Public	
National government	7.470.085
City	5.327.944
Region	1.372.573
EU (general support)	219.274
EU (project support)	73.794
General council	1.676.183
2. Private	
Cash sponsorship	2.209.610
3. Other	
Ticket sales	2.698.761
Merchandise	33.735
TOTAL OPERATING INCOME	21.081.959
OPERATING EXPENDITURE	
Wages/salaries	unknown
Overheads	unknown
Promotion and marketing	unknown
Programme expenditure	unknown
TOTAL OPERATING EXPENDITURE	21.081.959

Total operational expenditure: approximately 21 million Euros. The budget excludes costs of La Beauté exhibition that were covered by the state (Ministry of Culture).

Expenditure on capital (infrastructure) projects was approximately 8 million Euros.

Financial problems or issues:

Problems with financial management.

Sponsorship

Some of the sponsors and partners of Avignon 2000:

AD creation Graphique, les Agassins, Alsatel, Alstrom paper group, Apela Communication, Baxa Automobiles, Caisse d'Epargne, Casino, Centre de Formation des Elus Locaux, Chambre de Commerce d'Avignon, Chambre Regionale des metiers PACA, Chambre regionale d'Agriculture PACA, La CIT, Le Cloitre Saint-Louis, Cogema, Les Compagnons du Banc des Vendanges, Daikin, Daillant, Dauphin affichage, l'Entreprise en Vaucluse, Valerian Travaux Publics, Credit Immobilier de France Vaucluse, Banque Chaix, Espace Dupont, EU-Japan Fest, Extrapole, FNAC, France Boissons, France Telecom, Fondation Electricite de France, Groupama Assurances, Siemens, SNCF TGV, Renault Avantime.

Level of response from the business community:

Financial support: poor

Non-financial support: poor

Sponsorship problems or issues:

Delays in finalising cultural programme - delays in sponsorship commitments - inadequate strategy for raising sponsorship.

Economic impact

Elements of strategy to generate economic impact:

Special job creation schemes/employment programmes - attracting inward investment - company headquarters - developing tourism - expanding the market for cultural events - attractions and services - enhancing the general cultural environment - building or improving cultural infrastructure - urban renewal - improving the external image of the city.

Agencies responsible for the economic strategies:

Tourism office, RMG.

Most significant economic outcomes:

Increase of 25% cultural tourism.

Problems and issues relating to economic impact:

No clear strategy/strategy too limited - lack of interest from the business community - lack of interest from cultural organisations - difficulties in creating partnerships - projects and initiatives not sustainable.

Communication, promotion and media response

Main focus of the communication and promotion strategy:

Promotion of city image/profile.

Specific audiences and level of priority:

High priority: Opinion formers.

Medium priority: Politicians - cultural professionals - young people - elderly people.

Low priority: Children - ethnic minorities - disabled people.

Ranking of general tools used in promotion in order of priority:

#1: Print media

#2: Broadcasting media

#3: Merchandising

#4: IT/internet media

#5: Special events

New technologies used in promotion:

Web site - e-mail messaging - e-conferences and debates - electronic information points.

Media response:

Number of press cuttings (estimate):

Local, regional and national: 3.400

European/International: 100

Estimated value of the press/media coverage: 2 million Euros.

Problems or issues with communication and marketing strategies:

Inadequate budgets - insufficient personnel - lack of expertise - lack of international interest.

Visitor perspectives

Specific objectives relating to visitors:

Yes, to increase the number of visitors and tourists and to raise the international profile of the city and reinforce its image as a cultural city.

Total number of people attending events in the programme: 1,5 million.

Visitor Numbers:

	1999	2000	2001
Total number of overnight stays	1.050.000	1.200.000	1.180.000
Total number of overnight stays by foreign tourists	-	57,2%	-
Average length of stay	-	2,5 days	-

Total visitor expenditure: 45 million Euros.

Items included in expenditure:

Travel to the city - travel within the city - accommodation - food and drink - shopping - cultural expenditure relating to Capital of Culture programme - all other cultural expenditure.

Additional promotional effort to market the cultural capital to tourists: Yes.

Total expenditure on tourism promotion: 1 million Euros.

Familiarisation trips organised for:

Foreign and domestic press.

Promotion programmes developed jointly with other organisations:

Hotels and restaurants - tour operators and travel agents - airlines.

Promotional means used in tourism markets:

Local tourist offices - tourist offices abroad - national and foreign newspapers/magazines - national and foreign TV/radio - tourism trade fairs - national and foreign tourism trade press - tourism web sites.

Data collected on the effectiveness of tourism promotion: Yes.

Measures used for data collection:

Volume of press coverage - value of press coverage - volume of TV/radio coverage - value of TV/radio coverage - enquiries at tourist offices/requests for brochures.

Problems and issues related to attracting and/or servicing visitors:

No clear strategy/strategy too limited.

Social perspectives

Specific objectives relating to social impacts:

Yes, social cohesion - closer connections between the centre of town and the suburbs - increased participation in and accessibility to culture.

Issues for which projects/programmes were specifically developed:

Social cohesion or social inclusion - education (about culture and cultural values) - training or employment programmes for excluded groups - civil society and democratic participation - cultural diversity.

Examples:

New technology project that brought opera to the suburbs of Avignon. School children also had the opportunity to take part in an opera. Reduced entrance fees, and free events.

Problems and issues related to social impacts:

No clear strategy/strategy too limited - management problems - variable quality of projects.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

- Cultural infrastructure improvements
- New networks and increased collaboration in the cultural sector
- Raised international profile of the city/region

Provision made to continue and follow-up the cultural programme:

No, the Capital of Culture was seen as an event lasting just one year and no follow-up was planned.

Organisations and cultural events established for the cultural year that continued to exist in the long term:

Trans Dance Europe Network, Theorem Network and the Yvon Lambert Contemporary Art Museum.

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - decreased public sector funding - insufficient interest - change of city priorities.

Negative impacts:

Destabilising effect on cultural status-quo - lack of ownership by local population - projects unsustainable.

Monitoring and evaluation**Monitoring**

Monitoring systems put in place: Yes.

Who was responsible: The Mission Avignon 2000.

Problems and issues regarding the monitoring of progress:

Monitoring procedures/responsibilities unclear.

Evaluation

Evaluation systems put in place: Yes.

Who was responsible: The Mission Avignon 2000.

Aspects evaluated:

Cultural Programme was evaluated by the Mission Avignon 2000 in March 2001.

Tourism/visitor impacts were evaluated by the Tourist Office, the RMG and the Departmental Tourism Committee.

Methods of evaluation used:

Quantitative and qualitative surveys and/or questionnaires.

Problems and issues regarding evaluation:

Insufficient planning - limited resources - insufficient detail when evaluating - criteria for evaluation inadequately defined - limited or no follow-up to evaluation.

Additional observations

Context

- Avignon is a relatively small city with a population of under 90.000 people. Of these, only 20% live within the old city walls where the majority of the cultural institutions are located. The city walls divide the city geographically but also socially, with most social housing and socially disadvantaged people living outside the walls.
- To celebrate the third millennium, an inter-ministerial association "Mission 2000" was created under the leadership of Jean-Jacques Aillagon. Mission 2000 decided to decentralise some of its activities and as Avignon had the title of City of Culture the national exhibition "La Beauté" was sited in Avignon.
- The influence of the national project Mission 2000 was considerable; the association created by Avignon municipality to manage the cultural year was renamed Avignon Mission 2000 and the biggest project and centre piece of the ECOC programme was the nationally organised exhibition "La Beauté".

Aims and objectives

- The aims of Avignon 2000 were multiple. There was a strong desire to increase cultural tourism and reinforce the reputation of Avignon, secured by the famous theatre Festival of Avignon, as an important cultural city. With their catchphrase 'Avignon – a permanent show' it was hoped that the cultural year would bring visitors all year round.
- As well as raising the international profile of the city, there was also an objective to develop and support creativity at the local level.

Organisation and management

- The decision to manage the cultural year from within the municipality and under the direct authority of the Mayor received much criticism from respondents. The year was immediately seen by many as a political project lacking independence and a prestigious project for the Mayor who would be facing elections in 2001.
- The structure was criticised for not fully representing cultural and community interests and lacking the expertise and experience to organise and manage a project of this kind.
- Following the resignation of the director Claude Mollard in 1998, no one replaced him as artistic director and so the leadership, vision and direction of the project suffered.
- As the main event, the Beauté exhibition was organised by the national Mission 2000 and not by Avignon, many people in Avignon felt left out of the process. Because of this many people felt that the cultural year was a national project "coming from Paris" and not a local one.

Cultural programme and cultural impact

- The cultural programme changed throughout the preparation phase. In 1997 the project had the following themes: Spring - Garden festival, Summer - Theatre Festival, Autumn - Gastronomic Festival and Winter - Eastern European Festival. These themes were to be replaced by the general theme of "Art and Creativity".
- The Beauté exhibition, part of France Mission 2000, attracted 200.000 visitors but had huge financial problems and a large deficit. It created much debate and polemic amongst the local population: on the one hand it was considered to be artistically spectacular and on the other

hand it was not an Avignon project although it consumed almost a third of the cultural year's budget.

- Several local initiatives developed in reaction to the Beauté and the cultural year. One was the P.L.O.U.C, a group of masked activists who held numerous press conferences and initiated a communications campaign against La Beauté.
- The programme was criticised for concentrating events in the city centre within the city walls and not reaching the suburbs.

European dimension

- Although European projects made up one part of the programme, no clear strategy or development of themes took place.
- The most successful European projects were those not organised by the nine Cities of Culture structures but by independent organisations who received support from the European Commission. Trans Dance Europe, a project initiated and lead by the contemporary dance festival Les Hivernales, received Culture 2000 funding and united 8 different dance companies from 8 different Cities of Culture in 2000. Following the success of this first year, the project received multi-annual funding from Culture 2000 for the years 2003-2006.

Infrastructure

- The most important infrastructural project was the creation in a former mansion of the new centre for contemporary art to house the Yvon Lambert collection. This was cited as one of the most important legacies of the year.
- Initially there was a project to renovate the famous Pont d'Avignon (the bridge of Avignon) and reconnect it to the island of Barthelasse. This created much debate and media attention as the bridge is one of the most important symbols of Avignon. A local referendum on the subject resulted in a negative vote. Some respondents were disappointed that the political will was not strong enough to carry this project through.
- A new high-speed train station was opened in 2001 linking Paris to Avignon in 2 hours 40 minutes.

Funding and finance

- Much criticism has been made about the poor level of financial management of the cultural year and in particular the Beauté exhibition. The Beauté exhibition had a final deficit of approximately 30 million French Francs (4,5 million Euros). This cost is not included in the Avignon 2000 budget as it came under the state budget.
- Due to the financial problems, a number of projects could not be realised.

Communication and marketing

- Although there was considerable local, regional and national media attention during 2000, the majority focused on the exhibition "La Beauté" and the Theatre Festival of Avignon.
- Communication was limited due to a limited budget and insufficient personnel and expertise.

Long-term effects and legacies

- The infrastructural developments including the Centre for Contemporary Arts Yvon Lambert are the most visible legacies of the cultural year.

- The new centre for visual arts and the exhibition focusing on contemporary art gave a boost to the visual arts in a city that is famous for its performing arts.
- Two important networks initiated in 2000 that continue to exist are the Trans Dance Europe network coordinated by Les Hivernales and the Theorem network of theatres. These two networks have stimulated exchange between artists across Europe and are cited as exemplary European cooperation projects.
- A number of respondents remarked on the lack of substantial long-term effects, viewing the project as prestigious for Avignon and at the same time ephemeral.

Evaluation

- The Avignon Mission 2000 produced their own final report of the cultural year but there was no external evaluation undertaken.

Bergen 2000

General Information

Bergen 2000 was Norway's first European Capital of Culture. Stavanger, also in West Norway, won the nomination for 2008, along with Liverpool.

Profile of city: Regional Capital - historic city - port city.

Significant characteristics of the city's identity:

Old port and trading city (Hanseatic) with a small city centre - strong local identity - spectacular natural surroundings and tourism that accompanies it - major city in a large region with low population - "the rainy city" - expanding university - steady growth in population.

Employment sectors:

Health, retail, services and education, shipping, finances, aquaculture and energy.

Population during 2000:

City:	230.993
Region (Hordaland):	435.219
National:	4.552.252
City ranking in population terms:	2
% Immigrants:	4,2%
% Unemployment:	4%

Other large-scale events hosted by city:

World and European sports championships, for example a Golden League track event in 2004 - international scientific and political conferences, for example connected to a UN environmental conference series - popular outdoor events, such as the Tall Ships Race - Grieg Jubilee in 1994. The city would like to host other large-scale events.

Total cultural budget of the municipality in 2004: 23,5 million Euros (projected expenditure).

Includes libraries, museums and art history, communication and presentation, youth programmes, salaries and overheads.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To crown ten years of municipal strengthening of culture and to present Bergen on national and European stages.

Official mission or broad aim:

To creatively bring existing municipal cultural plans several steps forward.

Objectives rated as having a high importance:

Highest importance:

- Running a programme of cultural activities
- Creating a festive atmosphere
- Raising the international profile

Followed by:

- Growing and expanding the local audience for culture
- Long-term cultural development
- Attracting visitors from own country
- Attracting visitors from abroad
- Enhancing pride and self-confidence
- Developing relationships with other European cities

And then:

Encouraging artistic and philosophic debate

Consultation to define aims and objectives: Yes.

Who was consulted:

Politicians - cultural organisations and artists - the tourism sector - community organisations and social services.

How was consultation undertaken:

Meetings - workshops - invitations to submit projects and suggestions.

Organisation and management

Governance structure/board

Organisation of the formal board structure: Autonomous structure.

The governing board was established in January 1997.

Total number of board members: 10.

Number of members from:

City authorities	Regional authorities	Cultural institutions	Private sector
5	1	3	1

Chair(s) of the Board:

This position was filled by the Mayor of Bergen:

Ole Jörgen Johannessen (until July 1998)

Anne-Grete Strøm Erichsen (August-1998 until mid 2000)

Per Eystein Thue (from mid-2000)

Primary roles of the Board:

Take financial decisions and have overall financial control - monitor progress.

Key issues and problems related to the functioning of the Board:

Dominated by political interests - insufficient specialist expertise - different interests of Board members - some difficulties between Board members and operational staff.

Operational structure: office of Kulturby Bergen 2000

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship - finance and budget.

Responsibilities outside the operational structure:

Thue and Selvaag were employed as sponsorship mediators - external financial controller - media design and printing, including programmes - team at advertising bureau (sponsor) - web services were provided by a university, a web company and a newspaper.

First member of the operational management team appointed: Morten Walderhaug was appointed overall Director in March 1997.

Basic organisational and reporting structure of the operational team:

Overall Director (m, overall responsibility) - under the Director were 6 departments with separate budgets led by the following:

Marketing and sponsorship manager (m), for sponsorship and paid marketing.

Information (f), for information and non-paid communication.

Programme coordinator visual arts (f), for visual arts, architecture and film.
 Programme coordinator performing arts (f), for theatre, music and mixed media.
 Programme coordinator regional programme, museums, knowledge and literature (m), for all projects outside the city area and projects connected to science, history and debate.
 Programme coordinator outdoor events (m), for outdoor events of general kind. Also coordinated production of printed programme and some financial coordination.

Other staff:

Marketing: Sponsor project assistant (f), followed up on fulfilling sponsor contracts.
 Arena project assistant (m), organised arena decoration and distribution of printed programmes and other media. Two ticket assistants.
 Information: Two information assistants.
 Regional: One regional programme assistant.
 Administration: Receptionist and Administrative assistant.

In addition, other assistants were contracted for 1 to 4 months for specific projects.

Extent of changes made to management: Major extent.

Two financial managers left successively in 1998 and in 1999. The final manager was not replaced, but an external controller reporting to the overall director was contracted to fill these roles. Director Morten Walderhaug resigned in January 1999, and Terje Gloppen took over. The Information manager was unwell all of 2000.

Numbers of staff:

Full-time paid	Part-time paid	Free-lance paid	Attachments / secondments	Temporary project assistants
10	0	3	3	5

Organisational structure disbanded 3-4 months after the end of the cultural year.
 The main roles of the organisation in 2001 were evaluation and finalising the accounts.

Main problems or tensions between key directors and/or managers:

Personality clashes - different priorities and objectives - different management styles.

Key issues and problems related to the operational structure and personnel:

Responsibilities/job descriptions not clear - organisation too small, creating excessive work loads - management problems at times - some difficult relationships with Board members.

Public authorities

Public authorities that were involved in organisation or delivery of Bergen 2000:
 Municipality of Bergen - municipalities of other cities - region/province surrounding the city.

Main sources of tensions and problems between the different public bodies:

Financial issues - political differences - conflicts over projects and priorities.

Advice from other cultural capitals:

Copenhagen 1996, Stockholm 1998 and the other eight cities in 2000.

Cultural programme and cultural impact

Location of the official cultural programme:

Inside city boundaries - suburbs immediately surrounding the city - the broader region surrounding the city.

Start of official programme:17/02/00

End of official programme:03/12/00

Time to plan the official cultural programme: 3 years.

Seasons with greatest concentration of events: Spring.

Specific themes/orientations:

Several overlapping thematic structures:

A: 1. Contemporary art, 2. Non-professional and community based cultural expression, 3. Programming in the whole region.

B: Themes: Coastal culture, young contemporary artists, public spaces, the spiritual, and others.

C: Seasonal structure: Spring - Dreams, Summer - Wandering, Autumn - Spaces.

Specific criteria for project selection:

Yes, including the quality and cost of project, the experience of organisers, the relevance of the project to the aims/themes and long-term impact and sustainability.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Cultural organisations and artists.

How was the consultation undertaken:

Artistic advisory committee of five - council of representatives from cultural sector with seventy eight members - meetings, submissions, and visits.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture - design and fashion - crafts - music (classical/traditional - contemporary/modern).

Heritage - archives - new media/IT - TV - street parades/open air - interdisciplinary.

Most prominent sectors:

Music - visual arts - street parades/open-air events - theatre.

Profitable, commercially-backed projects:

Outside of official programme: Yes.

Categories of specially targeted projects for:

Children - young people - schools - European projects.

Project Numbers

Number

Total number of projects (estimate):	500
Individual performances (estimate):	3.000
Exhibitions (estimate):	150
Open-air celebrations (estimate):	180
Seminars, school projects etc (estimate):	50

Projects that illustrate the range of the programme:

Skudd! – recruiting project for young professional stage artists.

Establishing BRAK – an umbrella organisation for rock, pop and techno/club music, and financing a broad program with the organisation.

My City, Our City – school project for 62 primary schools.

2000: Bergen – short film project for 12 young professional filmmakers to chose 12 authors and make a film based on their work.

National festival for brass bands, for both adults and children.

Musikalen Dampen – new musical from regional theatre organisation about local history.

Evidence! – archives project with 7 European cities, including a book and web site.

Five large, and a number of smaller site specific art projects with Nordic and European artists, for example "Naust" with 5 Nordic artists in islands west of Bergen.

Steamship festival – a four day festival based on part of the region's coastal heritage.

Commissioned opera "The Maid of Norway".

Projects that attracted the most interest/attention from the public:

- School programs – concert festival over 4 days, architecture and urban understanding program, and others.
- Contemporary arts festival in autumn (BergArt) especially film section
- Opening and closing events – two four-day festivals in the centre of town.
- Steamship festival.

Means/methods used to develop the creative talents of local artists/cultural managers:

Commissioning of new works - mentoring programmes/apprenticeships.

Examples:

12 short films, one for each month, created by film artists from Bergen/Western Norway, with the mentorship from experienced Norwegian/international filmmakers - commissioning new operas for contemporary ensembles - recruitment program for young stage artists in collaboration with Bergen International theatre and national and Nordic network.

Number of published works in relation to the cultural programme paid for or supported by Bergen 2000: 20 (estimate).

Percentage estimate of events and projects originating from outside Bergen: 20%.

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 60%.

Specially created projects not in official programme: Yes.

Examples:

Commercial projects and projects that were not ready in time for Bergen 2000 marketing.

Problems and issues related to the official cultural programme:

Too many projects - scope of programme too wide - some relationship difficulties with major/national cultural institutions - some management problems - financial problems - too many interest groups/stakeholders to serve - variable quality of projects.

Infrastructure

Capital projects stimulated by Bergen 2000:

New cultural buildings - refurbishment and restoration of cultural facilities - refurbishment and restoration of non-cultural facilities - development of public space - lighting and signs.

Most important infrastructural projects:

- Refurbishing the Bergen International theatre.
- Stimulus to a new building for the Bergen art museum in the mid-1990s (6000 m2).

- New coastal culture centre (5000 m2).

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes.
Examples: Coastal culture centre in old trading buildings.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

Cooperation with the other eight Cities of Culture in 2000, bringing Norwegian or Bergen culture out into Europe and bringing European culture to Bergen/ Western Norway. Greater collaboration and new networks for Bergen artists and institutions.

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension: Yes.

Examples:

Collaborative projects in the programme, many of them with high profile. Focus on (international) tourism.

European dimension reflected through:

Highlighting the city's European heritage - touring of productions and exhibitions - engagement of artists from other European countries - organisation of residencies/exchanges for artists from other European countries - important collaboration and co-productions between different European countries - city twinning.

Sectors in which there were European cooperation projects:

Archives and libraries - dance - design and fashion - film - heritage and history - interdisciplinary - literature - music - new technology/new media - theatre - visual arts.

European countries involved in cooperation projects:

Belgium - Czech Republic - Finland - France - Iceland - Italy - Norway - Poland - Spain - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme: Finland - Iceland - Belgium - France - UK.

Most prominent non-European countries/cities/regions: USA.

Project examples:

Theatre projects involving the Bergen International Theatre in cooperation with several European countries. Evidence! Archives book and net project – Norway, Iceland, Czech Republic, Finland, Spain and Italy. Library project with publications, net project, authors visits, seminars etc. Norway, Iceland, Czech Republic, Finland, Belgium and Italy. FoodArt – site specific art project with artists from Norway, Czech Republic, Belgium, France, Iceland and Finland.

Stimulation of networking and contacts at the European level: Yes.

Problems and issues relating to the European dimension of the programme:

Insufficient consideration of this aspect/low priority - financial problems - difficulties in developing European partnerships - lack of experience and expertise - projects of variable quality - projects/relationships not sustainable over time - projects too ambitious and difficult to organise.

Sharing the title of title of Capital of Culture for the year

Cities sharing the title in 2000: Avignon, Bologna, Brussels, Helsinki, Cracow, Prague, Reykjavik, Santiago de Compostela.

Extent of collaboration: Major extent.

Examples:

Many projects with institutions and artists in Helsinki and Reykjavik, for example the new opera Baldur; Bergen was also a partner in Voices of Europe (led by Reykjavik) and Cafe9.net (led by Helsinki), projects for all nine Cities of Culture in 2000. There were projects with all the other cities, including two major projects run from Bergen, for libraries and for archives, as well as a number of large site specific art projects. FoodArt was a collaboration showing works from young artists in the whole of the region. Bergen was a partner for theatre, new media, music and music theatre projects.

Advantages of sharing the title:

Increased cultural cooperation - increased visibility by joint promotion and marketing - exchanges of ideas and projects - exchanges of people.

Disadvantages of sharing the title:

Different sizes and/or types of cities - different scales of budget - different aims and interests - lack of interest from one side.

Funding and finance

Budget (in millions of Euros)

	1998	1999	2000	2001	2002	Total
OPERATING INCOME						
1. Public						
National government	1,46	1,46	1,71	-	-	4,63
City	0,45	0,49	2,32	-	-	3,26
Region	0,12	0,12	0,30	-	-	0,54
EU (general support)	-	0,02	0,04	-	0,22	0,28
Other	-	-	-	-	-	0,35
2. Private						
Cash and in-kind sponsorship	0,73	0,85	1,36	0,21	-	3,15
3. Other						
Trusts, foundation, donations	-	-	0,11	0,02	-	0,13
All commercial income	-	0,21	0,22	0,02	-	0,45
TOTAL OPERATING INCOME	2,76	3,15	6,06	0,25	0,22	12,79
OPERATING EXPENDITURE						
Promotion and marketing	-	0,23	0,68	-	-	0,91
Programme ⁶	0,12	1,16	4,06	0,26	-	5,60
Wages, overheads, sponsorship	2,10	1,59	2,01	0,50	-	6,20
TOTAL OPERATING EXPENDITURE*	2,22	2,98	6,75	0,76	-	12,71
TOTAL EXPENDITURE	12,71 million Euros					

Financial problems or issues:

Inaccurate forecasting - problems with financial management - insufficient income - late confirmation of funding.

⁶ NB about 2,5 million Euros were paid directly to projects from sponsors or public partners.

Sponsorship

Local sponsors: Flaggruten

Regional sponsors:

Olstein Norsk Personal, Corus Packaging steel, Cannon, Bergens tidende, Ogilvy, Hansa bryggerier, Reiber & Søn ASA, EC Soft.

National sponsors:

Gilde/Vestlandske salslag, Den Norske Bank, Norsk Hydro, SAS /Raddison SAS.

Level of response from the business community:

Financial support: good

Non-financial support: good

Sponsorship problems or issues:

Benefits offered to sponsors were too ambitious - disagreements/divisions within sponsors own company - ethical problems - sponsor funds/support went to organisation committee - some producers had no sponsor loyalty.

Economic impact

Elements of strategy to generate economic impact:

Developing tourism - expanding the market for cultural events, attractions and services - improving the external image of the city.

Agencies responsible for the economic strategies:

Municipal culture department and tourist board.

Most significant economic outcomes:

Higher ticket sales for partner institutions - culture and the arts are now the foundation for the tourist boards marketing, complementing the earlier emphasis of history and nature. Higher spending on culture both privately and from the public purse.

Problems and issues relating to economic impact:

No clear strategy/strategy too limited - insufficient planning time - lack of interest from the business community - projects and initiatives not sustainable.

Communication, promotion and media response

Main focus of the communication and promotion strategy:

Promotion of city image/profile - promotion of Capital of Culture programme - promotion of all events and attractions in the city.

Specific audiences and level of priority:

High priority: Young people.

Medium priority: Opinion formers – politicians - cultural professionals – children.

Low priority: Elderly people - ethnic minorities - disabled people.

Ranking of target groups in order of priority:

#1: Local

#2: Regional

#3: National

#4: European

#5: International

Ranking of general tools used in promotion in order of priority:

#1: Print media

- #2: Merchandising
- #3: IT/internet media
- #4: Special events
- #5: Broadcasting media

New technologies used in promotion:

Web site - e-zines/newsletters - e-mail messaging - booking tickets on-line.

Media response:

Number of national press cuttings: 2.493

Media visits to Bergen rose from 66 to 273 per year.

Problems or issues with communication and marketing strategies:

Insufficient personnel and lack of national interest.

Visitor perspectives

Average length of stay remained the same from the year before ECOC.

Additional promotional effort to market the cultural capital to tourists: Yes

Priority given to the following visitor groups that were targeted:

Domestic and foreign overnight visitors were a higher priority than domestic and foreign day visitors.

Total expenditure on tourism promotion: 2 million Euros (estimate).

Additional expenditure on tourism promotion due to Capital of Culture: 250.000 Euros (estimate).

Familiarisation trips organised for:

Travel agents/tour operators - foreign and domestic press.

Promotion programmes developed jointly with other organisations:

National tourist office - regional/local tourist office - hotels and restaurants - tour operators and travel agents - airlines - Norwegian embassies abroad.

Promotional means used in tourism markets:

Local tourist offices - tourist offices abroad - national and foreign newspapers/magazines - national and foreign TV/radio - tourism trade fairs - national and foreign tourism trade press - tourism web sites.

Data collected on the effectiveness of tourism promotion: Yes.

Measures used for data collection:

Volume of press coverage - value of press coverage - enquiries at tourist offices/requests for brochures - visits to internet sites/on-line booking - tour operator programmes featuring the city.

Social perspectives

Issues for which projects/programmes were specifically developed:

Education (about culture and cultural values) - cultural diversity.

Examples:

- Several projects for schools and children: a major music festival with 27.000 tickets for schools, an architecture and urban planning programme for 62 primary schools, a programme to introduce young children to folk dancing.
- Several of the science/ research based programmes focused on cultural values in a broad sense – for example a knowledge festival on religious studies reached out to the Muslim community.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

- New cultural organisations still in existence

- New networks and increased collaboration in the cultural sector

Followed by:

- Cultural infrastructure improvements

- Growing or extending the local audience for culture

- A more developed programme of cultural activities and arts events

- New projects, events or festivals still running

- Continuing development of the talent/careers of local artists

- Raised international profile of the city/region

Provision made to continue and follow-up the cultural programme: Yes.

Organisations established for the cultural year that continued to exist:

Short-term: Reorganisation of coastal culture sector.

Long-term:

- Bergen centre for electronic art, BRAK organization for rock, techno etc., Landmark (a showplace for new media arts), rehousing the Norwegian fisheries museum.

Specific cultural events created that continue to exist: Yes.

Examples:

- BergArt contemporary festival, Bergen International film festival, veteran ship festival and network, Fløien festival.

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - inadequate organisational structures in place - lack of energy.

Negative impacts:

Projects unsustainable - press and media criticism - negative impacts on staff health and personal life.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.

Who was responsible: Executive management team.

Problems and issues regarding the monitoring of progress:

Monitoring procedures/responsibilities unclear - monitoring not linked to planning - infrequent monitoring/ not continued throughout entire project - criteria for monitoring inadequately defined - lack of cooperation - lack of time in administration.

Evaluation

Evaluation systems put in place: Yes.

Who was responsible: Executive management team.

Aspects evaluated:

Cultural Programme:

- Who did the evaluation: Polling conducted by Bergen 2000 of the public and cultural partners.

- When the evaluation took place: November 2000 until February 2001.

Economic impacts:

Who did the evaluation: Staff involved, Bergen 2000 partners.

When the evaluation took place: November 2000 until February 2001.

Tourism/visitor impacts:

Who did the evaluation: Staff involved, tourist board

When the evaluation took place: November 2000 until February 2001.

Methods of evaluation used:

Quantitative surveys and/or questionnaires.

Problems and issues regarding evaluation:

Limited resources - limited or no follow-up to evaluation - lack of cooperation.

Additional observations

Context

- Bergen and the West Norway region have a strong identity, distinct from Oslo and East Norway in particular. Relations between the city and the region were not always close, and the City of Culture ran a series of regional projects in the summer in response. Another town in the region, Stavanger, is now bidding to be the Capital of Culture in 2008.
- Several respondents were conscious of the Lillehammer 1994 Olympics as a precedent of a large cultural event, and some staff from Bergen 2000 had worked on it at the time. That event had a much larger budget and national profile. In contrast to Lillehammer, many respondents felt the City of Culture had little support from the state. The government provided 35% of the total budget, but respondents felt the sum should have been greater. Some local commentators also pointed to the lack of state representation on the Board and of government figures during the year.
- Like the other eight Cities of Culture in 2000, Bergen faced strong competition in Norway that year. On top of the millennium celebrations, Oslo launched its own city celebrations, while the Church was celebrating its 1000th anniversary.

Aims and objectives

- The mandate given the organisational team was criticised by external observers and team members as both too broad to produce useful consensus among the project's backers, and too ambitious for the resources they had. It was subsequently refined into a mission statement eight months before the year opened.
- Given the broad mandate, debates continued about the aims of the year between the director and the organisational team, the Board, and cultural institutions in the city. One respondent felt that the project lacked a clear direction in 1998 and 1999, and this meant the final programme was less focused than it should have been.

Organisation and management

- Bergen 2000 employed a small team with close connections to local producers. A flexible structure and the small size of the team meant many staff worked on several roles during preparations, and several respondents thought this worked well. Some organisers would have preferred a bigger team, giving them the capacity to produce bigger projects.
- There were several changes in the organisational team. The most important was a succession of financial directors and a change in artistic directors one year before the event. Both the first and second Chairs of the Board resigned (in 1998 and 2000 respectively), although both were prompted by career issues outside the project.

- The Board ended up double the size originally planned in order to represent a political balance. Some respondents felt it lacked important skills, especially private sector experience. There were disagreements within the Board over the programme, and between some Board members and the organisational team, reported in intensive press coverage in 1998 and 1999. Some respondents felt the press were being used to try to influence Board decisions.

Cultural programme and cultural impact

- The main programme was divided into three components: the creative expressions of contemporary art, a popular programme and a regional programme. Bergen had a large cultural programme with many small cultural producers in particular, both first-time and more experienced. The programme did not just provide financial support but created workshops and mentoring projects.
- Several respondents thought the programme was well designed for audiences as well as producers, introducing a local audience to a wide range of culture. The organisation's own report contained the results of a national survey, showing a generally positive response (54% said the year was a success, 20% disagreed), and increased participation in cultural events, especially in poorer parts of the population.
- The organisers conducted a survey of partner artists and institutions, which reported a positive response to the year, especially in partners reaching their artistic goals, reaching the public, reaching their financial goals, and their collaboration with the organisers. Three partner institutions reported 70% increases in ticket sales, although the effect on other institutions is not clear. Media coverage was given a neutral rating.
- The organisation suffered from difficult relations with one of the large cultural institutions in Bergen. Several respondents thought the organisation had asked for excessive funding from the ECOC; others felt that negotiations during the preparations had been badly handled. The debate became an issue in the local press and within the organisation.
- The eventual focus on independent and contemporary arts was partly due to strong lobbying by those smaller producers, as well as the interests of programming staff and the resources available – when compared with other ECOC, Bergen had a relatively low programme budget.
- Respondents pointed to an extensive regional programme, especially in the summer. One respondent thought this reduced the impact of the event in Bergen itself during the tourist season.
- Several respondents criticised the lack of a sufficient number of high-profile, international projects in the programme, and would have preferred to set funding aside for larger events. Others pointed to the limited overall budget, and would have preferred the programme to have been even more focused on local, small-scale projects. This debate contributed to the resignation of the first Director, who wanted more resources to be put into those projects.
- There was some criticism from respondents that the process for soliciting projects was not focused enough, which left the organisation with a large workload shifting through a huge range of proposals, and little influence on the programme. In the end, the organisation did produce some projects themselves despite an original intention not to, which led to some problems with Board members.

Infrastructure

- Infrastructure was not an objective of the City of Culture, which was meant to take advantage of buildings developed in the 1990s. Some of those buildings though, for example the new art museum, were built with the City of Culture in mind. There were a handful of projects directly associated with the year, such as the new centre for coastal culture.

European dimension and sharing the title with other cities

- As one of the smallest cities and budgets in 2000, respondents had mixed feelings about collaboration with the other eight cities. On one hand, Bergen led efforts to coordinate marketing and sponsorship. (The sponsorship project was not very successful (see below); marketing more so.) On the other hand international projects were expensive for Bergen, and one respondent felt that the EU's choice had forced them to spend money on artificial partners rather than on other European links, though there were links made outside the AECC network (e.g. by Bergen International Theatre). Collaboration on projects was mainly with the two other Nordic cities, Reykjavik and Helsinki, links that already existed, and were further developed by the ECOC.

Funding and finance

- The succession of three financial managers seems to have been a significant problem. The lack of continuity and at times appropriate experience made it difficult to develop an effective financial control during preparations. This was increasingly clear to both Board and the organisational team, and in early 1999 a new system was instigated to produce clearer budgets. The uncertainty about financial commitments during preparation hampered the development of several potential projects, and meant that some planned events had to be cut.
- Several respondents thought EU contributions were slow to arrive and involved too much bureaucracy, especially when compared to the sums involved. Respondents commented that the final payment only arrived in summer 2004.
- There was little precedent in Norway for such large sponsorship of a cultural event. Deals signed with the bank DNB (1.1 million Euros) and Gilde/Vestlandske Salslag (1.2 million Euros) were the largest single agreements for cultural sponsorship to date in the country. Several sponsors were effectively involved in preparations, either in joint marketing schemes or as partners to projects, for example designing and building an aluminium sound sculpture/climbing frame.
- Relations with sponsors were not always smooth. At one point in 1999, the major sponsors were concerned that the City of Culture's own promotion would not provide sufficient visibility for their firms. The organisation also had some difficulties ensuring compliance to branding rules with cultural partners.
- One respondent thought the organisation was caught off guard by the high proportion of sponsorship in kind. Agreements with several cultural partners had to be renegotiated; some in-kind products had to be sold off to raise cash to meet existing arrangements.
- Thue and Selvaag A/S were engaged to establish an international sponsor and licence programme for the nine Cities of Culture. While they were very successful in raising money in Norway for Bergen, the international project did not work as planned, and is described in a separate report from the firm.

Communication, promotion and media impact

- There was extensive coverage in local and national media. Much of the early coverage focused on problems in the organisation. Bergen 2000 at times held back from responding to critics, and maintained an 'open access' principal, allowing cameras and reporters into its offices. Several respondents and the report suggested that a more active press strategy might have helped counter some of the negative publicity.
- Rather than spending on international promotion themselves, Bergen 2000 relied largely on partnerships with the other eight Cities of Culture in 2000, the foreign media and their sponsors, such as SAS.

- Some respondents felt that both the message and the target audience were too broad. The promotional slogan was “Over 1000 events in 300 days” – while emphasising the scale of the programme, it may have echoed the lack of overall focus. The report mentions that that limited finance made it hard to adapt the promotional campaign to different groups.
- Fifteen licence agreements were signed concerning merchandising, resulting in about fifty official cultural city products. A couple of these won national media attention, for example the ‘Bergen dollar’. There was a gross sale of licence products of 6.2 million Euros, turning a profit to the organisation of some 180 thousand Euros.

Legacy and long-term effects

- The organisers made a point of supporting sustainable initiatives. The year created several lasting organisations in Bergen for contemporary arts, for example: the BergArt Festival (involving eight local companies), the Bergen International Film Festival, and BRAK (to support the local music industry). West Norway now has a growing reputation in pop music and film, both sectors actively supported by the City of Culture.
- Several respondents mentioned improved international connections as a result of Bergen 2000, with institutions like the Dvorak museum in Prague, and for individual artists. One respondent thought these were difficult to maintain without municipal support.

Monitoring and evaluation

- A short report was commissioned from a professor at Bergen University, who was quite critical of the programme. This was still incorporated into the organisation’s own detailed report of the year, along with results from their own surveys of project partners, and the public in Bergen and in Norway. While there have been several theses on the event and case studies of specific projects, there was no independent evaluation.

Bologna 2000

General Information

Bologna was Italy's second Capital of Culture, following Florence in 1986. Genoa holds the title for 2004.

Profile of the city:

Regional capital - historic city - education and training centre.

Significant characteristics of the city's identity:

Major university - business and conference tourism - major transport centre - tradition of left-wing local government (Red Bologna) - gastronomic capital of Italy - high quality of life - strong machine manufacturing sector.

Population during 2000:

City:	379.964
Region: (Emilia-Romagna)	3.981.146
National:	57.679.895
City ranking in population terms:	7
% Immigrants:	4,3%
% Unemployment:	3,1%

Has the city hosted other large-scale events: No.

Municipality spending:

The municipality's total budget for the year is quoted below, followed by the budget for "Culture and links with the university", and the percentage of the total spent on culture. (Figures taken from the web site of the Comune di Bologna.)

Year	Total budget	Cultural budget	Percentage of the total
1999	428.607.000	27.138.000	6,3
2000	445.403.000	26.240.000	5,9
2001	458.858.000	22.621.000	4,9
2002	489.457.193	25.030.185	5,1

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

The main end of hosting the event was to change the traditional image of Bologna from simply a centre for fairs and congresses, and promote it as a tourist centre more linked to arts and culture. In the medium term, this would hopefully lead to the establishment of more competitive services in the tourism sector and to the development of new professional activities related to arts and culture, so boosting the cultural sector.

Objectives rated as having a high importance:

Highest importance:

- Raising the international profile
- Attracting visitors from own country/ from abroad.

Followed by:

- Cultural infrastructure improvements
- Long-term cultural development

Developing the talent/career of local artists
 And then:
 Economic development
 Growing and expanding the local audience for culture
 Running a programme of cultural activities
 Developing relationships with other European cities

Consultation to define aims and objectives: Yes.

Who was consulted:

Politicians - cultural organisations and artists - business community - tourism sector - community organisations and social services - local residents.

Organisation and management

Governance structure/board

Organisation of the formal board structure: Autonomous structure.

The governing board was established on July 1997.

Total number of board members: 6

Number of members from:

City authorities	Provincial authorities	Regional authorities	State authorities	Chamber of Commerce	University
2	1	1	1	1	1

Chairs of the Board:

Mayor of Bologna - first Walter Vitali (November 1997 to June 1999), then Giorgio Guazzaloca (June 1999 to the end of the project).

Primary roles of the Board:

Take final decisions about cultural projects and activities - take financial decisions and have overall financial control - raise funds and sponsorship - monitor progress reports.

Key issues and problems relating to the functioning of the Board:

See Observations.

Operational structure: office of Bologna 2000

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - tourism development.

Responsibilities outside the operational structure:

The municipality agreed and ran the infrastructure programme with state support. Some early projects were run by the municipality, such as Bo Fest 99.

First member of the operational management team appointed:

Co-Ordinator/General Director Mauro Felicori in June 1998.

Basic organisational and reporting structure of the operational team:

First the Bologna 2000 Committee was established, then the Executive Committee was established in November 1997. This was chaired by the councillor for culture, first Roberto Grandi (28/11/97 to 27/6/99 and then Marina Deserti from 14/7/99), and had representatives from the public bodies

involved, joined by management staff from the Bologna 2000 directorate. They included a General Director, Coordinator and Treasurer. Under them were three divisions: cultural programming, tourism, marketing and communication. Programming had a director with 23 staff, with their own financial and communications staff. Tourist promotion had a director with 14 staff. Marketing and communications were led by the General Director with a staff of 11. This included two press offices and a research and sponsor management section.

Extent of changes made to management:

Major extent, the Chairs of the Bologna 2000 Committee and Executive Committee were political appointments, and changed in June 1999 after local elections. The General Director resigned in September 1999, and was replaced by Fulvio Alberto Medini and Marco Zanzi.

Number of personnel employed at peak of activity: 55.

Key issues and problems related to the operational structure and personnel:
Changes to personnel.

Public authorities

Public authorities that were involved in organisation or delivery of Bologna 2000:
Bologna Comune - municipalities of other cities - region and province surrounding Bologna - national ministries.

Main sources of tensions and problems between the different public bodies:
Political differences.

Advice from other cultural capitals: No.

Cultural programme and cultural impact

Location of the official cultural programme:

Inside city boundaries - suburbs immediately surrounding the city - the broader region surrounding the city.

Start of official programme: There was no official opening event, although projects started in summer 1999.

End of official programme: There was no official closing event.

Time to plan the official cultural programme: 3 years.

Specific themes/orientations:

"Communication" was the main theme.

Specific criteria for project selection:

Yes, quality of project - cost of project - experience of organisers - relevance of project to aims/themes - European significance - opportunities to local producers to produce something unusual.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Politicians - cultural organisations and artists - business community - tourism sector - community organisations and social services - local residents.

How was the consultation undertaken:

Preliminary public meeting - call for projects.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture - design and fashion - crafts - music (classical/traditional - contemporary/modern).

Heritage and history - libraries and archives - new media and new technology - television and radio - street festivals and parades - interdisciplinary.

Most prominent sectors:

Heritage and history - theatre - visual arts - music.

Categories of specially targeted projects for:

Children - young people - schools - disabled people - minorities - women - gay/lesbian people - European projects - international projects.

Project Numbers	Number	Attendance
Total number of projects:	551	2.150.000
Individual performances:	1.485	-
Concerts and shows	940	-
Publishing initiatives	166	-
Meetings and conferences	288	-
Workshops and seminars	177	-
Cultural awards	14	-

Projects that illustrate the range of the programme:

- Exhibition series on the history of the city, including:
Etruscan Princes – exhibition on the economic and social structure of the Etruscan aristocracy between the 8th and 6th century BC, and its relationship with both east Mediterranean and Celtic peoples; Duecento – Medieval art and crafts from thirteenth century Bologna; Aemilia – Roman culture in the Emilia Romagna region from the 3rd century BC to Constantine; The Bibiena, a European family – biographical and artistic study of a family of Bolognese architects and designers from 17th and 18th century.
- Virtual Bologna – multimedia project to create historical models of the city.
- Salara ambasciata d'Europa – series of exhibitions combining new artistic talent from Bologna with youth European artists.
- I-Tigi Canto per Ustica – a performance based on the Itavia flight that disappeared in 1980.
- Hotel Europa – multidisciplinary performance exploring European integration, in partnership with artists from the Baltic and Balkans, Festival d'Avignon, Wiener Festwochen, Bonner Biennale and Intercult.
- Dreamspace – installation project, a multicoloured, three-dimensional inflatable environment for visitors to explore.
- Linus loves Bologna – exhibition to celebrate the 50th Anniversary of Peanuts.
- Netmage – international festival on visual arts and technology, with concerts, installations, television and internet projects, performances and debates.
- Forum on Information, Knowledge and Truth – with Umberto Eco, Wole Soyinka and Elie Wiesel.
- Concerts with Maurizio Pollini, Andras Schiff, Misha Maisky, Brodsky Quartet, José Carreras, London Philharmonic, Philharmonica della Scala.
- La Cultura latina dell'Europa – theatre and dance festival (especially performances of Peter Brook's *Le Costume* and Bill T. Jones' *You Walk*).

Projects that attracted the most interest/attention from the public:

- Per Te – festival of world music with Miriam Makeba, Goran Bregovic, Mighty Zulu Nation and others.
- Bologna Towers 2000 – installation by Peter Greenaway projecting text and images onto the architecture of the city.
- Donato Creti: Melancholy and Perfection – exhibition in New York and Los Angeles of Bolognese art from the sixteenth century.
- La città dell'infanzia – performances, workshops and special events for children in the schools, theatres and public spaces
- Danzaduemila – regional dance festival of contemporary choreography, produced by the University of Bologna and theatres in Bologna, Ferrara, Modena and the Reggio Emilia.

Means/methods used to develop the creative talents of local artists/cultural managers:

Commissioning of new works - special training to enhance artistic skills - international residencies/exchanges/visits.

Examples:

Crossroads 2001 and Jazz Crossing jazz festivals bringing international players to local and university musicians and workshops - Pina Bausch dance workshops - residencies of Jerzy Grotowski and Eugenio Barba - 'Shooting your area' film workshops for young people.

Number of published works in relation to the cultural programme paid for or supported by Bologna 2000: 80 in total. 1,4 million euros spent on 42 books, 9 videos, 11 CD-Roms, 5 magazines and 13 websites.

Problems and issues related to the official cultural programme:

Timing and distribution of projects - inadequate communication of programme - inadequate local interest - variable quality of projects - projects not sustainable over time.

Infrastructure

Capital projects stimulated by Bologna 2000:

Refurbishment and restoration of cultural facilities.

Most important infrastructural projects:

Sala Borsa library - convent of Santa Cristina - palazzo Re Enzo - Salara visual arts centre (a former tobacco factory - Palazzo Sanguinetti.

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes.

Examples:

Palazzo Re Enzo - Convent of Santa Cristina.

Regeneration of districts/areas in the city: No.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

Bringing European groups to Bologna, contributing to the network of 9 Capitals of Culture, raising Bologna's profile in Europe, including as a destination for cultural tourism.

Themes specifically reflecting the European dimension: Yes

Bologna e l'Europa: eight projects with the other Cities of Culture and 16 projects with European partners and subjects.

European dimension reflected through:

Promotion of European public figures and historical events - touring of productions and exhibitions - engagement of artists from other European countries - specific commissions to artists and creators in other European countries - organisation of residencies/exchanges for artists from other European countries - conferences, seminars and debates on European themes and issues.

Sectors in which there were European cooperation projects:

Dance - film - literature - music - theatre.

European countries involved in cooperation projects:

Austria - Belgium - Bosnia-Herzegovina - Bulgaria - Czech Republic - Finland - France - Germany - Greece - Iceland - Norway - Poland - Russia - Spain - United Kingdom.

Most prominent non-European countries/cities/regions: USA.

Number of projects part-financed by EU funds: 1

Details:

'La citta dell'infanzia' with the Teatro Testoni (see above).

Stimulation of networking and contacts at the European level: Yes.

Examples: see above.

Problems and issues relating to the European dimension of the programme:

Financial problems - decisions influenced by political/economic interests - projects/relationships not sustainable over time.

Sharing the title of Capital of Culture for the year

Cities sharing the title in 2000:

Avignon, Bergen, Brussels, Helsinki, Cracow, Prague, Reykjavik, Santiago de Compostela.

Extent of collaboration: Minor extent.

Took part in six projects with the other Cities of Culture in 2000: the Find exhibition, Kide installation and Salara.Net/Cafe9.net (all in collaboration with Helsinki), Voices of Europe choir (with Reykjavik), Codex Calixtinus (with Cracow), Evidence! archives project.

Advantages of sharing the title:

Increased cultural cooperation - increased visibility by joint promotion and marketing - exchanges of ideas and projects - exchanges of people - joint promotion of events and projects - greater sense of common European heritage.

Disadvantages of sharing the title:

Competition for sponsorship - different sizes and/or types of cities - different scales of budget - different aims and interests.

Funding and finance

Budget

	1998	1999	2000	2001	2002	TOTAL
OPERATING INCOME						
1. Public						
National government	-	6.109	4.906	36	0	11.051
City	1.755	1.845	1.695	1.110	0	6.405
Region	-	1.049	4.937	4.011	0	9.997
Province	-	232	336	0	0	568
EU (general support)	-	-	0	110	0	110*
Chamber of commerce	-	1.291	516	0	0	1.807
University	-	284	821	0	0	1.105
Other contributions	-	-	1.055	328	0	1.383
2. Other						
Other proceeds ⁷	-	38	742	495	124	1.399
TOTAL OPERATING INCOME	1.755	10.848	15.008	6.090	124	33.825
OPERATING EXPENDITURE						
Wages and overheads	38	92	369	377	104	980
Tourism and marketing	30	1.376	5.023	1.718	51	8.198
Cultural programme	1.687	3.094	12.808	4.600	192	22.381
City challenges and special events	0	4	1.032	991	62	2.089
TOTAL OPERATING EXPENDITURE	1.755	4.566	19.232	7.686	409	33.648

* EU allocation was 220.000 Euros, although the Municipality's accounts show half of that sum by the end of 2002.

Financial outturn: surplus of 177.000 Euros.

Total operational budget: 33,8 million Euros.

Expenditure on capital (infrastructure) projects was approximately 7,7 million Euros.

Financial problems or issues:

Late confirmation of funding - withdrawal of funding.

Sponsorship

Local and regional sponsors:

Banks: Rolo Banca - Carisbo; their related foundations: Fondazione del Monte de Bologna e Ravenna - Fondazione Carisbo; ASCOM.

National sponsors: Telecom Italia Wireline, Alitalia, Afm-Gehe Italia, Posteitaliane, RAI.

⁷ includes financial proceeds, merchandise, ticket sales, sponsors etc.

International sponsors: Kodak Italia.

Sponsorship problems or issues:

Delays in sponsorship commitments - sponsors withdrawing/reducing financial commitments.

Economic impact

Elements of strategy to generate economic impact:

Developing tourism - expanding the market for cultural events, attractions and services - enhancing the general cultural environment - building or improving cultural infrastructure - improving the external image of the city - developing exportable culture-related business services.

Most significant economic outcomes:

A detailed report was commissioned from independent consultants Prometeia. Key conclusions included the creation of roughly 2200 jobs, and an estimated tourist spend 63 million Euros greater than the previous year. (Estimates vary: more cautious and more optimistic estimates from the same report are of 39 and 100 million Euros respectively).

Problems and issues relating to economic impact:

Insufficient planning time - lack of interest from the business community - political problems - lack of continuity for developing tourism.

Communication, promotion and media response

Main focus of the communication and promotion strategy:

Promotion of city image/profile - promotion of Capital of Culture programme.

Specific audiences and level of priority:

High priority: Opinion formers - cultural professionals.

Medium priority: Young people.

Low priority: Children - elderly people - ethnic minorities - politicians - disabled people.

Ranking of target groups in order of priority:

#1: European

#2: National

#3: Local

#4: Regional

#5: International

Ranking of general tools used in promotion in order of priority:

#1: Print media

#2: Merchandising

#3: IT/internet media

#4: Broadcasting media

#5: Special events

New technologies used in promotion:

Web site - E-zines/newsletters - E-mail messaging - E-conferences and debates.

Media response:

Number of press cuttings:

National: 1.052

European/International: 123

Number of hours of broadcasts:

National: 40

European/International: 12

Problems or issues with communication and marketing strategies:
Inadequate budgets - insufficient planning time - lack of continuity after the event.

Visitor perspectives

Specific objectives relating to visitors: Yes, 10% increase overnight stays.

Visitor Numbers:

	Year before	Cultural year	Year after
Total number of visitors	-	700.000	-
Total number of overnight stays	2.858.000	3.148.000	3.316.000
Total number of overnight stays by foreign tourists	701.000	862.000	929.000
Average length of stay	2	2	2

The Bologna 2000 web site recorded 206.000 hits.

Marketing and promotion spend was estimated at 19.000 lire (10 Euros) per visitor

Total visitor expenditure: 63 million Euros (see Observations).

Items included in expenditure:

Travel to the city - travel within the city - accommodation - food and drink - shopping - cultural expenditure relating to Capital of Culture programme - all other cultural expenditure.

Additional promotional effort to market the cultural capital to tourists: Yes.

Priority given to the following visitor groups that were targeted:

Foreign overnight visitors were a higher priority than foreign day visitors, domestic overnight visitors and domestic day visitors.

Details of special campaigns for specific segments of the market:

Cultural tourists – conferences and conventions.

Additional expenditure on tourism promotion due to Capital of Culture: 4 million Euros.

Familiarisation trips organised for:

Travel agents and tour operators - foreign press - domestic press.

Promotion programmes developed jointly with other organisations:

National tourist office - regional/local tourist office - hotels and restaurants - tour operators and travel agents - airlines.

Promotional means used in tourism markets:

Local tourist offices - tourist offices abroad - national newspapers/magazines - national TV/radio - tourism trade fairs - national tourism trade press - foreign tourism trade press - tourism web sites.

Data collected on the effectiveness of tourism promotion: Yes.

Measures used for data collection:

Volume of press coverage - enquiries at tourist offices/requests for brochures - visits to internet sites/on-line booking - promotional cost per visitor - tour operator programmes featuring the city.

Problems and issues related to attracting and/or servicing visitors:
Insufficient planning time - inadequate budgets - inadequate visitor services - inadequate visitor infrastructure.

Social perspectives

Specific objectives relating to social impacts: No.

Issues for which projects/programmes were specifically developed:
Social cohesion or social inclusion - civil society and democratic participation - cultural diversity.

Examples:

"Le città dell'infanzia" involving over 22,000 children - "Multilab Ragazzi" educational multimedia laboratories - "Arkivia" using new technology to document and promote women's creativity.

Problems and issues related to social impacts:
Inadequate budgets - political problems - too many interest groups/stakeholders to serve.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

Cultural infrastructure improvements

Followed by:

New cultural organisations still in existence
New projects, events or festivals still running
Increasing visitors to the city/region from own country

And then:

A more developed programme of cultural activities and arts events
Increasing visitors to the city/region from other countries
Economic development
Opening up of new visitor markets for the city/region
Long-term cultural development for the city/region
Raised international profile of the city/region

Provision made to continue and follow-up the cultural programme:
Yes, by the municipality of Bologna, who created a summer arts organisation called Viva Bologna.

Organisations established for the cultural year that continue to exist:
Salara visual arts centre - Sala Borsa library.

Specific cultural events created that continue to exist: Yes.

Examples:

Netmage festival (art on new media and communication) and Segnalemosso festival (outdoor theatre).

Problems and issues related to the legacies and long-term impacts:
Decreased public sector funding - inadequate organisational structures in place - change of city priorities - political changes - lack of advanced planning - absence of leadership.

Negative impacts:

Projects unsustainable - political arguments and fallout with negative consequences.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.
Who was responsible: Bologna Comune.

Systems used for detailed monitoring of cultural programme:
Project management techniques to monitor complex projects or those run by less experienced groups.

Evaluation

Evaluation systems put in place: Yes.

Aspects evaluated:

Cultural programme:

Who did the evaluation: Bologna 2000 staff

Economic impacts and tourism/visitor impacts:

Who did the evaluation: Prometeia independent consultants

When the evaluation took place: 2001

Methods of evaluation used:

Quantitative surveys and/or questionnaires - qualitative surveys and/or interviews.

Additional observations

Context

- Responsibility for cultural policy in Italy is relatively decentralised – central government shares authority with a succession of other public authorities, at regional, provincial and municipal levels. Bologna 2000 was a partnership involving all four. Italian public authorities are directly involved in supporting cultural activities and at times the management of cultural institutions.
- Bologna has one of the oldest universities in Europe, and the university has an important role in city life. Apart from the students, the average age in Bologna is relatively high.
- Bologna has a strong conference trade, centred around a complex on the edge of town, a market the city was trying to develop cultural tourism through the Capital of Culture. Bologna is not one of the major tourist cities in Italy, and is more likely to be competing with other cities in the Emilia Romagna region such as Parma, Ravenna, Modena and Ferrara.

Aims and objectives

- Bologna first applied for the title in 1992, aiming at 1998. The second, successful bid was in 1995.
- One respondent thought the relative political stability of the 1990s in Bologna, with a long-serving mayor, meant the city could take advantage of political instability in the rest of Italy to push its case for the ECOC bid.
- As with other ECOC, Bologna felt the Capital of Culture title recognised its long history as a cultural city, and would give it the opportunity to reinforce that image abroad. The project was primarily an attempt to develop cultural tourism, in the hope that tourism would provide an economic stimulus for the city's cultural sector. Another aim was to give opportunities for local cultural producers outside the big institutions, and create links between them and the Comune.

Organisation and structure

- Respondents thought the mixed composition of the Bologna 2000 Committee was a useful way to bring in funds and several different points of view. On the other hand, one thought that this slowed down decision-making, as each representative consulted at length with his or her institution.
- The Examining Committee seems to have been the most important supervisory body. This was chaired by the municipality's counsellor for culture, and included key figures from each institution, as well as the directors of the Bologna 2000 operational team. This body was responsible for reviewing and selecting projects, to be ratified by the Bologna 2000 Committee.
- Although a political appointment, the counsellor for culture had a background in the university and culture rather than politics, and chose staff and collaborators for the project. Overall responsibility seems to have shared between him and the General Director— both roles changed hands in the second half of 1999.
- Although an independent organisation, Bologna 2000 had close links with the municipality. Besides the prominent role of the counsellor for culture, the General Director was an employee of the municipality and had been the head of cabinet for the Mayor. The Mayor was also a strong supporter of the project. Respondents held very different views on the links between the two organisations. Some thought that close political links were necessary to drive the project forward; others thought that the project was too dependent on one administration, and was vulnerable when the government changed in 1999
- Three consultant advisors to the Examining Committee were Umberto Eco for communication, Enzo Biagi for media relations and Luca Cordero di Motezemolo for business relations.

Cultural programme and cultural impact

- One of the aims of the proposal system was to give opportunities to local producers. About 7,5 million Euros, or one third of the programme budget was spent on projects proposed to the organisation. There were 1009 applications, of which 782 were approved. 231 projects were withdrawn or cancelled.
- The organisation's report suggests that many projects were relatively small, and just over half the selected projects received funding of 15.500 Euros or less. Although that does not accurately reflect the size of their overall budgets, over 40% of projects spent less than 26.000 Euros in total.
- The Bologna 2000 team initiated 27 projects, costing around 8,3 million Euros, and produced 20 of those themselves.
- Although there was an effort to support local producers, some respondents thought that the programme did not reach enough of the city's population. They suggested that ticket subsidies or better communication could have developed the local audience for culture and participation in the ECOC.
- The central theme for the programme was 'Communication', drawing on the city's position as a transport centre, the university and the association with Marconi and Umberto Eco among others. This theme was represented in seminars, web projects and exhibitions.
- The programme included projects in cooperation with neighbouring municipalities, as well as with other municipalities in the region Emilia Romagna, such as the Danzaduemila dance festival.

- Bologna 2000 started a small number of events in 1998 and another estimated 25% of the programme in 1999, for example the Bo Fest summer festival. One respondent thought the long programme made it hard to sustain interest in the public and media.
- Different city museums recorded a very uneven response from visitors to the year. The total for visitors in 2000 however is significantly higher. The legacy seems unclear, with increasing visitors in 2001, but a return in 2002 to earlier levels.

Year	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002
Visitors (thousands)	193	188	189	200	212	225	235	323	340	227

- General library entrances trebled in 2002 with the opening of the Sala Borsa, increasing from 541.000 in 2001 to 1.545.000.
- Theatre audiences held steady from the mid-1990s through to 2002. The large Arena del Sole theatre noticeably increased its share of the market, with several large projects in 2000.

Infrastructure

- By agreement between the city and the Ministry, Bologna 2000 chose to renovate a number of old buildings to develop the cultural infrastructure of the city. One of these was the high-profile renovation of the Sala Borsa library on the main square. Although officially opened for 2000, this was not open to the public until the end of 2001. Several other museums and venues in the infrastructure programme were not finished on time, and some are due to open in 2004.
- The Ministry of Arts and Cultural Affairs gave roughly 7.7 million Euros for infrastructure projects, and about 1 million Euros annually for twenty years after 2000 to support them.

European dimension

- European projects included commissions to European artists, such as the film spectacle by Peter Greenaway (Bologna Towers) and collaboration with Pina Bausch. Projects on European figures included Klee and Giacometti exhibitions at Museo Morandi, and the Homage to Oscar Wilde. Building on an existing link, Bologna 2000 ran theatre workshops with Tuzla in Bosnia-Herzegovina. There was also cooperation at institutional level, such as between film schools.

Sharing the title of Capital of Culture for the year

- Respondents thought that cooperation with the other eight Cities of Culture in 2000 suffered from a lack of money, and differences between the characteristics and aims of the cities. Some relations worked better than others, for example cooperation with Helsinki.

Funding and finance

- Sponsors provided support in cash and in kind, including support for committee initiatives and their own initiatives. Sponsors also provided the building housing offices for two of the three departments of Bologna 2000.
- Both less experienced partners and the most complex projects, received more detailed support from the organisation and monitoring in handling grants.

Economic impact

- Alongside the attempt to increase tourism was the desire to encourage more entrepreneurial attitudes towards culture and to promote the development of a proper culture-related industry sector.

Communication, promotion and media response

- Bologna 2000 worked hard to reach the international market, especially at trade fairs and familiarisation trips. On the other hand, one of the organisers thought the communications and marketing department lacked an effective strategy towards the local population.

Visitor perspectives

- The IAT (Informazione ed Accoglienza Turistica) saw a 31% rise in the number of enquiries over 1999 to around 210.000. Those offices saw a 64% rise in requests for information about events in the city compared to the previous year.
- Evidence suggests the year increased tourism and increased the number of visitors there for cultural events. Prometeia estimated 690.000 more tourists and day visitors came to the city than in 1999, a rise of around 11%. (More cautious and more optimistic estimates from the same report are of 560.000 and 860.000 respectively). Foreign visitors increased by 7% on the previous year. Eight out of ten foreign visitors were on their first visit to Bologna. On the other hand, there was disagreement whether Bologna 2000 achieved a lasting change in Bologna's tourist image from business to cultural tourism.

Legacy and long-term effects

- The most visible legacy is a number of popular infrastructure projects, such as the Sala Borsa and Palazzo Re Enzo and Salara visual arts centre.
- Many respondents thought that Bologna municipality was less interested in promoting the city as a cultural or international centre in the years after the City of Culture. Figures published by the municipality do show a reduction in the cultural budget in 2000 and 2001, though with a recovery in 2002. Priorities seem to have shifted within the cultural sector. Financial cuts affected theatres and programmes for young artists most, and one respondent mentioned the closure of three city theatres. Some respondents from the cultural sector thought it was not so much the new organisations set up in 2000 that were having difficulties, but the existing institutions, especially trying to continue at the higher level of activity of 2000.
- Many smaller organisations were able to produce events in 2000. Some projects like the Netmage festival (art on new media and communication) and Segnalemosso festival (outdoor theatre) did continue. However, respondents did not think that the desired network between small scale producers and the municipality had developed, although a new organisation, "Viva Bologna!", was created in 2001 to organise cultural events in the city during the summer.
- Several respondents thought that the project reflected Bologna's past difficulties in creating good connections with other towns, both within the region and at an international level. While some joint projects showed that it was possible to cooperate locally, respondents thought this has not continued, perhaps influenced by party political differences. Similarly, respondents thought relations with the other eight Cities of Culture for 2000 had not continued beyond the year.

Monitoring and evaluation

- A team from the municipality was responsible for financial monitoring of the project.

- A report by independent consultants Prometeia was included in an official report published by the Comune. Prometeia focused on tourism and economic impacts, while the Bologna 2000 team concentrated on the programme and communications strategy.

Brussels 2000

General information

Brussels 2000 was Belgium's second Capital of Culture after Antwerp 1993. Bruges 2002 was the third.

Profile of city:

National Capital - regional capital.

Significant characteristics of the city's identity:

Multicultural city; bilingual French – Dutch; 3 linguistic communities French, Dutch, German; Brussels region is made up of 19 Communes each with their own administration and Mayor; national and international administrative centre; "Capital of Europe"; biggest city in the "Low Countries"; large foreign-born population; high unemployment among unskilled and migrant communities; complex city identity.

Major employment sectors: third-sector industries.

Population during 2000:

Brussels City central commune:	133.859
Brussels-Capital Region (all 19 communes):	959.318
National:	10.239.085
City ranking in population terms:	1
% Immigrants (Brussels-Capital Region):	28,5%
% Unemployment (Brussels-Capital Region):	18,2%

Other large-scale events hosted by city:

Europalia Festival, European Union summit conferences, numerous trade fairs and major international conferences, expo '58, European football championships 2000.

The city would like to host other large-scale events.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To show the vast artistic and cultural potential of Brussels as a city.

Official mission or broad aim:

To build bridges, create synergies between the artists of different linguistic communities, and be a motor for long-term cultural development.

Objectives rated as having a high importance:

Highest importance:

Social cohesion/community development (especially encouraging informal, grass-roots urban initiatives)

Growing and expanding the local audience for culture

Encouraging artistic and philosophic debate

Running a programme of cultural activities

Creating a festive atmosphere

Promoting innovation and creativity

Long-term cultural development

Enhancing pride and self-confidence

Raising the international profile

Followed by:

Cultural infrastructure improvements

Attracting visitors from own country

Attracting visitors from abroad

Developing the talent/career of local artists
Encouraging collaborations and synergies between different existing cultural actors

Consultation to define aims and objectives: Yes.

Who was consulted:

Politicians - cultural organisations and artists - tourism sector - community organisations and social services.

How was consultation undertaken:

Meetings - workshops - visits - media campaigns.

In June 1996, the city asked Bernard Focroulle, Intendant of La Monnaie Opera, to compile a preliminary report defining the concepts and possible organisational arrangements for B2000. This preparatory phase, lasting one year, involved considerable consultation with the cultural sector and different associations.

Organisation and management

Governance structure/board

Organisation of the formal board structure:

Autonomous structure - a non-profit association (asbl/vzw) "Brussels, European City of Culture 2000" known as Bruxelles/Brussel 2000.

The governing board was established on 01/02/1997.

Total number of board members: 28

Members of the Board:

City of Brussels: 3

Flemish Community: 3

French Community: 3

German Community: 2

Commission of the Flemish Community of the Brussels Capital Region: 2

Commission of the French Community of the Brussels Capital Region: 2

Brussels Capital Region: 2

National Federal authorities: 2

Plus official observers:

Private sector: 6

King Baudouin Foundation: 1

Intendant

General Manager

Chair of the Board:

François Xavier de Donnea (Mayor of Brussels in 2000)

Primary roles of the Board:

Develop policies and strategies - take final decisions about cultural projects and activities - take financial decisions and have overall financial control - monitor progress.

Key issues and problems related to the functioning of the Board:

Not fully representing cultural interests - dominated by political interests - responsibilities not clear – leadership problems - structure too large - insufficient specialist expertise - inability to operate strategically - some difficult relationships between Board members and with operational management team. Different members had different objectives (city marketing vs. cultural project). Complexity of Board reflected political complexity of Belgium.

Operational structure – Office of Brussels 2000

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship - finance and budget.

Responsibilities outside the operational structure:

Infrastructure: Local, regional and national authorities.

Tourism: 3 individual tourist Boards (French, Flemish, Brussels).

Social/community development: French and Flemish communities.

First member of the operational management team appointed: The overall Director (Intendant) Robert Palmer was appointed on 23/09/1997 and started on 05/01/1998.

Basic organisational and reporting structure of the operational team:

Organisational structure changed over time. Main phases were:

Sept 1997-June 1998: Intendant (m, overall responsibility); responsible for 2 co-programme directors (both m), an administration and finance director (f) and a communications and sponsoring director (m).

June 1998-March 2000: Intendant (m) and general Manager (f) on equal footing; the intendant was in charge of 7 programme coordinators (5 m, 2 f) and the general Manager was in charge of finances, human resources, communication and sponsorship.

From March 2000 - the Intendant had overall responsibility for both programme and services (finance, communications, sponsoring etc.)

Extent of changes made to management:

Major extent, in March 1998, due to problems with the Board, the independent President of the Committee of Direction resigned, leaving full responsibility to the Intendant. This was followed in May 98 by the termination of the contracts of the 2 co-programme directors. The Intendant then appointed a new team.

On 16th June 98 a General Manager was appointed directly by the Board, responsible for finances, administration, communication and sponsorship.

In March 2000, following the absence of the General Manager due to health reasons, a new structure was installed with the Intendant having overall responsibility. He established a joint operational Management Committee of members from both programming and administration. The Intendant took total executive control to resolve problems left by previous administrative staff.

Between 1996 and 2000, five different people were in charge of communication. The programme team remained mostly in tact, with some changes due to illness and people leaving for other jobs near the end of the project. Initial changes to the management of the project reflected differences (political, linguistic) in the Board.

Between 1997 and 2000 Bruxelles/Brussel 2000 employed approximately 200 people. There were both full-time and part-time contracts as well as free-lance contracts and attachments from different organisations. The core team numbered approximately 30 people.

The organisational structure disbanded 3-4 months after the end of the cultural year. The main roles of the structure in 2001 were to finalise their evaluation and final reports and finalise accounts.

Key issues and problems related to the operational structure and personnel:

The initial phase of the organisation until June 1998 saw personality clashes between the directors and members of staff as well as different priorities and objectives and different management styles. The second phase also suffered from different management styles, weak internal communication, inappropriate experience/competencies of personnel, leadership and management problems, relationship problems between personnel and certain overlapping of responsibilities. Although internal

problems did improve it was clear that there had been too many changes to personnel. The third phase was characterised by collaborative working and tight management practices.

Public authorities

Public authorities that were involved in organisation or delivery of Brussels 2000: Municipality of Brussels City and a Committee the 19 Communes within the Brussels region, Brussels-Capital Region, national government/state departments and the three linguistic communities of Belgium.

Main sources of tensions and problems between the different public bodies:
Financial issues - political differences - conflicts over projects and priorities - unclear relation between formal voting members of the board (100% politicians) - influential representatives from the private sector.

Advice from other cultural capitals: Glasgow 1990 and Antwerp 1993.

Cultural programme and cultural impact

Location of the official cultural programme:
Inside city boundaries - suburbs immediately surrounding the city - Brussels Capital Region (19 communes).

Start of official programme: 25/02/2000

End of official programme: 18/12/2000

Time to plan the official cultural programme: 2 years.

Seasons with greatest concentration of events: Spring and Autumn.

Specific themes/orientations:

Initial key ideas: multi-culturalism, culture and democracy, the City. The overall theme was that of "the City" with 6 main thematic axes: Celebrating the City, Re-imag(in)ing the city, the City – a public domain, the City as a Laboratory, the City and its Creations, City and Heritage.

Specific criteria for project selection:

Quality and cost of project - experience of organisers - relevance of project to aims/themes - long-term impact and/or sustainability and to some extent educational content - accessibility and innovation.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Politicians - cultural organisations and artists - tourism sector - community organisations and social services.

How was the consultation undertaken:

Meetings - workshops and inviting submissions. The interesting project proposals from the cultural sector were discussed in depth with the B2000 team.

Cultural sectors within programme:

Theatre - opera - visual arts - architecture (classical/traditional - contemporary/modern).
Dance - film - literature - design - fashion (contemporary/modern).

Music (classical/traditional - contemporary/modern - pop/rock - jazz - folk - world).
Heritage/history - archives/libraries - new media/IT - television - street parades/
festivals/open-air events - interdisciplinary - urban cultural initiatives defining the city.

Most prominent sectors:

Interdisciplinary projects - music - dance - theatre.

Profitable, commercially-backed projects:

Within official programme: No.

Outside of official programme: No.

Categories of specially targeted projects:

Children - young people - schools - minorities - socially disadvantaged people - international projects.

Total number of projects: approximately 350, selected from 1500 project proposals.

Projects that illustrate the range of the programme:

- Open/Ouvert – opening weekend event 25-26th February saw the mobilisation of 1125 artists, 42 cultural institutions and some 150 projects that created a festival atmosphere throughout the city.
- Metamorphoses – in collaboration with the Heritage Days annual event in Brussels Capital Region, a series of contemporary artworks in dance, music, art and theatre in historic buildings across the city.
- Metro>Polis – the Brussels metro accommodated 12 temporary creations in situ, including performances, photos, sculptures, audio and video systems by artists from 6 different countries.
- Zinneke Parade – took place on 27th May and comprised five float processions by choreographers, musicians and stage directors, moving from the outskirts to the centre of town.
- Artists in residence – artists' residencies in 12 secondary schools to develop the links between artistic and educational environments.
- Music labs – a cycle of master classes in popular music; international artists working with local musicians throughout the year covering a range of music genres from chanson to hip-hop.
- Voici – One hundred years of contemporary art: exhibition that addressed a broad public and contained more than 150 works.
- Brussel behoort ons toe/Bruxelles nous appartient (Brussels belongs to us) – a collective memory project involving a series of recorded interviews in French and Dutch with the inhabitants of Brussels, questioning practices and experiences, morals and traditions.
- We are so happy: open-air photographic exhibition, images of pleasure captured by Magnum photographers displayed throughout the city on facades, panels and in parks.
- Brussels Golden Age - Tapestries of the Spanish Crown – an exhibition of 18 of the finest tapestries from the Spanish royal family's national heritage collection that were made in Brussels in the 16th century.
- World-Information.org – international exhibition on power relationships and socio-political impact of the new media/technology age.
- Centre Bruxelles 2000 – the Brussels 2000 centre housed at the restored Vanderborght building in the centre of town was an information and meeting point as well as a venue for numerous cultural activities and events.
- The X-Group – twenty young dancers and choreographers based at P.A.R.T.S. presented short productions resulting from an intensive joint training period.

Projects that attracted the most interest/attention from the public:

- Open/Ouvert – the opening weekend in February attracted over 100.000 people.
- Zinneke Parade – the street festival and procession attracted over 300.000 people.
- Grand Carrousel du Sablon – an « authentic Baroque performance » composed of two ancient horse shows integrated with an original script around the theme 'Europe of peace'.
- Bal Moderne – every weekend from March to September the Bal Moderne visited the different Communes of Brussels, three choreographers taught audiences a short dance.
- Voici Exhibition – exhibition that addressed a broad public and contained more than 150 works.
- Metamorphose – in collaboration with the Heritage Days annual event in Brussels-Capital Region, a series of contemporary artworks in dance, music, art and theatre in historic buildings across the city.
- Opera – the Art of Emotion: to celebrate the national opera's 300th birthday, an exhibition on opera as a combination of song, orchestra, decor, costume and light.

Means/methods used to develop the creative talents of local artists/cultural managers:
Commissioning of new works - local and/or national residencies/exchanges/visits - international residencies/exchanges/visits.

Number of published works in relation to the cultural programme paid for or supported by Brussels 2000: 15 (estimate).

Percentage estimate of events and projects originating from outside Brussels: 20%.

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 90%.

Specially created projects not in official programme: Yes.
For example: the carpet of flowers (Tapis Fleur) in the Grand Place.

Problems and issues related to the official cultural programme:
Too many projects - scope of programme too wide - inadequate communication of programme - too little emphasis on star names and popular events - management problems - financial problems - some programme choices influenced by political/economic interests.

Infrastructure

Capital projects stimulated by Brussels 2000:
Refurbishment and restoration of cultural and non-cultural facilities, development of public space, lighting and signs.

Most important infrastructural projects:
Replanning the Mont des Arts area of the city, opening of the Museum of Musical Instruments after ten years of stalling progress, restoration of the Garden of the Albertine, urban improvements in and around the Grand Place, opening of the archaeological site under the Place Royale, renovation of the Palais des Beaux-Arts, renovation of the Vanderborcht building into the Centre for Bruxelles 2000 and long-term Arts Centre. A three-year programme developed in partnership between Brussels 2000 and the Federal government entitled "Art in public space" involved the commissioning of art works for social housing, hospitals, schools, public libraries and cultural centres.

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes.
Examples:

Mont des Arts, Renovation of Flagey Building (former art deco radio building), renovation of the Vanderborcht Building.

Regeneration of districts/areas in the city: Yes.

Examples:

Mont des Arts neighbourhood revitalised as a cultural quarter as a result of Brussels 2000 and the area around Place Flagey.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

With the status of Brussels as the Capital of Europe, Brussels 2000 had issues that were different to most cities in defining European significance. The problem in Brussels was the identification of 'the city' in a multi-cultural sense. Brussels 2000 adopted a distinctly international, rather than a European perspective.

Priority given to European dimension: Low priority.

Themes specifically reflecting the European dimension: Yes.

Examples:

International co-productions and creations, certain projects with the 9 Cities of Culture for the year 2000, many projects integrated European and international artists.

European dimension reflected through:

Highlighting the city's European heritage - engagement of artists from other European countries - specific commissions to artists and creators in other European countries - organisation of residencies/exchanges for artists from other European countries - important collaboration and co-productions between different European countries - conferences, seminars and debates on European themes and issues - publications on European subjects and themes.

Sectors in which there were European cooperation projects:

Architecture - dance - film - heritage and history - interdisciplinary - literature - music - new technology/new media - opera - street parades/open-air events - theatre - visual arts.

European countries involved in cooperation projects:

Austria - Finland - France - Germany - Iceland - Italy - the Netherlands - Norway - Poland - Spain - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme:

France - the Netherlands - United Kingdom - Germany.

Most prominent non-European countries/cities/regions:

Japan - Canada - Burkina Faso - former Belgian colonies in Africa.

Number of projects part-financed by EU funds: 7 (estimate).

Cafe9.net – interactive new media cooperation project between the 9 Cities of Culture (received 40.000 Euros from Netdays and 200.000 from YFE); Voices of Europe choral project (received 284.000 Euros from Connect), Walk about Stalk multidisciplinary project (received 200.000 Euros from Culture 2000), World-information.org and Trans Dance Europe received support also from Culture2000, and Moi-je an international publication and exchange project for young people (received 400.000 Euros from MINERVA).

Stimulation of networking and contacts at the European level: Yes.

Examples:

Cafe9.net – daily cultural exchange between the 9 cities of culture in 2000 by internet and broadband.

Initiatives/projects specifically to promote dialogue between cultures: Yes.
Examples: Borderline.

Problems and issues relating to the European dimension of the programme:
Insufficient consideration of this aspect/low priority - limited focus in relation to EU countries - projects/relationships not sustainable over time - low priority was due to the specific position of Brussels and the objectives and themes of the programme.

Sharing the title of Capital of Culture for the year

Cities sharing the title in 2000:
Avignon, Bergen, Bologna, Helsinki, Cracow, Prague, Reykjavik and Santiago de Compostela.

Extent of collaboration: Minor extent.

Examples:
Cafe9.net, Literature Express, Voices of Europe, Kide, Walk About Stalk, Trans Dance Europe.

Advantages of sharing the title:
Increased cultural cooperation - increased visibility by joint promotion and marketing - exchanges of ideas and projects - exchanges of people - joint promotion of events and projects.

Disadvantages of sharing the title:
Competition for visibility - different sizes and/or types of cities - different scales of budget - different aims and interests.

Funding and finance

Budget (40.3399 BEF: 1 Euro)

	Belgian francs	Millions of Euros
OPERATING INCOME		
1. Public		
National lottery	240.000.000	5,95
City	100.000.000	2,48
COCOF (French-speak. Commission for culture)	60.000.000	1,49
V.G.C (Flemish Commission for Culture)	60.000.000	1,49
Flemish community	162.000.000	4,02
French-speaking community	162.000.000	4,02
Brussels Capital Region	140.000.000	3,47
EU (general support)	12.023.000	0,30
City of Brussels (buildings)	4.800.000	0,12
Other	1.342.000	0,03
2. Private		
Cash sponsorship	212.263.000	5,26
3. Other		
Ticket sales	128.856.000	3,19
Merchandise	261.000	0,006
Other income	5.144.000	0,13
TOTAL OPERATING INCOME	1.288.689.000	31,96
OPERATING EXPENDITURE		
Wages/salaries	161.999.000	4,02
Overheads	189.908.000	4,71
Promotion and marketing	127.861.000	3,17
Programme expenditure	859.199.000	21,30

Sponsoring costs	16.020.000	0,40
VAT recuperation	-32.476.000	-0,81
TOTAL OPERATING EXPENDITURE	1.322.511.000	32,79

Financial outturn: Deficit, estimated at 33,8 million Belgian francs (830.000 Euros)

Total operational expenditure: 32,79 million Euros.

Expenditure⁸ on capital (infrastructure) projects was approximately 82 million Euros.

Financial problems or issues:

Inaccurate forecasting - financial management - insufficient income - late confirmation of funding - withdrawal of funding.

Sponsorship

Associated partners:

Belgacom, Delhaize, GBL, Dexia, SGB, Spadel, Interbrew, SNCB, RTBF, Roularta Media Group.

Privileged partners:

Axa-Royal Belge, SMAP, BNB, City Advertising, VRT, Bacob-Artesia.

Official suppliers:

Ogilvy&Mather, Neuhaus, Sabena, Any Performance, Creyf's Interim, Arthur Andersen.

Level of response from the business community:

Financial support: satisfactory

Non-financial support: satisfactory

Sponsorship problems or issues:

Delays in finalising cultural programme - delays in sponsorship commitments - expectations of sponsors were too high - benefits offered to sponsors were too ambitious - sponsors complaining about branding and visibility - inadequate strategy for raising sponsorship.

Economic impact

Elements of strategy to generate economic impact:

Developing tourism - expanding the market for cultural events - attractions and services - building or improving cultural infrastructure - urban renewal.

Agencies responsible for the economic strategies:

Brussels Capital Region, city of Brussels, national government, tourism authorities.

Most significant economic outcomes: Substantial improvement of the cultural infrastructure.

Problems and issues relating to economic impact:

No clear strategy/strategy too limited - management difficulties - lack of interest from the business community - lack of interest from cultural organisations - difficulties in creating partnerships.

⁸ Estimated costs of capital projects in preparation for B2000, and supported as priority projects by the Board of B2000. This amount does not include expenditure to complete projects beyond 2000 e.g. completion of Mont des Arts, completion of the Flagey Building etc. nor general upgrading and renovation to cultural facilities by the two linguistic communities (Beursscouwburg, KVS, De Bottelarij, Theatre Royale du Parc etc), nor any improvements to transport infrastructure. Figure also excludes many projects financed entirely by the private sector (e.g. additional exhibition spaces by BBL and Dexia Banks) where costs are unknown.

Communication, promotion and media response

Main focus of the communication and promotion strategy:
Promotion of Capital of Culture programme.

Specific audiences and level of priority:

High priority: Opinion formers and cultural professionals.

Medium priority: Politicians, children, young people and ethnic minorities.

Low priority: Elderly people.

Not targeted: Disabled people.

Ranking of target groups in order of priority:

#1: Local

#2: Regional

#3: National

#4: European

#5: International

Ranking of general tools used in promotion in order of priority:

#1: Print media

#2: Broadcasting media

#3: IT/internet media

#4: Merchandising

#5: Special events

New technologies used in promotion:

Web site - e-zines/newsletters - e-mail messaging - e-conferences and debates - internet broadcasting.

Media response:

Number of press cuttings:

Local, regional and national: 5.100

European/International: 800

Number of radio/TV broadcasts:

Local, regional and national: 620

Problems or issues with communication and marketing strategies:

Inadequate budgets - inadequate strategy - insufficient personnel - insufficient planning time - lack of expertise.

Visitor perspectives

Specific objectives relating to visitors:

Yes, to attract international visitors and increase participation in culture in Brussels.

Visitor Numbers:

	1999	2000	2001
Total number of visitors (estimate)	2.261.000	2.382.000	2.340.000
Total number of overnight stays (estimate)	4.269.000	4.497.000	4.419.000

Geographical area these visitor figures relate to: Brussels Capital Region.

Additional promotional effort to market the cultural capital to tourists: Yes.

Priority was given to the following visitor groups:
Foreign day and overnight visitors followed by domestic day and overnight visitors.

Familiarisation trips were organised for foreign press.

Promotion programmes developed jointly with other organisations:
Tour operators and travel agents.

Promotional means used in tourism markets:
Local tourist offices - tourist offices abroad - tourism trade fairs.

Problems and issues related to attracting and/or servicing visitors:
No clear strategy/strategy too limited – management difficulties - ineffective marketing and promotion
- inadequate visitor services - cultural programme not sufficiently attractive to visitors -
communication/relationship problems between the cultural and tourism sectors.

Social perspectives

Specific objectives relating to social impacts:
Yes, social cohesion, participation, multi-cultural issues; collaborations between the two linguistic communities, focus on the different cultural minorities of Brussels.

Issues for which projects/programmes were specifically developed:
Social cohesion or social inclusion - education (about culture and cultural values) - civil society and democratic participation - cultural diversity - migration, asylum and human trafficking.

Examples:

Zinneke Parade, Art in schools, short film project in different communes, 'Recits de Ville',
Recyclart, Bruxelles nous appartient (Brussels belongs to uUs), Crossing Brussels,
Hidden Music of Brussels, Brussels Underground, Brest, Les bains connective, ABC (Art
Basics for Children).

Problems and issues related to social impacts:
Political problems - projects and initiatives not sustainable - social programme not well integrated in general cultural programme.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

- Cultural infrastructure improvements
- Enhanced artistic and philosophic debate
- A more developed programme of cultural activities and arts events
- New cultural organisations still in existence
- New networks and increased collaboration in the cultural sector
- New projects, events or festivals still running
- Enhanced innovation and creativity
- Continuing development of the talent/careers of local artists

Provision made to continue and follow-up the cultural programme:
No, due to the lack of political will and financial constraints. Brussels Region, the city of Brussels, and the Flemish and French communities have provided modest additional finance for the continuation of certain projects.

Organisations established for the cultural year that continued to exist:

Short-term:

World-Information.org, Les bains Connective, Rwanda 1994 Project, Crossing Brussels.

Long-term:

Zinneke Parade, Recyclart, Bruxelles nous appartient, greater collaboration between museums (Museums' card), City Min(e)d Projects developed in Brussels and internationally, Moi-je schools project, KinderCargo, Radiolab has continued under the name RadioSwap, iMAL interactive media art lab is one of the leading labs for creation and workshops in interactive media design.

Specific cultural events created that continue to exist: Yes.

Examples:

Zinneke Parade, Bal Moderne, Bruxelles nous appartiennent, Het Groot Beschrijf (literature festival) developed its international programme and created a new festival "Literature Rendez-Vous". City-Min(e)d now works across Brussels and internationally due to introductions made through B2000. Cinema Nova developed a programming strategy and now exists as a permanent venue for independent film. The Brussels 2000 Centre has become a permanent cultural centre for temporary exhibitions in the centre of Brussels. Some increased cooperation between French/Flemish artists and French/Flemish cultural organisations who acknowledge Brussels 2000 as the start of this process. New embryo organisations responsible for urban initiatives have flourished (Constant, City Mine(d), Plus Tot Te Laat, Firefly etc).

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - decreased sponsorship - inadequate organisational structures in place - change of city priorities - lack of energy - absence of leadership - absence of cultural policy between French and Flemish communities, but this reflects the continuation of the political and constitutional complexity of Belgium.

Negative impacts:

Projects unsustainable - adverse effects on future cultural spending and/or policies - negative impacts on staff health.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.

Who was responsible:

Executive management team and the use of external consultants – Arthur Anderson.

Systems used for detailed monitoring of cultural programme:

Special auditing systems developed by Arthur Anderson.

Problems and issues regarding the monitoring of progress:

Monitoring procedures/responsibilities unclear - monitoring began too late - insufficient detail/lack of information.

Evaluation

Evaluation systems put in place: Yes.

Who was responsible: Executive management team.

Aspects evaluated:

Cultural programme:

Evaluated by the Brussels 2000 programme team with two external consultants. Independent bodies involved: VTI (Flemish Theatre Institute) and independent journalists.

Methods of evaluation used:

Quantitative and qualitative surveys and/or questionnaires - informal discussion groups, seminars and conferences.

Problems and issues regarding evaluation:

Lack of time - limited resources - evaluation not linked to objectives - criteria for evaluation inadequately defined - limited or no follow-up to evaluation.

Additional observations

Context

- Belgium is a complicated country politically, geographically and linguistically. It is divided into three regions (Flanders – Dutch speaking, Wallonia – French speaking and Brussels – bi-lingual) and has three official languages (Dutch, French and German).
- Brussels is the Capital City of Belgium, the administrative capital of the European Union and one of the three regions of Belgium. It is divided into 19 different communes, each with its own administration, Mayor and cultural department.
- There is no Ministry of Culture in Belgium and the Brussels-Capital Region does not have authority in cultural matters. Cultural policy has been confined to the two linguistic communities in Belgium: the Flemish and French Communities; each with their own policies, budgets and administration. Each Community has a Cultural Commission. The two communities have a history of non-cooperation and there are very few joint initiatives.
- Against this complex political environment, Brussels 2000 was the first cultural project to bring the Communities together and this is crucial in understanding the project, its main issues and challenges.

Aims and objectives

- The motivation of the City to have the title was never very clear. One factor was that the 'Regional Development Plan' for Brussels launched in the 1990's gave culture a very limited role and that by hosting the Capital of Culture this imbalance could be somewhat redressed. The success of Antwerp Capital of Culture in 1993 also showed how the title could have benefits for the City.
- The aims and objectives of the project were multiple and never fully agreed upon by the Board. The report produced during the preparatory phase outlined main lines: multi-culturalism and recognition of cultural diversity, bridge-building between the linguistic communities, a wide definition of culture as participatory and contemporary. However, this report was not formally agreed and although some members of the Board accepted it others preferred another approach focusing more on city marketing, large-scale events and tourism.
- One of the main challenges of the year reported by respondents was this struggle between different aims and objectives.

Organisation and management

- Just bringing eight different authorities together around the same Board table for the first time has been considered an achievement in itself. The Board comprised members from the three linguistic communities, the Flemish and French cultural commissions, the Brussels City and Region and Federal government. A number of observers from the private sector and the intendant and manager were also part of the Board.
- Only the city's central commune was represented on the Board. The other communes of Brussels region felt somewhat left out and consequently not well integrated into the project.
- This politically dominated Board with 28 members and its political, linguistic and cultural divisions had considerable influence on Brussels 2000 and was perhaps the greatest challenge for the project.

- Members of the Board had different aims for the project and decision making during the first phases was erratic due to varying political interests and agendas. There was a clear division between those members who saw Brussels 2000 as a city marketing project and those who favoured a more locally focused project. This had repercussions throughout the project and even influenced staff appointments and programme decisions. The report produced during the preparatory phase was not debated at the political level so a consensus on project objectives was never reached.
- The decision to appoint Robert Palmer as intendant, apart from his experience as Director of Glasgow 1990, reflected the need to have an independent leader unaffiliated to the political and linguistic parties of Belgium.
- The resignation of Bernard Fouccroulle, intendant of the Opera la Monnaie and author of the report on the preparatory phase of Brussels 2000, from his post as President of the Committee of Direction in March 1998 is an indication of the difficulties and frustrations that were endured during this time.
- The organisational team was restructured four times between 1996 and 2000 and this had its impacts on the staff and the planning of the programme. Approximately one year was lost through the re-organisation of the team; the termination of two Directors contracts and the appointment of a General Manager being the major changes.
- Many respondents have commented on the polarisation of the team into two distinct camps following the appointment of the General Manager; the programme team and the communications/sponsorship team. Internal communication was poor, management styles were described as incompatible, the approach and aims for the project were different and some responsibilities were overlapping.
- In March 2000 when the organisational structure changed again, following the absence of the General Manager due to illness, and the team was consolidated under the sole leadership of the Intendant, internal problems diminished.

Cultural programme and cultural impact

- The programme comprising some 350 projects selected from approximately 1500 proposals reflected in the most part the philosophy of the preparatory report with its wide definition of culture. The theme being "the City" with six sub-themes reflected the desire not to create a festival of events but to find new ways to rediscover the city, interpret the urban scene and encourage partnerships. The majority of projects cannot be classified in the usual sectorial divisions but were multi-disciplinary urban initiatives.
- The initial preparatory phase saw significant consultation with the cultural sector with a positive attitude to the project, however, as the project encountered difficulties and lost time, the cultural sector became frustrated and lost some of the confidence they originally had in the project. They complained publicly of the lack of information and communication coming from Brussels 2000.
- Some institutions criticised the approach and the concentration on contemporary culture, while other organisations and individuals felt the focus on "social" projects too dominant and the absence of big 'blockbuster' events an error.

Infrastructure

- Although no capital projects were initiated by Brussels 2000, it stimulated and accelerated many infrastructural projects. Financing was handled independently of Brussels 2000 although a member of the team of Brussels 2000, on attachment from the King Baudouin Foundation, coordinated the projects and worked closely with the public authorities.

- The regeneration and development of the Mont des Arts area was perhaps the most significant project that brought together numerous cultural institutions that previously had not worked together. Cooperation continues to exist through the form of an association called Monts des Arts.

European dimension

- With the status of Brussels as the Capital of Europe and administrative centre of the European Union, Brussels 2000 had issues that were different to most cities in defining European significance. Brussels 2000 adopted a distinctly international, rather than a European perspective and focused very much on the city's multi-cultural identity.
- There was a considerable amount of cooperation with other European countries but this aspect of the programme was not highlighted.
- Brussels 2000 had limited cooperation with the 9 Cities of Culture and this was considered a low priority.

Funding and finance

- The management of the finances of Brussels 2000 suffered from the numerous changes in staff and their responsibilities and to some extent insufficient experience in these matters. In March 2000, a large budgetary deficit was discovered due to lower sponsorship income and lower EU funding than expected and by higher expenditure than expected for two projects. Cuts had to be made to the programme to remedy the deficit and the deficit of approximately 830.000 Euros at the year end was subsequently cleared.
- Difficulties with regard to sponsoring reflected the internal difficulties within the team: poor communication between the programme and communications team, sponsors complained about the lack of communication from Brussels 2000 and there was inadequate staff assigned to manage sponsorship.

Communications, promotion and media response

- Communications suffered from the lack of continuity; between 1996 and 2000 five different people were in charge of communications.
- The cultural sector became frustrated by a long period of silence and lack of information following the preparatory phase.
- The internal rifts created following the appointment of the general Manager resulted in problematic internal communication and cooperation between the two teams that were working more and more independently of each other. An external consultant was brought in to try to improve the situation. This of course had negative consequences on the project and on external communication.
- The main issues and problems identified by respondents was the lack of a clear communication and marketing strategy, lack of sufficient expertise within the team and the lack of communication between the programming team and the communications team.
- Before 2000, press attention concentrated mainly on the political problems and the changes of management. In 2000, the media focused on the financial problems more than the programme content.

Economic, social and visitor perspectives

- Although there were some economic objectives discussed and identified for the year there was no clear strategy put in place and it was not a high priority for Brussels 2000.

- The social objectives of Brussels 2000 were well-developed and from the start of the project they were given high priority within the programme. Many of the main aims originating from the preparatory report that were implemented in the programme focused on issues of multi-culturalism, social inclusion of minorities within the city, schools and educational projects and democratic participation in culture.
- Some members of the Board, the staff and outsiders who had different objectives for the year have criticised this focus on social and community projects, finding it was too dominant.
- Although there were objectives in relation to visitors, no clear strategy was developed. Again, the divisions about what kind of a project Brussels 2000 should be created tensions and divisions between the Board, the team and the tourism sector.

Legacy and long-term effects

- Although there were plans and a proposal to maintain the communication centre that was created there was a lack of political will and financial support to do so.
- One of the main aims was to create bridges between the linguistic communities and although there is certain cooperation amongst cultural organisations and individuals in the field, intensified bi-lingual initiatives and a desire for a different political climate there is still an absence of strong political cooperation in the cultural sphere. This reflects the continuation of the political and constitutional complexity of Belgium.
- The debate still goes on as to whether Brussels Region should have its own cultural policy and department.
- There is talk of having a cultural weekend each February based on the success of the Opening event of Brussels 2000.
- The most significant legacies of Brussels 2000 are the improvements to cultural infrastructure that the year inspired and accelerated and the continuation of some of the organisations and events created in 2000. Of these, the Zinneke Parade that has continued on a yearly basis and has grown from strength to strength to become an established Brussels event is perhaps the most well-known. Others include the Bal Moderne project, the organisation Recyclart, the project Brussels nous appartient (Brussels belongs to us), the City Min(e)d initiatives and a number of new media projects (e.g. Moi-je, KinderCargo, Radiolab).
- Experience gained by the staff was invaluable and many are now working in key positions in different cultural institutions in Brussels.
- Some respondents felt that it was still too soon to make any definite conclusions about the long-term effects of the cultural year and that the processes of change are longer and more complicated.

Evaluation

- The Board did not agree on how the evaluation was to take place. Independent evaluation was not seen as a possibility in a country like Belgium, where all assessment has political and community overtones.
- The Brussels 2000 team undertook their own evaluation in the form of a final report with the assistance of independent consultants and journalists. This final report in two parts (one on the programme and the other on the organisation, communication and sponsorship) is as objective as it could be given that it was managed by the team of Brussels 2000.

Cracow 2000

General information

Cracow was the first Polish European City of Culture. The city hosted a European Cultural Month in 1992.

Profile of city:

Regional capital - historic city - education and training centre.

Significant characteristics of the city's identity:

Former capital and second city of Poland - old city centre with large suburbs - home to the oldest university in Poland (and one of the oldest in Europe, founded 1364) and consequently large student population - one of the country's main tourist attractions.

Major employment sectors:

Steel, tobacco and pharmaceuticals, tourism, banking, education.

Population during 2000:

City:	737.927
Region (Malopolskie):	3.266.611
National:	38.644.200
City ranking in population terms:	3
% Unemployment:	6,5%

Has the city hosted other large-scale events: No.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To provide stable funds and direction for culture in Cracow, to promote Cracow internationally, to attract investment from the state and abroad, and to contribute to Poland's image in its aspiration to join EU.

Official mission or broad aim:

To present to an international public the unique role of Cracow as a cultural centre for Poland and Europe.

Objectives rated as having the highest importance:

Highest importance:

- Raising the international profile
- Long-term cultural development
- Running a programme of cultural activities

Followed by:

- Cultural infrastructure improvements
- Attracting visitors from abroad
- Economic development
- Growing and expanding local audiences for culture
- Encouraging artistic and philosophic debate

And then:

- Celebrating an anniversary or the history of the city
- Developing the talent/career of local artists

Organisation and management

Governance structure/board

Organisation of the formal board structure:

Mixed model. Cracow used both independent and direct-administration organisational models in turn:

A permanent feature was an honorary committee of VIPs created in 1995, with 19 high-profile members.

Number of members from:

City authorities	Regional authorities	National authorities	University	Church	Cultural institutions / Other
1	2	7	7	1	1

There was also an organising committee (later called the Cracow 2000 Committee) to approve the structure, cultural programmes and budgets. This was chaired by Jozef Lassota and later Andrzej Golas, Mayor of Cracow.

A Programme Council was set up in May 1995, comprising leading Polish cultural figures. The cultural programmes for 1996-7 were decided by the Honorary artists featured for each year (see below); projects for 1998-2000 were decided by the Programme Council.

A Festival Bureau would implement the programme. At first the Bureau was run by an independent institution, the Warsaw-based Culture Foundation. In 1996 disagreements with the Culture Foundation led Cracow city government to incorporate the Bureau into the city's cultural administration and appoint a new Director.

In this new arrangement, both the Programme Council and the Bureau were able to suggest projects for Cracow 2000. Cracow City Board would then be responsible for approving the Bureau's budgets and programme.

Key issues and problems related to the functioning of the Board(s):

Dominated by political and personal interests - suffered from the resignation of at least one Board member and the councillor for culture in the municipality, both of whom criticised the project.

Operational structure: Cracow 2000 Bureau

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - cultural policies for the city - finance and budget.

First member of the operational management team appointed: After ending the arrangement with the Cultural Foundation, Boguslaw Sonik was appointed Director in November 1996.

Basic organisational and reporting structure of the operational team:

Director (m) with five departments reporting to him: programme, implementation, promotion, finance, cultural information centre (CIK).

Organisational structure still continues to function. Its main role is to organise and promote cultural events in the city.

Key issues and problems related to the operational structure and personnel:

Different priorities and objectives - inappropriate experience/competencies of personnel - responsibilities/job descriptions not clear.

Public authorities

Public authorities that were involved in organisation or delivery of Cracow 2000:
Municipality of Cracow - Malopolska region surrounding the city - national government.

Main sources of tensions and problems between the different public bodies:
Financial issues - political differences.

Cultural programme and cultural impact

Location of the official cultural programme:
Inside city boundaries - the broader region surrounding the city.

Start of official programme: 29/01/96. Cracow 2000 in effect ran a five year programme from 1996 to 2000 (see Observations). The programme for the year 2000 opened on 15th January.
End of official programme: 31/12/00

Seasons with greatest concentration of events: Summer - autumn.

Specific themes/orientations:

"Thought" – especially the 600th anniversary of the renewal of the Jagiellonian University
"Spirituality" – including "Faces of God", a series of ten exhibitions and two festivals on art, music and rites from different religions in the city
"Creativity" – presenting Polish and European culture.

Specific criteria for project selection:

Yes, including the quality of project, its cost, the experience of its organisers, its relevance to aims/themes, and its attractiveness to the audience.

Consultation in developing and selecting projects: Yes.

Who was consulted: Cultural organisations and artists.

Cultural sectors within programme:

Theatre - dance - visual arts - literature - film - music - architecture (classical/traditional and contemporary/modern).

Fashion - design - crafts - comedy - history and heritage - archives and libraries - new technology - street festivals and parades.

Most prominent sectors:

Heritage and history - visual arts - literature - theatre.

Categories of specially targeted projects for:

Children - young people - disabled people.

Project Numbers (year 2000 only)**Number**

Total number of projects

121

Individual performances

656

Breakdown of events:

Sector	Events in the official Cracow 2000 programme	Events "held as part of the main schemes"
Visual arts/exhibitions	32	76
Music	20	106
Interdisciplinary	13	144
Theatre	9	136
Shows/spectacles	7	7
Dance	4	58
Literature	2	22
Other	12	25
CRACOW 2000 TOTAL	100	574
Oponcza ('Cloak') project ⁹	21	82

Projects that illustrate the range of the programme:

- Two major historical exhibitions: Treasures of the Jagellonian University – organised in celebration of the anniversary of the founding of the Jagellonian University, an exhibition displaying highlights of from its 600 year-old archives and buildings; Wawel 1000-2000 – relics from the past culture of the royal court and cathedral in Cracow.
- Seven Traditions – a series of concerts exploring traditions of sung prayer
- Prague in Cracow, Cracow in Prague – exhibitions and workshops in the two cities
- Easter Ludwig van Beethoven Festivals – a series of festivals featuring well-known international performers of classical music
- "Young in Cracow" – internet projects, festivals and international conferences
- Seventh Cracow Ballet Spring – international festival of contemporary dance
- Tadeusz Kantor theatre festival – exhibitions and performances celebrating the Polish director on the tenth anniversary of his death.
- Tenth Jewish Culture festival – annual Cracow festival featuring performers in various fields of Jewish art and culture.

⁹ A series of productions by local groups.

- Rozstaje (Crossroads) Traditional Music Festival – included the Małopolska Competition of Traditional Music and concerts by leading Polish folk bands. Second festival in 2000 drew on famous artists from Central and Eastern Europe.
- Velvet Curtain festival – contemporary music from central and eastern Europe, including nine commissions.
- Goran Bregovic concert
- International conference on cultural heritage – produced the ‘Cracow 2000 Charter’, signed by over 300 participants in the conference

Projects that attracted the most interest/attention from the public:

- Meeting of the Poets From East and West – international congress of poets hosted by Wislawa Szymborska and Czeslaw Milosz
- Floating of the Wreaths – film, lasers and fireworks on the Vistula river, attracting 100.000 people in 2000.

A number of new events were held several times between 1997 and 2000, for example the Beethoven Festival (first in 1997), Crossroads Festival (first in 1999) and the Meeting of the Poets (first in 1997).

Number of published works in relation to the cultural programme paid for or supported by Cracow 2000: 90 (estimate).

Problems and issues related to the official cultural programme:

Insufficient planning time - scope of programme too narrow - difficult relationships with some major cultural institutions - financial problems - programme choice influenced by political/economic interests - too many interest groups/stakeholders to serve.

Infrastructure

Capital projects stimulated by Cracow 2000:
Refurbishment and restoration of cultural facilities.

Most important infrastructural projects:

Renovation of the Cultural Information Centre, Villa Decius palace and park complex, Museum of Civil Engineering (an old tram depot) and part of the city ramparts.

Infrastructure projects specifically linked to the architectural heritage or history of the city:
Yes, as above.

Regeneration of districts/areas in the city: No.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

Bringing European groups to the city, co-operation with the other eight Cities of Culture, showing Cracow's cultural life to European tourists.

European dimension reflected through:

Promotion of shared European artistic movements and styles - promotion of European public figures and historical events - important collaboration and co-productions between different European countries - conferences, seminars and debates on European themes and issues.

Sectors in which there were European cooperation projects:
Dance - music - visual arts.

European countries involved in cooperation projects:
Austria - Czech Republic - Estonia - Finland - France - Germany - Greece - Italy - Ukraine.

Most prominent European cities/regions/countries in the officially designated cultural programme:
Czech Republic (Cracow in Prague-Prague in Cracow).

Most prominent non-European countries/cities/regions:
USA - Israel - Japan - Cuba.

Sharing the title of Capital of Culture for the year

Cities sharing the title in 2000:
Avignon, Bergen, Bologna, Brussels, Helsinki, Prague, Reykjavik and Santiago de Compostela.

Extent of collaboration: Minor extent.

Examples:

Codex Calixtinus (in six of the nine cities, on liturgical song as a common European heritage) - House of the Nine Cities (exhibition of young artists) - KIDE installation - Archive! - and others.

Advantages of sharing the title:
Greater sense of common European heritage - exchange of ideas and projects.

Disadvantages of sharing the title:
Competition for money from the EU.

Funding and finance

Budget (Euros)

	1996	1997	1998	1999	2000	TOTAL
OPERATING INCOME						
National government	251.988	285.903	796.580	1.880.293	3.162.363	6.377.127
City	551.574	664.656	724.618	909.518	1.441.866	4.292.232
Sponsors/festival income	45.638	60.851	438.064	465.734	1.093.290	2.103.577
TOTAL OPERATING INCOME	849.200	1.011.410	1.959.262	3.255.545	5.697.519	12.772.936
OPERATING EXPENDITURE						
Administration, office and wages	-	-	-	-	414.000	-
Promotion and marketing	-	-	-	-	1.346.000	-
Programme	-	-	-	-	3.940.000	-
TOTAL OPERATING EXPENDITURE		-	-	-	5.700.000	unknown

Financial outturn: unknown.

Total operational budget: 12.772.936 Euros.

Financial problems or issues:
Insufficient income - late confirmation of funding.

Sponsorship

Local and regional sponsors: Telewizja Cracow, Radio Cracow, Dziennik Polski

National sponsors: Telekomunikacja Polska, LOT, Fundacja Batorego, Wprost, Polskie Radio, Gazeta Wyborcza.

Sponsorship problems or issues:
Conflicts between festival sponsors and event sponsors.

Economic perspectives

Elements of strategy to generate economic impact:
Developing tourism - improving the external image of the city.

Most significant economic outcomes:
Increases in tourism (see below for data)

Communication, promotion and media response

Main focus of the communication and promotion strategy:
Promotion of city image/profile - promotion of Capital of Culture programme.

Specific audiences and level of priority:
High priority: Opinion formers - politicians - media.

Ranking of general tools used in promotion in order of priority:
#1: Print media
#2: Broadcasting media
#3: Merchandising

New technologies used in promotion:
Web site - e-zines/newsletters.

Problems or issues with communication and marketing strategies: Inadequate budgets.

Visitor perspectives

Polling by the Cracow branch of the Institute for Tourism suggests the city saw a 20% increase in tourists in 2000. Foreign guests were 56% of visitors (up on 45% in 1999). 13% gave cultural events as the reason for their visits and 8% gave their interest in local folklore.

Promotion programmes developed jointly with other organisations:
National tourist office - diplomatic channels via the Ministry of Foreign Affairs - offices of the Prime Minister and President.

Promotional means used in tourism markets:
National newspapers/magazines - national TV/radio - tourism trade fairs.

Social perspectives

Specific objectives relating to social impacts: No.

Issues for which projects/programmes were developed: Cultural diversity.
Examples:

Festival of Jewish culture - Festival of Galician culture.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

- New cultural organisations still in existence
- New projects, events or festivals still running
- Raised international profile of the city/region
- Increasing visitors to the city/region from other countries
- Increasing visitors to the city/region from own country

Provision made to continue and follow-up the cultural programme:

Yes, by Cracow municipality.

Organisations established for the cultural year that continued to exist:

Cracow 2000 Festival Bureau, Cracow Sinfonietta chamber orchestra.

Specific cultural events created that continue to exist: Yes.

Examples:

- Ludwig van Beethoven Festival (now in Warsaw rather than Cracow) - Crossroads festival of traditional music

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - decreased public sector funding - political changes - changes in leadership and staff.

Negative impacts:

Political arguments and fallout with negative consequences - conflicts within the cultural sector.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: No.

Evaluation

Evaluation systems put in place: Yes.

Aspects evaluated:

Cultural Programme:

- Who did the evaluation: Polls by OBOP (Public Opinion Research Centre) in Warsaw
- When the evaluation took place: November 1999 and November 2000

Tourism/visitor impacts:

- Who did the evaluation: Poll by Cracow branch of the Institute for Tourism
- When the evaluation took place: December 2000

Additional observations

Context

- Cracow also held the first European Cultural Month in 1992.
- The bid for ECOC was originally a joint approach with Nuremberg in the early 1990s. After deciding to make an application on its own, Cracow started lobbying central government in 1994/95, and held the first events in 1996.

- One respondent thought that cultural life in Poland has been growing outside Warsaw in particular since the early 1990s, both in Cracow and other provincial towns like Wroclaw. Other cities have expressed an interest in the ECOC programme, Gdansk for example signing agreements with Riga, Bremen and Newcastle-Gateshead.

Aims and objectives

- National polls were commissioned by Cracow 2000 to gauge responses to the event. Respondents were asked to comment on four possible beneficial results of the year, which may suggest some of the motivations for hosting the event: promoting Cracow throughout the world, attracting foreign investment to Cracow, defining a positive image of Poland in the context of its aspirations to join the EU, and attracting more tourists to Cracow. The results showed greater confidence in its impact on tourism and Cracow's international profile than on either of the other two.

Organisation

- Elections in 1999 led to a new city government. One respondent thought this hampered coordination of the programme between the City, Programme Council and Bureau.
- Several respondents thought the Programme Council was dominated by the interests of its Chair.
- Polish politics in the 1990s saw repeated changes of government and respective ministers, which made it difficult for the organisers to win state support for long-term projects. One study reports that the Capital of Culture was the subject of party-political fights at state level. There was some pressure in 1999 for example to cancel the programme entirely for 2000.

Cultural programme and impact

- The programme celebrated the work of a number of well-known artists from Cracow: Wislawa Szymborska, Tadeusz Kantor, Stanislaw Lem, Czeslaw Milosz, Slawomir Mrozek, Zbigniew Preisner, Krzysztof Penderecki, and Andrzej Wajda.
- Cracow 2000 envisaged a five year programme, originally set up by the councillor for culture at the municipality. The aim was to involve leading artists in the project - they would use the early years to try out ideas and projects, then bringing the best of each year together for the year 2000 programme.
 - 1996 – year of Andrzej Wajda, including theatre and film festivals, exhibitions, processions, and special versions of regular events such as the Festival of Jewish Culture and Short Film Festival.
 - 1997 – planned to be the year of Zbigniew Preisner, who pulled out, and was replaced by the Nobel-prize winning poets Wislawa Szymborska and Czeslaw Milosz. The year included Meeting of Poets from East and West, publications and translations of poetry, Goran Bregovic concert, Wavel-Giewont festival, festival of regional music, first Easter Beethoven Festival including concerts and exhibitions of manuscripts from the Jagellonian archives.
 - 1998 – year of Krzysztof Penderecki, including international music festivals of second Easter Beethoven Festival and Festival of Pendercki in the autumn, and the conference of the League of Historical Cities.
 - 1999 – a mixed programme, with themes of Central Europe and ethnic diversity, including theatre, exhibitions and concerts on Jewish spirituality, Ukrainian culture, and churches in the Middle East.

- 2000 – a mixed programme (see above).
- The 2000 programme was a combination of initiatives from the Bureau, the Programme Council, the results of a national competition for project proposals, suggestions from external organisations, and collaborations with the other Cities of Culture in 2000. According to several respondents the Bureau and Programme Council did not share the same interests, and had a difficult relationship.
- The Capital of Culture attracted money and events that would not have otherwise happened, although this was not all through the efforts of the Cracow 2000 organisation. Respondents disagreed on the success of Cracow 2000 in creating a festive atmosphere that year.
- Of the 100 events in the official Cracow 2000 programme:

Origin of events	Number
Regular events incorporated into the Festival programme	12
Solely as part of Cracow 2000	88

Producer of events	Number
External partner	83
Cracow 2000 Bureau ¹⁰	17

- The programme included regional projects, for example “Between Wawel and Giewont”, linking Cracow and the Carpathian mountains and the former region of Galicia. One respondent thought more effort could have been made in promotion to reach a regional audience.
- The early years started several successful projects – the Meeting of Poets was one popular event often mentioned by respondents. On the other hand one respondent felt the earlier years took time and money away from preparing the programme for 2000 (out of a total of 12.8 million Euros, 7.1 million were spent on the four years 1996-99, compared to 5.7 million on 2000).
- The involvement of celebrity artists helped to create some high quality events, making good use of artists’ personal contacts and reputations. Respondents thought they were also effective lobbyists for the event towards central government. On the other hand, their involvement did not always help to produce a focused programme. Some negotiations were difficult at times, for example disagreements over venues.
- The programme in 2000 featured a number of high profile exhibitions such as the Treasures of the Jagellonian or Wawel 1000-2000. Some respondents thought the programme in 2000 was dominated by exhibitions and by traditional art, at the expense of theatre and contemporary work.

¹⁰ Of those 17, 10 were produced directly by the Bureau, and 7 by a contracted company.

- Relations between Cracow's major cultural institutions and Cracow 2000 were not smooth. Critics claimed the programme did not exploit local talent, but brought in groups from outside. Some organisers felt that local institutions were short of money and ideas, and resented the City of Culture as a rich newcomer, preferring to use any extra money from the City of Culture on their usual annual programming (many city institutions had been and still are in financial difficulties).
- The Beethoven festival attracted well-known performers, such as Anne-Sophie Mutter and the Wiener Akademie. Some respondents thought the audience was too exclusive, saying that tickets were either invitation-only or too expensive for many people.
- The Bureau's report points to the ninety publications as a high-quality part of the programme, and a tangible legacy of other projects.

Infrastructure

- The most frequent criticism of the event among respondents was that the ECOC created no cultural infrastructure for the city, especially a new concert hall. Respondents from among the organisers said had been plans to build a new concert venue – at first a permanent hall, then a lighter multipurpose structure, then a conversion of a former steel works. Attempts failed, and respondents blamed both the financial costs of buying the desired site, and a change in government at regional level, where the deal had been signed.
- The infrastructure projects that were carried out were renovations of the Cultural Information Centre, Villa Decius palace, the Museum of Civic Engineering and a portion of the city ramparts.

Finance and funding

- The budget given above shows income for 1996 through to 2000. However respondents reported expenditure figures for the year 2000 only.
- The Bureau's report says their principal financial difficulty was the late confirmation of funding, especially state contributions. As the year drew closer these delays caused greater problems. Budgets for 1999 and 2000 were only confirmed in February and March of those years respectively. The Bureau therefore prepared a minimum programme for 2000 until they were sure of the final budget, three months into the year.
- Like many Polish cities, Cracow had little public money for its cultural life in the 1990s. One of the aims of the Cultural Capital was to attract central state funding to the city, and despite the delays this was quite successful. The money does not seem to have lasted, however, and some institutions today are again short of funds.
- Income from sales of merchandise was small partly due to the lower potential in the Polish market.

Communication, Promotion and Media Response

- Early arguments within the organisation drew negative publicity from the local and national media, especially the breakdown with the Culture Foundation and the resignation of one of the profiled artists, who criticised the project. Some of the press attacked the educational programmes, and said the event was too elitist.
- Some respondents felt Cracow 2000 lacked a strong marketing vision or identity. On the other hand, the marketing of particular events in the programme was reported to be strong, although this was not really visible until the summer of 2000.

- OBOP polling in November 2000 suggested that over one-third of the Polish population had been exposed to some form of Cracow 2000 publicity, and that nearly half knew that Cracow was ECOC.

Legacy and long-term effects

- The city planned to make the Bureau a permanent institution to organise festivals in Cracow, and it still exists. The same director continued to run the organisation after 2000, until the new mayor in 2003 replaced him. The new director recently dismissed a number of other staff who had continued working from 2000.
- Recent events organised by Cracow 2000 include a celebration of the composer Gorecki, and two music festivals: "Easter Mysteries" and "Sacrum Profanum". Beyond that, the Capital of Culture project does not seem to have established regular festival cycles in the city.
- One respondent thought Cracow had not been able to attract big name European performers in the same way after 2000. One vehicle for attracting performers, the Beethoven Festival held annually between 1997 and 2000, moved to Warsaw a couple of years after the Capital of Culture with its director. On the other hand, the festival was a relatively expensive event that may have been difficult for the city to support.
- The OBOP poll suggested that 71% of Poles would like Cracow to be a European City of Culture again and believes that such events are worth organising.

Monitoring and evaluation

- A report was produced by the Cracow 2000 Bureau and published in 2001. Cracow was also the subject of polls by OBOP (Public Opinion Research Centre) and Cracow branch of the Institute for Tourism.

Helsinki 2000

General information

Helsinki 2000 was Finland's first European Capital of Culture.

Profile of city:

National Capital - port city - education and training centre.

Significant characteristics of the city's identity:

A city of research and academic education, the gateway between east and west, the heart of Finland's political and economic power, an interface between the urban and the wildlife (e.g. forests, sea), a safe city in the welfare state, a centre for high-tech industries, relatively young city (450 years old) and fast growing population.

Major employment sectors:

Transport and trade, financing and private services, social and health services.

Population during 2000:

City:	555.474
Region (Helsinki metropolitan area):	1.187.195
National:	5.200.000
City ranking in population terms:	1
% Immigrants:	4,7%
% Unemployment:	9%

Other large-scale events hosted by city:

Conference on Security and Cooperation in Europe 1975, Finland held the presidency of the European Union in 1999, has been the host of large sport events (World Championships, European Championships) since the Olympic Games 1952, annual Helsinki Festival.

The city would like to host other large-scale events, and they will be hosting the Field and Track World Championships in 2005.

Total cultural budget of the municipality is approximately 25 million Euros which represents approximately 1,2 % of the total city budget. 60% of this goes directly to institutions.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

Part of a strategy for economic recovery and development of the city which would increase tourism, raise the international profile of Helsinki and help to develop the city's image and identity.

Official mission or broad aim:

To develop Helsinki and its surrounding areas to bring long-lasting improvements to the quality of life of the residents and to introduce Helsinki and the whole of Finland to the international public as a vibrant and versatile seat of culture and competence.

Objectives rated as having a high importance:

Highest importance:

- Promoting innovation and creativity
- Growing and expanding the local audience for culture
- Raising the international profile of the city
- Long-term cultural development
- Celebrating an anniversary of the city
- Social cohesion/community development
- Running a programme of cultural activities
- Attracting visitors from own country

Followed by:

- Attracting visitors from abroad
- Developing relationships with other European cities
- Creating a festive atmosphere
- Enhancing pride and self-confidence
- Encouraging artistic and philosophic debate
- Developing the talent/career of local artists

Consultation to define aims and objectives: Yes.

Who was consulted:

- Politicians - cultural organisations and artists - the business community - the tourism sector - community organisations and social services - local residents - universities.
- The consultancy firm "Comedia" was commissioned to evaluate the cultural life of Helsinki and its future prospects (their report "Living Work of Art" was completed in October 1994).

How was consultation undertaken:

- "Ideas" boxes were placed in public libraries, production of a brochure "Join Us" in early 1998, newsletters, meetings, workshops, inviting submissions.

Organisation and management

Governance structure/board

Organisation of the formal board structure:
Autonomous structure, the City of Culture Foundation.

The governing board was established on 11/12/1996

Total number of board members: 15

City authorities	Regional authorities	National authorities	Cultural institutions	Private sector	University of Helsinki
7	2	3	0	2	1

Chair of the Board:

Ilkka Christian Björklund (politician, Deputy Mayor in 2004)

Primary roles of the Board:

Develop policies and strategies, take financial decisions and have overall financial control.

Key issues and problems related to the functioning of the Board:

No major problems reported.

Operational structure – the office of Helsinki 2000

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship - finance and budget.

First member of the operational management team appointed:

On 10/06/1996, before the Foundation was created, the city appointed Georg Dolivo to head the preparations, and on 01/03/1997 he became the overall Director of the Foundation.

Basic organisational and reporting structure of the operational team:

Director (m, artistic and overall responsibility) with a secretary (f); reporting to him was the director of finance and communications (m, with a financial assistant), 5 production managers (2 f; 3 m - each

with an area of programming; each with a staff of 2 f producers and 1 f production assistant) and the communications manager (f, PR and marketing; with a staff of approximately 5 all f).

Extent of changes made to management: no major changes took place.

Number of personnel employed at peak of activity: 41.

The realised staff working years were 102 altogether. The downsizing of the organisation began in autumn 2000, in January 2001 the number of staff was 20 and in April 2001, seven. Some 70% of the personnel were women, the average age being 33.

The organisational structure disbanded in June 2001.

The main roles of the Foundation in 2001 were to finalise the evaluation/final report and accounts.

Key issues and problems related to the operational structure and personnel:

No major problems were reported.

Public authorities

Public authorities that were involved in organisation or delivery of Helsinki 2000:

Helsinki municipality, municipalities surrounding Helsinki (Espoo, Vantaa and Kauniainen) and national government or state departments (the Ministry of Trade and Industry, Ministry of Transport and Communications, Ministry of Forestry and Agriculture, Ministry of Education, Ministry of Defence, Ministry of Social Affairs and Health, Ministry of Labour, Ministry of Foreign Affairs, Ministry of Finance and the Ministry of the Environment).

Main sources of tensions and problems between the different public bodies:

No problems reported.

Advice from previous cultural capitals: Stockholm 98, Copenhagen 96 and Glasgow 90.

Cultural programme and cultural impact

Location of the official cultural programme:

Inside city boundaries - in the suburbs immediately surrounding the city - in the broader region surrounding the city including the towns of Espoo, Vantaa and Kaunianen - in some other towns within Finland.

Start of official programme:

31/12/1999, although an "Appetizer programme" took place in the summer of 1999.

End of official programme: 31/12/2000

Time to plan the official cultural programme: 3 and a half years.

Seasons with greatest concentration of events: Summer.

Specific themes/orientations:

- Four main goals were developed for the content of the programme: "Investment" (culture is an investment in the future, events and projects that have a lasting impact and significance were prioritised), "Innovation" (aim to find projects and methods enriching and reviving culture), "Internationalism" (Finnish culture made familiar to Europeans and Finns to be acquainted with a multicultural Europe), "Inhabitants" (the Year of Culture as an event for all the residents, the goal was participation and responsible sharing).
- Four themes were also used in the presentation of projects: "a children's city", "a city of art", "an international city", and "a city for all".

- As all Cities of Culture had cooperation themes in 2000, Helsinki's was "Knowledge, technology and the future".

Specific criteria for project selection:

Yes, including the quality and cost of the project, the relevance of the project to the stated aims/themes and the long-term impact and/or sustainability of the project.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Cultural organisations and artists, community organisations and social services, local residents.

How was the consultation undertaken:

Meetings, workshops, media campaigns, open invitations for submissions.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture - design - fashion - crafts (classical/traditional - contemporary/modern).

Music (classical/traditional - contemporary/modern - pop/rock - jazz - folk - world)

Heritage/history - archives/libraries - science - new media/IT - television - street parades/festivals/open-air events - interdisciplinary - cookery/food.

Most prominent sectors:

Visual arts - music - performing arts - street parades/open-air events.

Profitable, commercially-backed projects:

Within official programme: Yes.

Outside of official programme: Yes.

Categories of specially targeted projects for:

Children - young people - schools - disabled people - elderly people - minorities - socially disadvantaged people - immigrant populations - women.

Project numbers:

Total number of projects was 503 with an attendance of 5,4 million people. 3,3 million people visited the free events and 2,1 million attended fee-paying events.

Projects that illustrate the range of the programme:

- Sauna of the Month – 12 different saunas during the year were highlighted and organised different activities (11.500 visitors).
- Paavo the great. Great run. Great dream – new opera about the legendary runner Paavo Nurmi, composed by Tuomas Kantelinen and performed in the city stadium (over 20.000 spectators).
- 1st Ice Swimming World Championships – the first ever winter swimming championship took place in February 2000 and attracted over 20.000 spectators.
- Ships Lost at Sea – an exhibition on ships lost in the Baltic sea and human fates connected to them (over 17.000 visitors).
- Cartoon City – comic strips in exhibitions, shop windows and trams.
- Statues in your phone – information on Helsinki's statues as SMS messages.
- Children taking photographs – photography project for children with cancer at Lastenkliniikka hospital.

- Artists and Scientists in schools – this project included 65 artists and researchers working as teachers assistants in 44 schools.
- The Road – a work by Kaarina Kaikkonen and students from the University of Art and Design which consisted of 3000 men's jackets on the steps of Helsinki Cathedral.
- Kide/Crystal – a glass sound and light installation, one crystal for each City of Culture in 2000 that were connected by GSM video connection.
- City Bike – three hundred bicycles were free to use in Helsinki against a deposit.
- Enchanted Island – over one hundred professionals in theatre, circus, dance and folk music changed Uunisaari island into an Enchanted Island for the summer.
- 140 Apparitions – unexpected dance apparitions in different parts of Helsinki all year by Gruppen Frya.
- Cassandra 2000 – art and science to analyse the multi-cultural reality from a woman's point of view, included theatre, exhibitions, film, song and dance.

Projects that attracted the most interest/attention from the public:

- Helsinki 450th anniversary parade – historical and contemporary parade to mark Helsinki's 450th anniversary attracted over 80.000 visitors.
- Töölö Bay Art Garden Project – a chain of art gardens that attracted approximately 350.000 people.
- Communication – an exhibition on communication technology and its effects on everyday life at Heureka attracted over 175.000 visitors.
- Cutty Sark Tall Ships Race: Baltic 2000 – over 100 sailing ships and thousands of young sailors attracted over 445.000 visitors.
- Hugo Simberg – an exhibition of paintings prints and photos by Simberg at the Museum of Finnish Art Ateneum attracted over 165.000 visitors.
- Snow Church – snow replica of the Ulrika Eleonora Church (1727-1812) attracted over 125.000 visitors.

Means/methods used to develop the creative talents of local artists/cultural managers:
Commissions, special training to enhance artistic skills and management skills, mentoring programmes/apprenticeships/internships.

Examples:

Workshops for all producers of individual programmes and mentoring of their programme development. Training and employment initiative for immigrants by producers from the Foundation. There were a number of premieres and commissions made during the year.

Number of published works in relation to the cultural programme paid for or supported by Helsinki 2000: 10 (estimate).

Percentage estimate of events and projects originating from outside Helsinki: 10%.

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 50%.

Specially created projects not in official programme: Yes.

Examples:

Smiling Helsinki -business campaign and various tourism projects.

Problems and issues related to the official cultural programme:

Too many projects - relationship problems with some of the major/national cultural institutions - too many interest groups/stakeholders to serve - variable quality of projects - projects not sustainable over time.

Infrastructure

Capital projects stimulated by Helsinki 2000:

Refurbishment and restoration of non-cultural facilities - development of public space - lighting and signs.

Most important infrastructural projects:

The renovation of Helsinki's last wood-heated public sauna - Kotiharju Sauna. Lighting in parks, visual art projects on ways leading to the city.

As Helsinki had its 450th anniversary in 2000 and Finland had the presidency of the EU in 1999, the city restored some public spaces.

Infrastructure projects specifically linked to the architectural heritage or history of the city:

Yes, the Kotiharju sauna.

Regeneration of districts/areas in the city: No.

Helsinki 2000 decided specifically that infrastructural works were not a priority for their ECOC programme.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

"Internationalism" was one of the main targets of the year – for Finnish culture to be made familiar to Europeans and for Finns to become acquainted with a multicultural Europe. The nine cities network in 2000 raised the European dimension.

Priority given to European dimension: Medium to high priority.

Themes specifically reflecting the European dimension: Yes.

Examples:

The common projects of the nine ECOC reflected the European dimension, like Cafe9.net that connected cafes in the different cities through real-time audio and video connections. The University of Helsinki organised several large discussions and public lectures on European issues such as the Helsinki Forum where European thinkers were gathered to consider the spiritual and cultural state of Europe.

European dimension reflected through:

Touring of productions and exhibitions - the development of European cultural tourism - the engagement of artists from other European countries - important collaboration and co-productions between different European countries - conferences, seminars and debates on European themes and issues - involvement /participation of communities within Helsinki originating from other European countries - the use of other European languages.

Sectors in which there were European cooperation projects:

Architecture - archives and libraries - dance - design - fashion - film - heritage and history - interdisciplinary projects - literature - music - new technology/new media - theatre - visual arts - food.

European countries involved in cooperation projects:

Belgium - Czech Republic - Estonia - France - Germany - Hungary - Iceland - Italy - Latvia - Lithuania - the Netherlands - Norway - Poland - Spain - Sweden - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme: Nordic and Baltic countries first, and then the other eight ECOC in 2000.

Most prominent non-European countries/cities/regions: Japan and Russia.

Number of projects part-financed by EU funds: 5 (estimate).

Details:

ArtGenda – the Biennale of young artists around Baltic Sea that was seen first in Copenhagen 96 and then Stockholm 98 Capitals of Culture.
Cooperation projects between Cities of Culture: Cafe9.net – interactive new media cooperation project between the 9 Cities of Culture (received 40.000 Euro from Netdays and 200.000 from YFE); Voices of Europe choral project (received 284.000 Euro from Connect), Walk about Stalk multi-disciplinary project (received 200.000 Euro from Culture 2000) and Trans Dance Europe received support also from Culture2000.

Stimulation of networking and contacts at the European level: Yes.

Examples:

Trans Dance Europe 2000 stimulated the exchange of artists and productions across Europe in contemporary dance.

Initiatives/projects specifically to promote dialogue between cultures: Yes.

Examples:

Apart from the cooperation with other cultural cities in the year 2000, Cassandra 2000 promoted dialogue and exchange between Finnish-born artists and New-Finns (especially immigrant women); the project 3 x Asia saw an extensive series of events introducing Asia and Asian cultures.

Problems and issues relating to the European dimension of the programme:

Financial problems - too many countries involved - lack of experience and expertise - projects of variable quality - projects too ambitious and difficult to organise.

Sharing the title of Capital of Culture for the year

Cities sharing the title in 2000:

Avignon, Bergen, Bologna, Brussels, Cracow, Prague, Reykjavik and Santiago de Compostela.

Helsinki had considerable collaboration with the other Cities of Culture.

Examples:

The common projects: Technomade, Communication, Voices of Europe, Codex Calixtinus, Coast and Waterways, Citylink, Cafe9.net, Walk About Stalk, Faces of the Earth, The House of the 9 Cities, Kide, Trans Dance Europe. Find – Finnish Design 2000, Transplant Heart. Nordic joint projects included: Baldur Ballet/Opera, Nordic Light 2000, Futurice Fashion Show, Art Naust, Kela 2000: “Virgin of the Waters” and Art Goes Kapakka music festival.

Advantages of sharing the year:

Increased cultural cooperation - increased visibility by joint promotion and marketing - exchanges of ideas, projects and people.

Disadvantages of sharing the year:

Different sizes and/or types of cities - different scales of budget - different aims and interests - insufficient planning time - lack of interest from one side.

Funding and finance

Budget (5.94573 FIM: 1 euro)

The profits and costs were only partially channelled through the Foundation (33,25 million euros); production bodies received over 60% of their finances from elsewhere. The overall volume both through the Foundation and independent of the Foundation was approximately 62,5 million Euros (370 million FIM).

Total financing of the year 1997-2001:

Helsinki	18,5 million euros
Espoo, Vantaa, Kauniainen	2 million euros
Direct government funding	8,4 million euros
Ministries and govt. institutions	9,3 million euros
Funding from sponsorship	8,9 million euros
Income from ticket sales	9,4 million euros
Private foundations, EU (of which the EU general support was 220.000 Euro)	5,7 million euros
TOTAL:	62,2 million euros

Financial statements of the Foundation in millions of Euros:

	1997	1998	1999	2000	2001
OPERATING INCOME					
1. Public					
National government	-	1,65	2,20	5,80	-
Cities Helsinki, Vantaa, Espoo	0,81	1,82	4,46	8,81	0,84
2. Private					
Sponsorship and other funds	-	0,61	1,80	3,68	0,57
TOTAL OPERATING INCOME	0,81	4,08	8,46	18,29	1,41
OPERATING EXPENDITURE					
Wages/salaries/admin	0,25	0,37	0,45	0,44	0,25
Promotion and marketing	0,12	0,82	2,32	2,99	0,45
Programme expenditure	0,40	2,14	5,63	15,00	1,26
TOTAL OPERATING EXPENDITURE	0,77	3,33	8,40	18,43	1,96
TOTAL OPERATING INCOME 1997-2001:	33,05 million Euros				
TOTAL OPERATING EXPENDITURE 1997-2001:	32,89 million Euros				

Financial outturn: Surplus estimated at 160.000 Euros.

Financial problems or issues:

Insufficient income for some projects.

Sponsorship

Main sponsors:

TV4 (television channel), Elisa communications (tele-operator), ICL invia (IT) and Finnair.

Official partners:

Nokia, Finland Post, Sodexho, The Finnish Forest Foundation, Marja Kurki (textiles), Helsingin Energia (energy and power), Scandic (hotels), Silja Line (cruises), and Tapiola (insurance).

Level of response from the business community:

Financial support: satisfactory

Non-financial support: good

Sponsorship problems or issues:

Delays in finalising cultural programme - expectations of sponsors were too high - disagreements/divisions within sponsors own company - know-how in cultural sponsoring was not well developed.

Economic perspectives

Elements of strategy to generate economic impact:

Special job creation schemes/employment programmes - developing and/or incubating creative industries - developing tourism - expanding the market for cultural events - attractions and services - enhancing the general cultural environment - boosting confidence of the local business community - improving the external image of the city.

Agencies responsible for the economic strategies: Helsinki Tourist and Convention Bureau.

Most significant economic outcomes:

Increased internal and international tourism and interest for cultural events in general. Helsinki Tourist and Convention Bureau have reported that there were 100.000 people employed in all the projects of the cultural programme. The direct increase in cultural funding is estimated at 50 million Euros and the increase in employment is estimated at 1.500 person-years (of which 105 in the Foundation). One person-year in the Foundation created 13 new person-years (9 in Helsinki and 4 elsewhere in Europe).

Problems and issues relating to economic impact:

No major problems were reported although the strategy could have been more developed.

Communication, promotion and media response

The main focus of the communication and promotion strategy was the promotion of the Capital of Culture programme.

Specific audiences and level of priority:

High priority: Children - young people - elderly people.

Medium priority: Opinion formers - politicians - cultural professionals - ethnic minorities - disabled people.

Ranking of target groups in order of priority:

#1: Local

#2: Regional

#3: National

#4: European

#5: International

Ranking of general tools used in promotion in order of priority:

#1: Print media

#2: Broadcasting media

#3: IT/internet media

#4: Special events

#5: Merchandising

New technologies used in promotion:

Web site - e-zines/newsletters - e-mail messaging - booking tickets on-line - e-conferences and debates - internet broadcasting - electronic information points - SMS text messaging.

Media response:

From August 1998 to January 2001 a total of nearly 8000 domestic articles, programmes and news items were analysed.

Analysis of the international press material reviewed 772 articles from 27 different countries.

Media response was mainly positive.

The web site had over 600.000 visitors and information about the year was also available on teletext.

Problems or issues with communication and marketing strategies:

Lack of expertise and the media's lack of interest in multicultural issues.

International press conferences were organised in association with Finnair and took place in 12 countries. 35 weekly 'Tuesday information' meetings took place at the Tapuli Café where news, themes and projects were discussed.

Visitor perspectives**Specific objectives relating to visitors:**

Yes, to increase visitors to Helsinki and change the image of the city.

Total number of people attending events in the programme:

5,4 million visitors: 3,3 million attended free events, 2,1 million ticket purchases. 1,3 million Finns attended at least one event during Helsinki 2000.

Visitor numbers (estimates):

	1999	2000	2001
Total number of visitors	-	10 million of which 7,5 million day visitors	-
Total number of overnight stays	2.403.635	2.589.044	2.537.360
Total number of overnight stays by foreign tourists	1.350.000	1.504.502	1.515.590

Estimated number of visitors staying with friends or relatives was 1 million.

Geographical area these visitor figures relate to: Helsinki metropolitan area.

Total visitor expenditure: 16,7 million FIM (2,8 million euros) just on accommodation.

Additional promotional effort to market the cultural capital to tourists: Yes.

Priority was given to the following visitor groups:

Domestic and foreign overnight visitors, followed by domestic and foreign day visitors.

Familiarisation trips were organised for foreign press.

Promotion programmes developed jointly with other organisations:

National tourist office - regional/local tourist office - hotels and restaurants - airlines - cultural venues.

Promotional means used in tourism markets:

Local tourist offices - tourist offices abroad - national and foreign newspapers/magazines - national TV/radio - tourism trade fairs - national tourism trade press - tourism web sites.

Data collected on the effectiveness of tourism promotion: Yes.

Measures used for data collection:

Volume of press coverage - enquiries at tourist offices/requests for brochures - visits to internet sites/on-line booking.

Problems and issues related to attracting and/or servicing visitors:

Insufficient planning time - different planning periods for the travel and cultural sectors.

Tourist and convention bureau budget in 1999 was 7,5 million FIM (1,26 million euros) and in 2000 it was 9,2 million FIM (1,55 million euros).

Social perspectives

Specific objectives relating to social impacts:

Yes, one of the main aims of the year was to develop Helsinki and its surrounding areas to bring lasting improvements to the quality of life of its residents.

Issues for which projects/programmes were specifically developed:

Social cohesion or social inclusion - education (about culture and cultural values) - education (about non-cultural issues) - civil society and democratic participation - health and social services - community and NGO development - cultural diversity - migration.

Examples:

One of the five production groups in the Foundation had as their special field to work with projects for and by people often under-represented in culture: children, the elderly, disabled as well as all citizens not involved in the production of cultural events.

There were approximately 65 projects targeted at children and 30 projects under the title of "arts education" including "The Bruin and the Golden Fairy" project, an art project for day-care children that reached 30.000 children in different parts of Helsinki and "Journey" which involved five art wagons touring playgrounds in Helsinki.

Approximately 25 special projects were featured under the title "Everybody's Year" and included the project "EuCrea" a series of events promoting independent participation and production of culture by disabled people, "IIK! Art in Institutions" new experiences and activities in elderly peoples homes, and "Siilitien tarinat" a writing and theatre project developed and performed by the residents of the suburb Siilitie. "Citizens Memory" and "Street Memory" were two new media projects on the social history and memories of residents.

The "World Village Festival" in Kaisaniemi Park was a park fair and free concert against racism that attracted some 60.000 visitors.

The "Cassandra 2000" project included different events bringing together high ranking and established Finnish-born artists with talented New-Finnish (mostly) female artists and also worked to get audiences from different ethnic groups.

Problems and issues related to social impacts:

Inadequate expertise - difficulties in creating partnerships - projects and initiatives not sustainable - difficulties in overcoming prejudice - social programme not as well integrated to general cultural programme as it could have been.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

- New networks and increased collaboration in the cultural sector
- Raised international profile of the city/region
- Enhanced pride and self-confidence in the city/region
- New projects, events or festivals still running
- Developed European cultural cooperation

Followed by:

- Growing or extending the local audience for culture
- Enhanced innovation and creativity

Long-term cultural development for the city/region
Increasing visitors to the city/region from own country
Increasing visitors to the city/region from other countries
Social cohesion/community development

Provision made to continue and follow-up the cultural programme:

Yes, a special committee was established to find ways of continuing the programme and a small amount of funding was made available from the city of Helsinki for 3 years (2001-2004).

Organisations established for the cultural year that continued to exist:

Short-term: Some of the production firms tried to manage after the year but went bankrupt after two-three years; Diiva Productions (one of the biggest producers in year 2000) is an example of such a production company.

Specific cultural events created that continue to exist: Yes.

Examples:

Theatre Festival Baltic Circle, Festival Forces of Light, some of the children's programme (for example art wagons in playgrounds), Helsinki Summer School.

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - decreased public sector funding - decreased sponsorship - insufficient interest - inadequate organisational structures in place - change of city priorities - absence of leadership.

Negative impacts: Projects unsustainable.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.

Who was responsible: Executive management team.

Systems used for detailed monitoring of cultural programme:

A database with progress reports of all projects, including all proposals of projects was developed and updated. Project agreements obliged producers to write an interim report that monitored the progress of the project and had to be accepted before the second payment was made.

Problems and issues regarding the monitoring of progress:

Monitoring procedures/responsibilities unclear.

Evaluation

Evaluation systems put in place: Yes.

Who was responsible: Executive management team.

Aspects evaluated:

Cultural Programme was evaluated, by Comedia and the City of Helsinki Urban Facts in 2001

Economic impacts were evaluated.

Tourism/visitor impacts were evaluated by Helsinki Tourist and Convention Bureau.

Market research was done by the Full Service Marketing Research company from 1998-2001.

Media impacts were evaluated by Oy Observer Finland Ab from 1998-2000.

Methods of evaluation used:

Quantitative and qualitative surveys and questionnaires and interviews - informal discussion groups - seminars and conferences.

Problems and issues regarding evaluation:

Limited resources - criteria for evaluation inadequately defined.

Additional observations

Context

- Finland's geopolitical status underwent drastic changes in the 1980s and 90s with the disintegration of the Soviet Union and Finland's accession to the European Union in 1995.
- At the same time, Finland experienced its worst economic recession since World War II, unemployment peaked at 18% in 1995.
- Helsinki was looking for what they called "strategies of hope" and took the first steps towards more economic development by reaching out internationally. One of the key goals was to consolidate the cultural profile of the city and so cultural policy was given a new role in constructing an urban image and improving tourism.
- The location of Finland on the periphery of Europe and for centuries sitting precariously between the Protestant Swedish Empire and Eastern Orthodox Russia, have in their own ways had an impact on the Finnish character.

Aims and objectives

- With the new strategies of the city and state, following the fall of the iron curtain in the 80s and the crippling recession of the 90s, focusing on a new international positioning of Finland, culture was prioritised as a means of urban renewal and economic development. The Capital of Culture bid was an expression of Helsinki's European aspirations and willingness to reach out and be a part of Europe.
- The Comedia report commissioned by the City in 1994 found that Helsinki had an 'image problem' but had great cultural potential and could learn from the experience of Glasgow. This report was crucial in developing the project and giving it 'external' approval.
- From the beginning the project was conceived not as a single event but as a long-term process, building on urban culture to improve the quality of life and environment of all citizens, and creating a new identity for the city that would lead to economic development by attracting investment and tourism.
- Following in the footsteps of Glasgow, Copenhagen and Stockholm, Helsinki 2000 was keen to widen the definition of culture. The Foundation defined culture as "the space or degree of material and spiritual development achieved over time with all its phenomena".
- Keywords used in the aims: culture as an investment for the future, process, enriching and reviving culture, international and multicultural, participation, everyday living environment.

Organisation and management

- Perhaps the most important factor in the management of the year was the organisational model developed by the Foundation. The production of almost all projects was decentralised and external to the Foundation that signed cooperation agreements with the producers when projects had been approved. The staff of the Foundation were not to be generators of ideas but to act as facilitators and developers of ideas coming from the outside. The cooperation agreement contained a project plan, marketing plan and budget and it defined responsibilities, obligations and rights of both parties. Financial instalments paid by the Foundation were based on interim reports that would describe the progress of the project. The Foundation only had direct production of a few projects including Kide (Crystal).
- This model was new to Finland and necessitated an increased competence on the side of the producers who had to find partners and develop and implement strict budgets. The

Foundation hoped that this model would act as an important training and learning experience for producers that over the long-term would help to develop the skills of the cultural profession and the creative industries of Finland.

- The major benefits of this model were seen to be the creation of new partnerships and new operators in the field, new ways of working and networking across disciplines.
- Some producers criticised this model and saw the Foundation as an institutionalised funding organisation with heavy administrative demands – interim reports, specific budget form etc.
- The directors of the Foundation are convinced that it was exactly this system that ensured a professional and successful programme.
- Most respondents mentioned the light, independent organisation of the Foundation and good relations with the Board as being significant success factors. The Board did not interfere with the executive day-to-day operations of the Foundation.
- The personality and leadership skills of the Director were also felt by most to be crucial to the success of the project. Specific skills mentioned included: excellent communication skills with different kinds of people, a background both in popular culture (television, music) and theatre (Swedish Theatre of Helsinki) and a clear vision.
- A significant success of the cultural year was the involvement of all ministries (excluding the Ministry of Justice) in the implementation of the year. Participation came in the form of funds, communication and some projects that were directly produced by the Ministries themselves. Examples of these projects are: the Winter War exhibition produced by the Ministry of Defence and the Roots of Theatre project produced by the Ministry of Labour.

Cultural programme and cultural impact

- Invitations for submissions of projects and ideas were made through different means and targeted at the whole population. All proposals were put into a database and the development of projects was made through cooperation between the producers and the Foundation. Project proposals were approved by the Board only when the project cost exceeded one million FIM (170.000 Euro), the director of the Foundation made the final decision for all other projects. Projects could only be approved after careful scrutiny of the agreement by the director of finance and communications.
- Some cultural institutions felt that the method of project development suited grass-roots initiatives more than the established cultural bodies. Many institutions did not spontaneously send proposals to the Foundation so in some cases their involvement came too late. Tensions between some institutions and the Foundation came about also from 'institutional' projects being rejected on account of not addressing the aims of the cultural year.
- A total of 3000 project proposals were received, of which 503 became part of the year of culture programme. Some respondents considered that there were too many projects in the programme and fewer projects would have ensured a higher quality programme.
- In the summer of 1999 a programme of ten projects entitled the Appetizer programme was carried out as part of the cultural year and coincided with Finland's presidency of the EU.
- Approximately one third of the events were free and attracted 3,3 million visitors which the Foundation claims brought new audiences to culture from different ages and social groups. However this has received some criticism from people who disagree with these arguments and believe that cultural events and activities should not be offered free in such programmes.
- The programme clearly reflected the goals of the year, with a strong emphasis on urban events in public spaces, events for the general public, a significant children's and educational

programme and a wide definition of culture. 70% of residents in Helsinki metropolitan area attended at least one event and 64% agreed that the City of Culture was a "good project".

Infrastructure

- From the start it was decided that the cultural year would not develop large infrastructural projects but spend as much of the money as possible on projects. The renovation of Helsinki's last wood-heated public sauna, Kotiharju Sauna, was one of the only capital projects.
- The city undertook some infrastructural work in preparation for EU presidency in 1999 and Helsinki's 450th anniversary in 2000.
- Some cultural infrastructural projects had been completed a few years before the cultural year and as such were still "fresh", such as Kiasma (the museum of modern art) and the Tennis Palace Museum that both opened in 1998.
- In retrospect, some respondents criticised the policy not to build, seeing this as a missed opportunity. Some felt that a physical legacy from the cultural year could have been important as a concrete symbol and reminder of all that was achieved.

European dimension

- The European dimension was important for the cultural year, not least as part of Finland's foreign policy to become more international and position itself in the European context. Finland, very conscious of being on the periphery of Europe and a relatively new member of the EU, wanted to reach out and become closer to the rest of Europe. It is not incidental that Finland has focused on the development of new technology and communications, and that the cultural year had the theme of "Knowledge, Technology and Future".
- To take into consideration the Swedish-speaking Finns and the Finno-Swedish culture, the cultural year was a bilingual project (Swedish and Finnish) both in terms of communication and programme. Although for 75% of events language did not play a role, of the rest 20% were in Finnish and 5% were in Swedish.
- There was considerable cooperation with different European countries but mostly with the Nordic and Baltic countries. Of the nine Cities of Culture, the Foundation considered that Helsinki was the most active member in terms of cooperation and were disappointed with the low levels of interest from some of the other cities.
- It has been estimated that there were approximately 500.000 visitors to Helsinki 2000 events that took place in the different Cities of Culture.

Funding and finance

- Learning from the experiences of Stockholm and the late confirmation of funding that they endured, Helsinki managed to secure 90% of the financing of the Foundation before the end of 1998.
- The Helsinki Chamber of Commerce set up a working group to discuss ways of attracting corporate partners. The Foundation, having outsourced sponsorship work to the company Sponsor Service Finland Oy, concluded a total of 15 corporate partner agreements and 14 licensed product agreements. The focus of these partnerships would be on events.
- Some producers criticised this strategy as the sponsorship contracts with the Foundation excluded in some cases agreements between other sponsors and the producers themselves.

Communication, marketing and media response

- The communications strategy endeavoured to create an umbrella brand for the Capital of Culture. The central elements contributing to unity in communications comprised a white snow star, the logo 2000.hel.fi, an apple-green signal colour and the persona of the Director. The brand brought disparate projects together and strict guidelines were given to projects about the use of the logo.
- Other communication tools used were: 2000.hel.fi hot-air balloon, decorated trams, ferries and buses, special city bikes. Publications were sent to all Finnish households. Advertising campaign "Culture does you good" and joint campaign with Finnair in TIME magazine "Come to your senses: Feel, Hear, See, Taste and Smell Helsinki".
- Some producers complained that the image of the year as a brand was so dominant that individual events did not get visibility. They felt that the image of the Foundation and not of the individual producers dominated the identities of events.
- The public opinion of how well information was disseminated varied considerably during the course of time. By the end of the year over 60% agreed that dissemination had been good. At the end of the year 80% thought they knew something about the project; three fourths remembered the emblem and over half knew who the Director was.
- Research into the media response in Western Europe shows that visibility was modest in terms of quantity and lacked continuation but was important in that there were varied articles in many different media. The analysis of "Observer Finland" concludes that "a versatile, high-standard and unique programme, as well as the ability to integrate culture with everyday life, were aspects which received praise in foreign press".

Long-term effects and legacies

- Although one of the main aims of the cultural year was to invest in the future and focus on projects that would have a lasting impact and significance, most respondents found it difficult to identify the long-term effects of the cultural year.
- The main reasons given for the lack of sustainability and long-term effects were the lack of funds, the lack of an independent organisational structure, the lack of political vision and weak leadership following the year. Politicians were criticised for viewing the year as a festival and as a tool for economic benefit.
- Some respondents commented that the huge injection of money in 2000 could never be sustained and resulted in a depressing year afterwards. 2001 is described as suffering from a "hangover".
- The lack of sustainability has led, in part, to the closing down of the production companies that were created in 2000.
- There were however many positive effects of the year cited by respondents. These included an increase in networking and collaboration in the cultural field, strengthened cooperation between business and culture, improved marketing of culture, continued cooperation with other countries and more international art exposure, a new image of Helsinki as a cool, young and interesting city and increased collaboration between the different city authorities.
- The year has been described by some as a laboratory in which experiments took place, projects were realised that otherwise would not have happened and risk-taking was permitted. The long-term impacts of such legacies cannot yet be evaluated.
- A few respondents while admitting that it was difficult to see any long-term impacts now were optimistic that the benefits would be seen in the years to come.

- There were discussions about the continuity of the Foundation after 2000 but this was never realised and many people felt this left a big gap in the cultural landscape. However, the Culture 2010 Committee created by the city are trying to use the experiences of the cultural year, especially the management model (independent player not responsible for creating events with a role to activate resources from different sectors), to develop a future cultural strategy for the city.

Evaluation

- Helsinki has undertaken considerable evaluation of the City of Culture. Comedia were commissioned to evaluate the cultural year, and their report "Transformative Effects" was published in 2001. The City of Helsinki Urban Facts office also published a book entitled "Mita oli Kulttuurivuosi" (What was the cultural year?) with numerous articles evaluating different aspects of the year from the background to issues of marketing and social inclusion.
- Visitor impacts and economic impacts have been analysed by the city Tourism and Convention Bureau. Market research was done by the Full Service Marketing Research company from 1998-2001 and the media impacts were evaluated by Oy Observer Finland Ab from 1998-2000.

Prague 2000

General information

Prague 2000 was the Czech Republic's first European Capital of Culture.

Profile of city:

National capital - historic city - major tourist destination.

Significant characteristics of the city's identity:

Crossroad of cultures from the past - seat of government and important cultural and scientific institutions - unique city from a historical and architectural point of view - witnessed deep changes in society since the end of Communist rule in 1989: privatization, economic transformation, influx of foreigners - progressive tourist and film industry.

Major employment sectors:

Industry and manufacturing - transport and trade - social and health services.

Population during 2000:

City:	1.181.126
National:	10.278.098
City ranking in population terms:	1
% Unemployment:	4,2%

Other large-scale events hosted by the city:

The Prague Spring Music festival.

The city would like to host other large-scale events.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To promote Prague and the Czech Republic before accession to the European Union.

Official mission or broad aim:

To present Prague as a city of culture, history and learning, but also as the economic and financial centre of the Czech Republic within a wider context of European integration.

Objectives rated as having a high importance:

Highest importance:

- Running a programme of cultural activities
- Raising the international profile of the city
- Growing and expanding the local audience for culture
- Celebrating the history of the city
- Creating a festive atmosphere
- Long-term cultural development
- Enhancing pride and self-confidence

Followed by:

- Cultural infrastructure improvements
- Attracting visitors from abroad

Consultation to define aims and objectives: Yes.

Who was consulted:

- Politicians - cultural organisations - artists.

How was consultation undertaken:

- Meetings and inviting submissions from specific groups.

Organisation and management

Governance structure/board

Organisation of the formal board structure:

Autonomous structure - "Prague-European City of Culture 2000 company".

The governing board was established on 1/12/1996

Total number of board members: 12 (estimate)

Number of members from (estimate):

City authorities	National authorities	Cultural institutions	Other (universities etc)	City authorities	National authorities
4	5	2	1	4	5

Chair of the Board:

Jan Koukal (m, occupation: Ex-Mayor of the City of Prague, Member of the City Council)

Primary roles of the Board:

To develop policies and strategies - take financial decisions - have overall financial control and monitor progress.

Key issues and problems related to the functioning of the Board:

Not fully representing cultural interests - dominated by political interests - structure too large - inability to operate strategically - relationship problems between Board members and with operational management team.

Operational structure – the office of Prague 2000

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship- finance and budget.

First member of the operational management team appointed: the first overall director, Radomir Sofr, was appointed on 1/07/1997.

Basic organisational and reporting structure of the operational team:

Director (m), overall responsibility for 5 departments:

Programme director (m) had an assistant (f) and 11 coordinators (6 f; 5 m) - 3 (2 f, m) changed in 1998 and 1999.

Operations director (f) with assistant (f), and 2 other staff - and 2 (m,f) changed in 1997 and 1998.

Financial manager (m) had 2 accountants (f) - 1 (m) changed in 1999.

Manager of international communication (f) with one person - 2 (m,f) changed in 1999 and 2000.

Marketing manager (m) and communication and PR manager (m) both with one person - 1(m) left in 1998.

Extent of changes made to management:

Major extent; the first Director left and was replaced by Michal Prokop in July 1998. A total of 12 people left the team during its operation.

Number of personnel employed at peak of activity: Approximately 25.

Organisational structure disbanded: 9-12 months after the end of the cultural year.
The organisation continued to exist in 2001 to finalise accounts and documentation.

Key issues and problems related to the operational structure and personnel:
Inappropriate experience/competencies of personnel - strong personal interests - inability to always operate strategically - relationship problems with the Board - too many changes to personnel.

Public authorities

Public authorities that were involved in organisation or delivery of Prague 2000:
Municipality of Prague and the national governments/state departments.

Main sources of tensions and problems between the different public bodies:
Financial issues and political differences.

Advice from other cultural capitals: Yes.

Cultural programme and cultural impact

Location of the official cultural programme:
Inside city boundaries - the suburbs immediately surrounding the city - the broader region surrounding the city.

Start of official programme: 14/12/1999, although there were some 'prologue' events earlier in 1999.
End of official programme: 2/01/2001

Time to plan the official cultural programme: 2 and half years.

Seasons with greatest concentration of events: Spring and summer.

Specific themes/orientations:

Three major themes were developed:

"The story of the city" focusing on the cultural heritage of Prague.

"City of open gates" focusing on Prague as the crossroads of different cultures and international links.

"City to live in" focusing on a developed cultural life in a modern metropolis.

As all Cities of Culture had cooperation themes in 2000, Prague's was "Cultural Heritage".
In developing their programme they were keen to balance history with contemporary issues, official events with alternative ones, long-term projects with temporary ones.

Specific criteria for project selection:

Yes, quality and cost of project - experience of organisers - relevance of the project to the aims/themes.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Cultural organisations and artists.

How was the consultation undertaken:

An organisational committee of 11 people was established to select projects and guide the programme. Each member of the committee, in charge of one sector, chaired individual commissions that were composed mostly of people from the cultural sector with experience of realising projects and reaching collective decisions. The commissions varied in size from three members for the sectors 'Architecture and Urbanism' and 'Literature' to eleven members for 'Visual arts'.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture - design - fashion -

crafts (classical/traditional - contemporary/modern).
 Music (classical/traditional - contemporary/modern - pop/rock - jazz - folk - world).
 Heritage/history - archives/libraries - science - new media/IT - television - street
 parades/festivals/open-air events - interdisciplinary.

Most prominent sectors:

Music (682 events, 71 projects) - theatre (576 events, 47 projects) - visual arts (153 events, 88 projects) - street parades/open-air events/festivals (192 events, 42 projects).

Profitable, commercially-backed projects: Within and outside of the official programme.

Categories of specially targeted projects:

Children and young people - socially disadvantaged people - European and international projects.

Project Numbers:

Total number of projects: 380 from 950 project proposals.

Sector	Number of projects	Number of events
Architecture	28	30
Theatre	47	576
Film	28	40
Music	71	682
Literature	28	36
Multimedia	15	26
Museums	33	33
Open-air events/festivals	42	192
Art	88	153
Total	380	1768

Projects that illustrate the range of the programme:

- New York Philharmonic Orchestra – two performances within the context of the Prague Spring Festival.
- Genius loci – a series of concerts associated with places that have a strong connection with the musical history of Prague.
- The Purple Sails – the Forman brothers transformed a boat into a theatre that sailed during the performances. 52 performances took place during the summer.
- Müller Villa – this historic building designed by the architects Adolph Loos and Karol Loti in the 20s and 30s was restored and opened to the public.
- Submersible Statue of the Vtava – a 25 metre statue of a woman by prof. K.Gebauer.
- The Festival of Street Theatre – the first Czech street theatre festival took place in the historical heart of Prague, the Malá Strana, and attracted 120.000 spectators.
- Dance Prague 2000 – the 12th festival of modern dance and kinetic theatre hosted the European cooperation project Trans Dance Europe.
- Wretched Prague – a series of 13 documentary films that provided a counter balance to the much vaunted 'magical Prague'.
- Prague: the Time Machine – a multi-lingual interactive CD-ROM devoted to the cultural heritage of Prague.

- Six "public art" projects – an initiative to overcome the gulf between contemporary art and the general public by commissioning art in public space.

Projects that attracted the most interest/attention from the public:

- Prague - City on the River – programme of different projects based on or beside the river including site specific installations in/on the water, theatre performances, and film screenings on Strelecky Island. Programme attracted approximately 140.000 visitors.
- The Prague Spring festival – in its 55th year, the festival attracted over 40.000 visitors.
- Communication – this exhibition originating from Helsinki City of Culture and investigating how new communications have influenced daily lives attracted over 40.000 visitors.
- Permanent exhibition of 19th and 20th Century Art – at the national Gallery, emphasising the continuity of the arts over the last two centuries. Visitor numbers exceeded 120.000.
- Umbrella – a project that animated three of Prague's hills with an outdoor programme consisting of music performances, cultural, social and sporting events.

Means/methods used to develop the creative talents of local artists/cultural managers:

Commissioning of new works - international residencies/ exchanges/ visits - special grants and bursaries.

Examples:

Architectural project "Open City – South-West City", students from the Faculty of Architecture, Urbanism and Town-Planning at Columbia University (USA) presented their visions and studies of the future development of the district of Prague 13 under the title "the humanisation and completion of building of a satellite high-rise estate".

Number of published works in relation to the cultural programme paid for or supported by Prague 2000: Over 20.

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 90%.

Problems and issues related to the official cultural programme:

Insufficient planning time.- inadequate consultation - too many projects - scope of programme too wide - too much emphasis on star names and popular events - relationship problems with local artists/organisations - management problems - financial problems - programme choice influenced by political/economic interests - too many interest groups/stakeholders to serve - variable quality of projects - projects not sustainable over time - programme too conservative.

Infrastructure

Capital projects stimulated by Prague 2000:

Refurbishment and restoration of cultural facilities - development of public space - lighting and signs.

Infrastructural projects:

Although some cultural venues opened in 2000 and restoration of buildings took place, most of the projects had been in the pipeline for some years and were not inspired by the Capital of Culture. The Prague Automuseum opened in 2000 but is a project dating back to 1957, the Museum and Archive of Popular Music was also opened.

Important renovations were made to the Astronomical Tower and baroque hall of the Clementinum, the Müller Villa and the Hvezda Summerhouse. The gardens in Mala Strana were reconstructed.

An open architectural competition on the use of the Vitkov Monument and surrounding park was organised. Trees for Prague – trees were planted along one street in the district of Seberov.

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes.

Examples:

New orientation signs for cultural monuments in Prague were installed, renovations to the Astronomical Tower and baroque hall of the Clementinum, the Müller Villa and the Hvezda Summerhouse.

Regeneration of districts/areas in the city: Yes.

Examples:

The Jizni Mesto District 2000 project - the motto was 'a town with a future' and involved the development of ideas for the regeneration of this high-rise estate and immediate surroundings.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

International dimension was considered important through the cooperation with the 8 other Cities of Culture in 2000.

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension: Yes, through the shared European projects and cooperation.

European dimension reflected through:

Promotion of shared European artistic movements and styles - highlighting the city's European heritage - touring of productions and exhibitions - development of European cultural tourism - engagement of artists from other European countries - specific commissions to artists and creators in other European countries - organisation of residencies/exchanges for artists from other European countries - important collaboration and co-productions between different European countries - conferences, seminars and debates on European themes and issues - involvement/participation of communities within Prague originating from other European countries - use of other European languages.

Sector(s) in which there were European cooperation projects:

Architecture - archives and libraries - dance - film - literature - music - new technology/new media - theatre - visual arts.

European countries involved in cooperation projects:

Austria - Belgium - Finland - France - Hungary - Iceland - Italy - the Netherlands - Norway - Poland - Portugal - Slovakia - Spain - United Kingdom.

Most prominent non-European countries/cities/regions: USA.

Number of projects part-financed by EU funds: 5 (estimate).

Stimulation of networking and contacts at the European level: Yes.

Examples:

Cooperation with Cities of Culture has continued, for example contacts with galleries in Bergen, between the partners of the Cafe9.net project and Trans Dance Europe.

Initiatives/projects specifically to promote dialogue between cultures: Yes.

Examples:

Cafe9.net project - Respekt 2000 festival of ethnic and world music - Khamoro 2000 international Romany Festival.

Problems and issues relating to the European dimension of the programme:

Insufficient consideration of this aspect - no clear strategy - financial problems - difficulties in developing European partnerships - decisions influenced by political/economic interests - lack of

experience and expertise - lack of interest from local artists/ organisations/ institutions - projects of variable quality.

Sharing the title of Capital of Culture for the year

Cities sharing the title in 2000:

Avignon - Bergen - Bologna - Brussels - Helsinki - Cracow - Reykjavik - Santiago de Compostela.

Prague collaborated with the other cities to a certain extent through the exchange of exhibitions and artists, and some joint projects. Some individual organisations, like the Archa Theatre, took the initiative to develop contacts with the different Cities and Culture and host numerous productions. The Archa theatre collaborated principally with Belgium and Finland and their programme included performances by the dance company Ultima Vez, the singer Arno and the rock group Leningrad Cowboys.

Advantages of sharing the title:

Increased cultural cooperation - increased visibility by joint promotion and marketing - exchanges of people, ideas and projects - joint promotion of events and projects - greater sense of common European heritage.

Disadvantages of sharing the title:

Competition for visibility - different scales of budget - different aims and interests - personality differences - lack of interest from one side.

Funding and finance

The Ministry of Culture and the City of Prague financed the project through grants to the Prague 2000 Company (first column below) and through grants direct to institutions and projects (second column below). Direct support from the Company, State and City went towards the financing of 283 projects out of the 380 projects in the programme. The total expenditure within the programme, from all sources, is estimated at 28,8 million Euros.

Budget (34.582 CZK: 1 EURO exchange rate from December 2000)

	P2000 Company budget 1998-2001	Additional external budget
OPERATING INCOME		
1. Public		
National government	2,37	6,23
City	5,65	14,75
EU (general support)	0,22	-
EU (project support)	0,04	-
2. Private		
Sponsorship (advertising)	1,77	-
3. Other		
Ticket sales/merchandise	0,35	-
TOTAL OPERATING INCOME	10,40	20,98
OPERATING EXPENDITURE		
Operational expenses of Company	1,37	-
Promotion and marketing	2,12	-
Programme expenditure	6,50	18,81
TOTAL OPERATING EXPENDITURE	9,99	18,81

Source: Final report P2000.

Financial outturn: Surplus estimated at 400.000 Euros.

Total operational expenditure:

The estimated total operational expenditure of the Prague 2000 Company is 9,99 million Euros. The estimated total operational expenditure given directly by the State and the City is 18,81 million Euros. This makes an estimated total of 28,8 million Euros.

Financial problems or issues:

Difficulties with financial management - insufficient income - late confirmation of funding.

Corporate partnership

General Partner: Cesky Telecom.

Media Partners: DNES - Ceska Televize - Cesky Rozhlas - Rencar - euroAWK.

Other support:

Marriott Hotel - MIP group - Staropramen - Fischer - Kyselka Praga - Prague International Marathon - JCDecaux - La Boheme - ICN - Hornbach - Lufthansa - Eltodo - Dopravni podnik hl. M. Prahy - Mediatel - Sprava Ceskych Center - CCCR - Prazska informacni sluzba.

Level of response from the business community:

Financial support: Poor.

Non-financial support: Satisfactory.

Sponsorship problems or issues:

Delays in finalising cultural programme - inadequate sponsorship contracts - inadequate strategy for raising sponsorship - no tradition of cultural sponsorship in the Czech Republic - inexperience in this field.

Economic impact**Elements of strategy to generate economic impact:**

Expanding the market for cultural events, attractions and services - building or improving cultural infrastructure - urban renewal and to some extent improving the external image of the city - developing tourism.

In cooperation with the Department of the Theory of Culture at Charles University the Prague 2000 Company attempted to quantify the overall value of the projects included in the programme and estimated that it was about 1400 million CZK (approximately 40,48 million Euros).

Problems and issues relating to economic impact:

No clear strategy/strategy too limited - inadequate investment/funding - insufficient planning time - lack of interest from public authorities.

Communication, promotion and media response**Main focus of the communication and promotion strategy:**

Promotion of Capital of Culture programme.

Specific audiences and level of priority:

High priority: Opinion formers - cultural professionals.

Medium priority: Politicians - children - young people.

Low Priority: Ethnic minorities - disabled people - elderly people.

Ranking of target groups in order of priority:

- #1: Local
- #2: European
- #3: International
- #4: National
- #5: Regional

Ranking of general tools used in promotion in order of priority:

- #1: Broadcasting media
- #2: Print media
- #3: IT/internet media
- #4: Special events
- #5: Merchandising

New technologies used in promotion:

Web site - e-zines/newsletters - e-mail messaging - booking tickets on-line.

Problems or issues with communication and marketing strategies:

Inadequate budgets - insufficient planning time.

Visitor perspectives

Specific objectives relating to visitors:

Yes, an increase in visitors but no concrete strategy was developed and it was not a high priority.

Estimated visitor numbers:

	1999	2000	2001
Total number of visitors to the Czech Republic	100.830.000	104.200.000	103.100.000
Total number of foreign visitors registered in accommodation in Prague	2.083.203	1.839.345	2.472.507
Total number of overnight stays by foreign tourists in Prague	5.999.181	5.594.918	7.012.629

Source: Czech Tourist Authority.

Economic role of tourism in the Czech Republic:

	1999	2000	2001
International tourism balance (bn USD)	1,7	1,7	1,7
Share of tourism receipts on GDP (in %)	5,7	5,8	5,4

Source: Czech National Bank.

There was an additional promotional effort to market the cultural capital to tourists.

Foreign day and overnight visitors were higher priority targets than domestic day and overnight visitors.

In 2000, the greatest numbers of foreign tourists came from Germany, Poland, UK, Spain and Italy.

Promotion programmes developed jointly with other organisations:

National tourist office and local tourist office - hotels and restaurants - tour operators and travel agents - airlines and cultural venues.

Promotional means used in tourism markets:

Local tourist offices - tourist offices abroad - national newspapers/magazines and TV/radio - foreign newspapers/magazines and TV/radio - tourism trade fairs - national and foreign tourism trade press - tourism web sites.

Problems and issues related to attracting and/or servicing visitors:

No clear strategy/strategy too limited.

Social perspectives

Specific objectives relating to social impacts:

Yes, the objectives within one of the three central themes of the year, "City to live in", included a desire to bring art and culture out of closed spaces into the public arena, to attract a wider audience and to develop educational materials on Prague's culture and history.

Issues for which projects/programmes were specifically developed:

Education (about culture and cultural values) - civil society and democratic participation - cultural diversity.

Examples:

Respekt 2000 festival of ethnic and world music, Khamoro 2000 international Romany Festival, Festival of Street theatre, within the Prague Hills Umbrella programme there was a theatre dance performance by the children's theatre company Molière and a project for nursery school children entitled "Everything Flies (That Has feathers)". One World 2000 film festival on the subject of human rights, ethnic and racial issues, rights of minorities' etc. 2383 children participated in the art and literature competition "Fairytale".

Problems and issues related to social impacts:

No clear strategy/strategy too limited - inadequate budgets - inadequate expertise - difficulties in creating partnerships - difficulties in overcoming prejudice - no precedence for this kind of work in the Czech Republic.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

- Cultural infrastructure improvements
- Growing or extending the local audience for culture
- A more developed programme of cultural activities and arts events
- Raised international profile of the city/region

Provision made to continue and follow-up the cultural programme: No.

The renovations made and the permanent collections established at museums are important legacies.

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - decreased sponsorship - insufficient interest - inadequate organisational structures in place - change of city priorities - absence of leadership.

Negative impacts:

Lack of ownership by local population.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.

Who was responsible: Executive management team.

Systems used for detailed monitoring of cultural programme:
Evaluation reports from institutions and artists who received subsidies from the Prague 2000 Company.

Problems and issues regarding the monitoring of progress:
Monitoring procedures/responsibilities unclear.

Evaluation

Evaluation systems put in place: Yes.
Who was responsible: Executive management team.

The Company undertook their own evaluation in the form of a final report, however there were no external evaluations of the year.
The Charles University undertook some research on the year.
Visitor impacts were evaluated by the Czech Tourist Board and the Ministry of Regional Development but not in relation to the cultural year but as part of their usual research activities.

Problems and issues regarding evaluation:
Evaluation procedures and/or responsibilities unclear - insufficient detail when evaluating - criteria for evaluation inadequately defined.

Additional observations

Context

- It was only on 1st January 1993 that Czechoslovakia split into two independent states: the Czech Republic and Slovakia. Communist rule and all that it signified (isolation, poor development) ended following the collapse of the iron curtain and the Velvet Revolution that took place in Prague in the winter of 1989.
- The country has witnessed a dramatic transformation both politically and economically in the last 15 years and is now a member of the European Union.
- Despite these radical changes to Czech society, cultural policy remains very traditional and focuses on an uncontroversial and official representation of the nation. There are no long-term cultural development strategies or visions for the future. With the Ministry of Culture taking 1,5% of the state budget, culture is not given a high priority.
- Many people in the cultural sector still feel the Communist legacy: lack of good cultural infrastructure, mismanagement of some institutions and authorities, small recognition of progressive art, conservative and traditional concepts.
- The Capital of Culture was the Czech Republic's first big cultural event.

Aims and objectives

- Some respondents have criticised the lack of planning and consultation in developing aims and concepts. Specific and focused objectives were not developed, the goal of the year was to present Prague as a cultural and historic city and to show the European Union that it was ready to be a member.
- There was no desire to create a parallel range of projects to the events that were a usual part of the cultural calendar, and according to the Prague 2000 company's final report "this would not only be an unproductive and symbolic gesture but also a resignation to the complexity of the scene".

Organisation and management

- Although the Company was created at the end of 1996, the first director was only appointed in the summer of 1997. One year later, due to lack of advancement of the project the director was replaced. Inheriting the project in July 1998, the new director Michal Prokop re-launched the project and constructed the team. In effect over one year was lost due to these changes and it was the limited time available to prepare the year that has been cited as one of the biggest challenges.
- Many respondents have highlighted problems with the functioning of the Board. The majority felt that the project suffered from strong political influence and interference. Relationships between Board members from different political backgrounds were sometimes tense. Problems in the relationship between the director of the Company and the Mayor were reported. Some members of the Board wanted to be involved in the operations of the project and refused to work only strategically.
- Some artists were suspicious of the project, seeing it as a political project, and so were not so interested to participate.

Cultural programme and impact

- The cultural programme was composed mainly of events that would have taken place anyway as part of the cultural calendar; the aim being to give these projects and events an added-value in 2000 and the possibility to do things that normally would not be possible. There was a strong feeling that there was no need for new projects because so much already exists in Prague. One respondent said that "Prague is overloaded with culture".
- Some respondents have criticised this approach seeing it as a compromise to please everyone (especially the established institutions and organisations) and missing an opportunity to create something new.
- The three main themes of the year: "The story of the city", "City of open gates" and "City to live in" as well as the European cooperation theme of "Cultural Heritage" were not very clearly addressed and not very visible during the year.
- The Company spent almost 50% of their programme budget on projects they produced and 50% on co-organised events.
- The project decision process was seen by some cultural operators as being complicated and not transparent. The organisational Committee and Commissions comprised many people from institutions that had their own projects supported.
- In the Company's final report they suggest how the year could have been different: "more compact with a smaller number of projects and a higher percentage of projects lasting in time. It would also be closer to the public, institutions concerned with culture and foreign partners. It would have also been less conservative."

European dimension

- Initially Prague was disappointed that 9 cities were awarded the title of City of Culture in 2000 and that EU financial support would be divided between them, however there was a certain amount of collaboration and individual cultural organisations benefited from the increased networking.
- The Company's final report states that "the notion of having a network of 9 cities appeared to be rather a politically symbolic one than a concept beneficial to the cultural scene."

- There was no clear strategy or discussion about the European dimension and cooperation was limited by financial resources.

Funding and finance

- One of the most serious problems for the year was the late confirmation of funding from the State. Funding was only available from the State in 1999 and in 2000. EU funding only arrived the year after in 2001.
- There is no tradition in the Czech Republic for private sources to fund culture so although the Company made some efforts to find support in the business sphere they had limited know-how and came across little interest. Most sponsorship came in the form of advertising.

Communication and marketing

- Approximately one fifth of the total budget of the Company went on advertising and promotion; however it was the media partners that did most of the marketing of the year.

Economic, social and visitor perspectives

- No clear strategies were developed in these fields. The idea of using culture as a tool for urban regeneration, economic development and social inclusion has not yet taken a foot hold in the Czech Republic.
- Some individual projects addressed some of these issues but their visibility and impact were minimal.
- Although the main motivation of the cultural year was to raise the international profile of the Czech Republic especially within the European context, visitor and marketing strategies were not clearly developed. Many respondents were of the opinion that Prague, already an important tourist destination, had no need to market itself.

Legacy and long-term effects

- Most respondents were disappointed by the lack of long-term effects of the cultural year and commented that the only legacies are the permanent exhibitions installed in museums, the museums that opened their doors in 2000 and the architectural restoration that took place.
- Some people mentioned the increase in outdoor activities and art in public space which before had been almost non-existent as being important developments in Prague cultural life that would continue.
- The majority of respondents complained about the state of cultural life today in Prague and the rest of the country mainly due to low cultural budgets and little political will and support. It seems that the Cultural Year did not put culture higher on the political agenda.

Monitoring and evaluation

- Apart from the internal evaluation done by the Company very little external evaluation of the event has been done.

Reykjavik 2000

General information

Reykjavik 2000 was Iceland's first European Capital of Culture.

Profile of city: National capital.

Significant characteristics of the city's identity:

A very young city, built mainly over the last 50 years - large increase in population - a city close to Iceland's spectacular nature - the centre of Iceland's service sector and commerce - city spread out over a large area - the capital region is home to over half the national population.

Major employment sectors:

Social and health service - transport and trade - industry and manufacturing.

Population during 2000:

City:	111.342
Region (Höfuðborgarsvæði - capital region):	174.856
National:	283.361
City ranking in population terms:	1
% Immigrants:	3,5%
% Unemployment:	2,2%

Other large-scale events hosted by the city:

Chess tournaments - Reagan/Gorbachov summit 1986 - European Handball championship - NATO meetings.

The city would like to host other large-scale events.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To put Reykjavik on the world map as a cultural city - to be recognized as part of the European project - to attract visitors and market Icelandic culture abroad.

Official mission or broad aim:

To promote the diversity of culture and the arts in Reykjavik both to the people of Iceland and abroad.

Objectives rated as having a high importance:

Highest importance:

- Running a programme of cultural activities
- Creating a festive atmosphere
- Attracting visitors from abroad
- Enhancing pride and self-confidence
- Developing relationships with other European cities
- Raising the international profile of the city

Followed by:

- Growing and expanding the local audience for culture
- Promoting innovation and creativity
- Long-term cultural development
- Attracting visitors from own country
- Developing the talent/career of local artists

Consultation to define aims and objectives: Yes.

Who was consulted:

- Politicians - cultural organisations and artists - business community - tourism sector - community organisations - social services.

How was consultation undertaken:

Meetings - workshops or visits - surveys - media campaigns - inviting submissions.

Organisation and management

Governance structure/board

Organisation of the formal board structure: Autonomous structure.

The governing board was established on 26/02/1997.

Total number of board members: 7.

Number of members from:

City authorities	Regional authorities	National authorities	Cultural institutions	Private sector	University of Reykjavik
2	0	2	1	1	1

Chair of the Board: Páll Skúlason (Rector of the University of Iceland).

Primary roles of the Board:

Appoint staff - develop policies and strategies - take financial decisions and have overall financial control - raise funds and sponsorship - evaluate projects and programmes.

Key issues and problems related to the functioning of the Board:

Not fully representing cultural interests - responsibilities not clear - some relationship problems between Board members.

Operational structure – the office of Reykjavik 2000

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship - finance and budget.

First member of the operational management team appointed: The first overall Director was appointed on 1/04/1997.

Basic organisational and reporting structure of the operational team:

Overall Director (first was m, second f) responsible for the financial director (f), the communications director (f), the manager for local projects (m), the manager for international projects (f) and an office manager (f).

There was in addition a separate financial committee of 6 members and an honorary council.

Extent of changes made to management:

The first Director left the project and Thórunn Sigurdardóttir was appointed overall Director on 15/11/97.

Number of personnel employed at peak of activity: 6.

Organisational structure disbanded at the end of April 2001. Its main roles in 2001 were to finalise accounts and their evaluation/final report.

Key issues and problems related to the operational structure and personnel:
Initially there were problems concerning unclear responsibilities and job descriptions but following the departure of the first Director this was improved.

Public authorities

Public authorities that were involved in organisation or delivery of Reykjavik:
Municipality of Reykjavik - municipalities surrounding the city - municipalities of other towns - national Government and state departments.

Main sources of tensions and problems between the different public bodies:
Conflicts over projects and priorities - some relationship problems.

Advice from other cultural capitals:
Copenhagen 1996, Stockholm 1998 and Helsinki 2000 among others.

Cultural programme and cultural impact

Location of the official cultural programme:
Inside city boundaries - suburbs immediately surrounding the city - the broader region surrounding the city - throughout the entire country.

Start of official programme: 29/01/2000 (although the title was accepted on 31st December 1999).
End of official programme: 31/12/2000 (there was not one final event but from 1-31st December 2000 there were numerous events within the "Star Festival").

Time to plan the official cultural programme: 2-3 years.

Seasons with greatest concentration of events: Spring and summer.

Specific themes/orientations:
Culture and Nature – the programme was divided into the four elements: earth, water, fire and wind.

Specific criteria for project selection:
Quality and cost of project - relevance of project to aims/themes - long-term impact and/or sustainability - participation - originality - level of tourism promotion.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Politicians - cultural organisations - artists.

How was the consultation undertaken:

Meetings - visits - an open call for submissions.

A project committee was established in the spring of 1998.

Cultural sectors within programme:

Theatre - opera - visual arts - film - literature - crafts (classical/traditional - contemporary/modern).

Dance - architecture - design - fashion (contemporary/modern).

Music (classical/traditional - contemporary/modern - pop/rock - jazz - folk - world).

Heritage/History - archives/libraries - science - new media/IT - television - street parades/festivals/open-air events - interdisciplinary - sport - environmental.

Most prominent sectors:

Music - theatre - street parades/festivals/open-air events - visual arts.

Profitable, commercially-backed projects:

Within official programme: Yes.

Outside of official programme: Yes.

Categories of specially targeted projects for:
Children - young people - schools - elderly people - disabled people - European projects - international projects.

Project Numbers	Number	Attendance
Total number of projects	284	1.473.724
Individual events	2.549	-
Individual performances	20.273	-

Projects that illustrate the range of the programme:

- Baldur – world premiere of this Icelandic musical drama composed by Jon Leifs that describes great events from Nordic mythology and involving the Iceland Symphony Orchestra and the Iceland Dance Company.
- Voices of Europe and Björk – that brought together ten choristers aged between 16 and 23 from each City of Culture to form one choir that toured the cities in 2000.
- Reykjavik Arts Festival – 30th Anniversary included five performances of Swan Lake by the San Francisco Ballet.
- 2000 Children – workshop for five-year old children to make their own musical instruments and costumes, write plays and invent dances.
- Claudio Parmiggiani – exhibition by this contemporary Italian artist at the National Gallery of Iceland and the installation of his giant sculpture the 'Iceland lighthouse'.
- Culture and Nature and the Visual arts – students from the Icelandic Academy of the Arts worked in three different communities in Iceland on a project to raise awareness of the relationship between culture and nature.
- KELA 2000: The Water Nymph – installation/dance that would appear unexpected on ponds and lakes during the year.
- Artists in School – artists were commissioned to work in schools to increase children's opportunities for expressing themselves creatively.
- Blind Date – also known as Strange Bedfellows, artists from different fields were put together once a month at different venues in the city.
- ART 2000 – Iceland's first international festival of electronic and digital music included 11 concerts, installations, films and lectures.

Projects that attracted the most interest/attention from the public:

- Opening day 29th January 2000 – one-day programme with some 110 events attracted 33.000 people.
- Baldur – widely considered the pinnacle of the cultural year, this performance involved the cooperation of Bergen and Helsinki and had an audience of over 6.000 people.
- Cultural Night – for the fifth time, Reykjavik celebrated with a cultural night and attracted some 107.000 people.
- Northern Lights Festival – an outdoor art and design festival focusing on light in the midst of winter in cooperation with Bergen 2000 and Helsinki 2000 attracted 25.000 people.

- Iceland Airwaves – presentation of Iceland as a musical hotbed with performances by leading Icelandic bands and international stars attracted 15.500 spectators.
- Coastline 2000 – joint project with Nordic cities; 15 works of environmental art were presented along the coast of Iceland and were viewed by 55.000 people.

Means/methods used to develop the creative talents of local artists/cultural managers:
Commissioning of new works - local and/or national residencies/exchanges/visits - special grants and bursaries.

Examples:

Artists' residencies in elementary schools - various commissions.

Percentage estimate of events and projects originating from outside Reykjavik: 40%.

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 60%.

Specially created projects not in official programme: Yes.

Examples:

Local neighbourhood cultural festivals - 1000th year anniversary of Christianity celebrations - the 1000th year anniversary of the discovery of America.

Problems and issues related to the official cultural programme:

Too many projects - scope of programme too wide - too much emphasis on projects for visitors - some difficult relationships with local artists/organisations - variable quality of projects.

Infrastructure

Capital projects stimulated by Reykjavik 2000:

Refurbishment and restoration of cultural facilities - lighting and signs.

Most important infrastructural projects:

These projects were not initiated by the cultural year but were accelerated because of it and opened in 2000.

Opening of the Culture House, former National Library and Archive, that now houses numerous exhibitions related to Icelandic culture and history.

The Reykjavik Art Museum opened a new museum in the renovated Harbour House.

New building to house the Reykjavik City library, the Reykjavik Museum of Photography and the Reykjavik Municipal Archives opened in April 2000.

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes.

Examples: The Cultural House and the Harbour House.

Regeneration of districts/areas in the city: No.

Reykjavik 2000 specifically did not include infrastructural projects within its programme.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

Reykjavik took part in European projects and many Icelandic artists met and created projects with European artists.

As Reykjavik was one of nine Cities of Culture in the year 2000 many projects were developed with those cities.

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension: Yes.

Examples: Through the European cooperation projects.

European dimension reflected through:

Highlighting the city's European heritage - touring of productions and exhibitions - development of European cultural tourism - engagement of artists from other European countries - specific commissions to artists and creators in other European countries - important collaboration and co-productions between different European countries - conferences, seminars and debates on European themes and issues.

Sector(s) in which there were European cooperation projects:

Dance - design and fashion - interdisciplinary - music - new technology/new media - opera - street parades/open-air events - theatre - visual arts.

European countries involved in cooperation projects:

Belgium - Czech Republic - Denmark - Finland - France - Germany - Italy - Norway - Spain - Sweden - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme:

The Nordic countries - especially Norway and Finland.

Most prominent non-European countries/cities/regions: USA - Canada.

Number of projects part-financed by EU funds: 4.

Details:

Voices of Europe (Connect) - Cafe9.net (Netdays and YFE) - Walkabout Stalk (Culture 2000) - Trans Dance Europe (Culture 2000).

Stimulation of networking and contacts at the European level: Yes.

Examples:

Futurice – biggest event devoted to fashion and design ever held in Iceland, 11 Icelandic designers alongside designers from Norway, Finland and the UK showed their collections.
Baldur – Trans Dance Europe - Codex Calixtinus - Coast and Waterways - Transplant'Heart - Nordic Light 2000 - Art Naust - KELA 2000 - Art goes Kapakka.

Problems and issues relating to the European dimension of the programme:

Lack of experience and expertise - projects/relationships not sustainable over time.

Sharing the title of capital of culture for the year

Cities sharing the title in 2000:

Avignon - Bergen - Bologna - Brussels - Helsinki - Cracow - Prague - Santiago de Compostela.

Extent of collaboration: Major extent.

Examples:

Technomade - Voices of Europe - Codex Calixtinus - Coast and Waterways - Citylink - Cafe9.net - Walkabout Stalk - The House of the 9 Cities - Kide – Trans Dance Europe - Find - Finnish Design 2000 - Transplant'Heart.
Nordic joint projects included: Baldur Ballet/Opera - Nordic Light 2000 - Futurice Fashion Show - Art Naust - Kela 2000: "Virgin of the Waters" - Art Goes Kapakka music festival.

Advantages of sharing the title:

Increased cultural cooperation - exchanges of ideas, projects and people.

Disadvantages of sharing the title:

Competition for visibility - competition for visitors - different sizes and/or types of cities - different scales of budget - different aims and interests - personality differences - lack of interest from one side.

Funding and finance

Budget (1 Euro: 75.66 ISK for December 2000)

	ISK(mill)	Euros(mill)
OPERATING INCOME		
1. Public		
National government	235	3,11
City	275	3,63
EU (general support)	16,60	0,22
EU (project support)	60,50	0,80
Foreign funds	6,80	0,09
2. Private		
Cash sponsorship	50,60	0,67
TOTAL OPERATING INCOME	644,5	8,52
OPERATING EXPENDITURE		
Wages/salaries/overheads	80,60	1,07
Promotion and marketing	104,20	1,38
Programme expenditure	414,80	5,48
TOTAL OPERATING EXPENDITURE	599,60	7,93

Additional expenditure on projects from other sources not passing through Reykjavik 2000: 658,18 million ISK or 8,7 million Euros.

Financial outturn: Surplus of approximately 590.000 Euros.

Total operational expenditure: 7,93 million Euros

Financial problems or issues: Late confirmation of funding.

Sponsorship

Official sponsors:

Sjova Almennar (insurance) - Bunadarbankinn (bank) - Landsvirkjun (National Power Company) - Olis (energy and related products) - Eimskip (transport/logistics).

Official suppliers:

Icelandair - Morgunbladid newspaper - Kringlan shopping centre - SVR bus services - Radisson SAS - Leifs Eiriksson Airport.

Level of response from the business community:

Financial support: Satisfactory.

Non-financial support: Satisfactory.

Economic impact

Elements of strategy to generate economic impact:

Developing tourism - expanding the market for cultural events, attractions and services - enhancing the general cultural environment - improving the external image of the city.

Most significant economic outcomes:

Increased tourism - new city image.

Problems and issues relating to economic impact:
Projects and initiatives not sustainable.

Communication, promotion and media response

Main focus of the communication and promotion strategy:
Promotion of city image/profile and promotion of Capital of Culture programme.

Specific audiences and level of priority:
High priority: Opinion formers - politicians - cultural professionals.
Medium priority: Children and young people.
Low priority: Elderly people and disabled people.
Not targeted: Ethnic minorities.

Ranking of target groups in order of priority:
#1: Local
#2: National
#3: Regional
#4: European
#5: International

Ranking of general tools used in promotion in order of priority:
#1: Print media
#2: Broadcasting media
#3: Merchandising
#4: IT/internet media
#5: Special events

New technologies used in promotion:
Web site - e-zines/newsletters - e-mail messaging - internet broadcasting.

Media response:
Number of press cuttings:
Local, regional and national: 4.744.
European/International: 522.
Number of TV/radio broadcasts:
Local, regional and national: 383.

Visits to the web site: 300.000.

Visitor perspectives

Specific objectives relating to visitors:
Yes, to attract visitors to Iceland all year round and make culture a reason for visiting Iceland. To market Reykjavik as a cultural city.

Total number of people attending events in the programme: 1.400.000.

Visitor numbers:

	1999	2000	2001
Total number of foreign visitors	262.605	302.913	295.000
Total number of overnight stays	1.183.680	1.186.455	1.180.492
Total number of overnight stays by foreign tourists	862.433	890.229	905.569

Geographical area these visitor figures relate to: Iceland.

International tourist receipts: 30.459 million ISK.

Additional promotional effort to market the cultural capital to tourists: Yes.

Priority was given to the following visitor groups:

Foreign overnight visitors followed by domestic overnight and day visitors.

Familiarisation trips organised for:

Travel agents/tour operators - foreign press.

Promotion programmes developed jointly with other organisations:

National tourist office - regional/local tourist office - hotels and restaurants - tour operators and travel agents - airlines - cultural venues.

Promotional means used in tourism markets:

Local tourist offices - tourist offices abroad - national and foreign newspapers/magazines - national and foreign TV/radio - tourism trade fairs - national and foreign tourism trade press - tourism web sites.

Data collected on the effectiveness of tourism promotion: Yes.

Measures used for data collection:

Volume of press coverage and TV/radio coverage - enquiries at tourist offices/requests for brochures - visits to internet sites/on-line booking.

Problems and issues related to attracting and/or servicing visitors:

Different planning periods for the travel and cultural sectors.

Social perspectives

Specific objectives relating to social impacts: Yes.

Details:

Reykjavik is described as uni-cultural. Focus was given to increased participation in cultural activities and educational initiatives.

Issues for which projects/programmes were specifically developed:

Social cohesion or social inclusion - education (about culture and cultural values) - civil society - democratic participation - cultural diversity.

Examples:

A number of projects specifically for children including: A Thousand Voices – Nordic children's choir meeting - 2000 Children – art project for 5 year olds - Fantasy Design – design competition for children - Cultural Exchange – pupils from schools in Reykjavik and Finland undertook exchanges to produce material for exhibitions - Artists in Schools project.

Problems and issues related to social impacts:

Inadequate expertise - projects and initiatives not sustainable.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

- A more developed programme of cultural activities and arts events
- New networks and increased collaboration in the cultural sector
- Long-term cultural development for the city/region
- Increased sponsorship for cultural organisations/projects
- Increasing visitors to the city/region from other countries
- Enhanced pride and self-confidence in the city/region
- Developed European cultural cooperation
- Raised international profile of the city/region

Provision made to continue and follow-up the cultural programme:

Yes, the City Cultural Fund was established jointly by the City and State to continue work with the surplus from the budget.

Organisations established for the cultural year that continued to exist:

Short-term: City Cultural Fund for city-rural cultural projects.

Specific cultural events created that continue to exist: Yes.

Examples:

Musical events - Hrafnagaldur - project Blind Date.

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - decreased public sector funding - inadequate organisational structures in place - change of city priorities - lack of advanced planning - absence of leadership.

Negative impacts:

Projects unsustainable and adverse effects on future cultural spending and/or policies.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.

Who was responsible: The Board and executive management team.

Evaluation

Evaluation systems put in place: Yes.

Who was responsible: Executive management team.

Aspects evaluated:

Cultural programme evaluated by the organisational team in 2001.

A Gallup survey was undertaken in 2001 to evaluate public opinion.

Methods of evaluation used:

Quantitative and qualitative surveys - interviews.

Problems and issues regarding evaluation:

Insufficient planning - limited resources - evaluation procedures and/or responsibilities unclear.

Additional observations

Context

- Iceland as an independent state has a very short history. It gained semi-independence in 1918 and formal independence on June 17th 1944 after 800 years of Danish rule. Its first university opened in 1911 and the first Academy of Arts opened in 1999.
- Between 1870 and 1920, 20% of the population emigrated to Canada due to poverty. The country has come a long way in a very short time: economic, social and cultural development has happened only in the last 50 years.
- Although Iceland has no architectural or musical history, poets and artists have always had an important role in Icelandic society.
- With a population of less than 300.000 people, and geographically isolated, Icelanders have always had the need to reach out overseas. It is common for Icelanders to do part of their studies in other countries.
- In the year 2000, three celebrations were planned for Iceland: the City of Culture, the 1000th Anniversary of Christianity in Iceland, and the 1000th Anniversary of the discovery of America.

Aims and objectives

- The motivation behind the year was to place Reykjavik and Iceland on the international map as a cultural city and gain recognition from an international audience. It was important for Iceland to be seen as being a part of the European project despite its peripheral location. Interestingly, it was the Ministry of Foreign Affairs that signed the letter to the European Union applying for the title.
- The project was supported and to some extent driven by artists who wanted more opportunities.

Organisation and management

- From the beginning the project was to have joint responsibility by the state and the city.
- Respondents commented that the main problem within the Board was the sometimes difficult relationship between the Mayor of Reykjavik and the Minister of Culture, as they came from different political parties and had different views and opinions. However one respondent thought that their differences had no negative consequences on the project.
- Initially it was not clear what the responsibilities of the Board and the Director should be and this culminated in the departure of the first Director in late 1997. Following this, clear job descriptions were developed and no other changes took place within the management organisation.
- A very small team of six people organised the cultural year and respondents have highlighted the importance of good direction. The Director has been praised for good planning skills, ability to convince politicians and sound financial sense.

Cultural programme and cultural impact

- The cultural programme comprised 284 projects that included activities that were already part of the cultural calendar. 426 formal applications were received.

- The management of the programme was organised through contracts with the project organisers and most were signed before June 1999. There was criticism from some cultural operators that the procedures were too bureaucratic. However the members of the team felt that it was this organised and regulated management that was a key to the success of the project and an important learning experience for cultural operators.
- Although the division of projects into the themes: wind, earth, fire and water allowed a range of different projects to come together under one umbrella, some respondents felt that the theme of nature was not very prominent within the programme.
- The integration of over 30 different communes around the country into the programme was seen by many as having a very positive effect.

Infrastructure

- Reykjavik 2000 specifically decided not to prioritise investment in capital projects.
- There were however some infrastructural projects of the City that were finished in 2000 namely the new Art Museum in the Harbour House and the opening of the Culture House.
- Some respondents have criticised the decision not to invest in capital projects, seeing the year as an opportunity to develop the cultural infrastructure of Reykjavik. There was, for example, a project to build a new concert hall that was not realised.

European dimension

- There were over 30 European and International cooperation projects within the programme and respondents felt that having 9 Cities of Culture in 2000 was an additional bonus for cooperation and exchange. However, there was no specific strategy about how the European dimension would be explored and developed and the complexity of cooperation with 8 other cities was under-estimated.
- The Icelandic characteristic of reaching out and needing recognition from the outside was clearly seen and the title of City of Culture was perceived as a stamp of quality for Reykjavik.
- The European co-operation project initiated by Reykjavik "Voices of Europe" received considerable media attention, not least due to the intended collaboration with Björk.

Funding and finance

- With five main sponsors supporting Reykjavik 2000 and described by the Chair of the Board as the "pillars of the cultural year", a new standard was reached in terms of the collaboration between business and culture.
- Sponsorship has since become a common method of raising funds for cultural activities in Iceland.
- The City Cultural Fund was created at the end of the cultural year with the budget surplus of approximately 590.000 Euros.

Visitor perspectives

- Specific tourism objectives of Reykjavik in the last years have been to make the City a cultural destination and not just a stop-over for visitors coming to experience the Icelandic nature and to increase the number of visitors outside the summer period.

- Although the main reason visitors come to Iceland is for the nature, Reykjavik attracted a lot of media coverage during 2000 and a new image of the City started to develop.
- A new organisation working on tourism, city marketing and the organisation of big events, "Reykjavik Complete", was opened in 2003. The current Director was Head of Communications for the cultural year and is convinced that 2000 opened up a dialogue between tourism and culture that before did not exist. Reykjavik Complete organises some of the biggest cultural events in the Reykjavik calendar including the Cultural Night and Reykjavik Airwaves.

Legacy and long-term effects

- The City Cultural Fund set up jointly by the State and the City to support cultural projects between different communities in Iceland has been a considerable success. Communities throughout Iceland have been eager to apply for funding. Unfortunately, as the fund was established only with the surplus of the cultural year's budget, there are not enough finances to allow it to continue.
- An important effect of the year is new cooperation that has developed between different art forms and a greater confidence among artists throughout the whole country.
- Many respondents saw the year as a crucial learning experience for cultural organisers.
- The Reykjavik Arts Festival that was previously bi-annual now takes place every year and the establishment in 2003 of Reykjavik Complete has ensured that the promotion of culture will continue even if there was a gap between 2001 and 2003.
- Increased cooperation between the cultural and business sectors has been an important development since 2000.
- Some respondents would have liked to have seen greater long-term impact and are sceptical as to whether culture has gained any importance at the political level due to the City of Culture status.

Monitoring and evaluation

- Although there was a plan with the city to undertake an evaluation of the cultural year, this never happened. The team undertook their own evaluation in the form of a final report that gives a complete documentation of the year with a chapter on media and visitor impacts and results from the Gallup survey. It is only available in Icelandic. No independent evaluation exists.
- The survey made by Gallup at the end of 2000 asked how "pleased" people were with the cultural year and how often they participated in events. 80% of those surveyed said they were pleased with the cultural year. 84% thought there was just the right amount of projects. 84% felt that the Cultural year had had a positive effect on the image of Iceland abroad. 88% attended at least one event during the year and 82% felt that the cultural year would have a positive impact on cultural life over the next ten years.

Santiago de Compostela 2000

General information

Santiago was Spain's second Capital of Culture after Madrid in 1992. Salamanca was Capital of Culture in 2002.

Profile of city:

Regional capital - historic city - education and training centre.

Significant characteristics of the city's identity:

Pilgrimage city - administrative capital of Galicia, devolved Spanish region with strong regional identity
- rainy city - religious city with strong sense of tradition - left wing city government for many years.

Major employment sectors: tourism and administration.

Population during 2000:

City:	94.489
Region (Galicia):	2.731.900
National:	40.499.791
City ranking in population terms:	62

Other large-scale events hosted by city:

Irregular pilgrimage to the city (Xacebeo). Recent years include 1993, 1999 and 2004.

The city would like to host other large-scale events.

Total cultural budget of the municipality during 2000: 4.434.000 Euros

Total cultural budget of the municipality in 2001: 5.256.000 Euros

Expenditure categories included in the budget:

This is the general budget for the city's cultural department and includes the yearly activities of the concert hall, the municipal music band, social and youth centres, municipal theatre, exhibitions etc, as well as cleaning, maintenance, staff and advertising costs.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To develop cultural tourism outside a Pilgrimage year (Ano Santo).

Official mission or broad aim:

To show that Santiago is more than just the Pilgrimage, and to bring European culture to Santiago's citizens.

Objectives rated as having a high importance:

Highest importance:

Raising the international profile

Followed by:

Running a programme of cultural activities

Attracting visitors from own country

Attracting visitors from abroad

And then:

Creating a festive atmosphere

Long-term cultural development

Developing relationships with other European cities

Economic development

Promoting innovation and creativity

Non-cultural infrastructure improvements

Organisation and management

Governance structure/board

Organisation of the formal board structure:

Direct administration within two existing government structures: the municipality and a board including local, regional and state governments.

The governing board (Consortio) was established in 1993.

From mid-1999, it was chaired by Xosé Antonio Sánchez-Bugallo, the Mayor of the city.

Primary roles of the Consortio:

Take final decisions about cultural projects and activities - take financial decisions and have overall financial control - raise funds and sponsorship - develop the city's heritage and cultural events, including the Ano Santo.

Key issues and problems related to the functioning of the Consortio:

Political differences between local and regional governments.

Operational structure

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication - fundraising - finance and budget.

Responsibilities outside the operational structure:

A team of two people at the newly-created INCOLSA office worked on tourism promotion.

Basic organisational and reporting structure of the operational team:

The organisation was led by the cultural councillor of the city government. Under her were two directors, one each responsible for programming and finances. They were assisted by three full-time staff. This team negotiated with the secretary of the Consortio on the programme and finance.

Extent of changes made to management:

Minor extent: elections in 1999 led to a change in city government, and so of the councillor for culture who was Director of the office for Santiago 2000 - the new Director was Teresa Garcia Sabell.

Number of personnel employed at peak of activity: 6 full-time staff.

Main problems or tensions between managers:

Different priorities and objectives and personality clashes.

Key issues and problems related to the operational structure and personnel:

Structure too small and too many changes to personnel.

Public authorities

Public authorities that were involved in organisation or delivery of Santiago 2000:

Municipality of Santiago, Region of Galicia and the Spanish government.

Main sources of tensions and problems between the different public bodies:

Political differences.

Advice from other cultural capitals: No.

Cultural programme and cultural impact

Location of the official cultural programme: Inside city boundaries.

Season with greatest concentration of events: Summer.

Specific themes/orientations: "Europe and the World".

Specific criteria for project selection: Yes.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Cultural organisations - business community.

How was the consultation undertaken:

Informal discussions.

Cultural sectors within programme:

Theatre - film - dance - opera - visual arts - music (classical/traditional - contemporary/modern).

Heritage and history - street parades and festivals.

Most prominent sectors:

Music - theatre - street parades/open-air events - conferences.

Categories of specially targeted projects:

Young people.

Project Numbers

A total of 1.210 performances, including:

325 concerts

319 film screenings

206 theatre performances

35 events in the Compostela Millennium Festival

49 events in the complementary programme

156 events in the "A cultura vai por barrios" programme in 40 social or cultural centres of the district.

Projects that illustrate the range of the programme:

- Facing Goya – premiere of Michael Nyman's new opera.
- Europe and the World – academic conferences and publications with the University of Santiago de Compostela.
- Millennium festival – multidisciplinary summer festival of Arab culture, with debates, concerts, theatre, exhibitions, street theatre, opera and dance.
- Santirock – pop festival in July, with Iggy Pop, Ash, Yo la Tengo, Asian Dub Foundation and others.
- International Music Festival in July with the Kronos Quartet, the Glen Miller Orchestra, Concertgebouw Chamber Orchestra among others.
- Faces of the Earth – major scientific and artistic exhibition on representations of the planet.
- 31st Galician Month of Folk culture.

- Festivals of Street Theatre, of Galician Theatre, and of University Theatre
- "A cultura vai por barrios" programme in cultural centres throughout the city.
- Cineuropa – festival of 75 European films in November

Projects that attracted the most interest/attention from the public:

- Millenium Festival (attendance 100.000)
- Santirock festival
- Concerts at the Auditorio de Galicia – recorded audiences of around 70.000 for the year
- Opening evening of events in the centre of town.

Specially created projects not in official programme: Yes.

An official programme was never published, as many partners produced events with little connection to the organising team.

Problems and issues related to the official cultural programme:

Some relationship difficulties with local artists/organisations - management problems - projects not sustainable over time

Infrastructure

Capital projects stimulated by Santiago de Compostela 2000:
Development of public space - transportation.

Most important infrastructural projects:

Renovation of green spaces in the city - car park for tourist coaches.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

Santiago as a historic destination for European travellers. Bringing European culture to Santiago.

Themes specifically reflecting the European dimension: Yes.

Examples:

Cineuropa festival in November, Europa Mundi conferences at the university.

European dimension reflected through:

Engagement of artists from other European countries - conferences, seminars and debates on European themes and issues.

Sectors in which there were European cooperation projects :

Dance - heritage and history - music - new technology/new media.

European countries involved in cooperation projects:

Austria - Belgium - Bulgaria - Czech Republic - France - Germany - Hungary - Malta - the Netherlands - Norway - Poland - Portugal - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme:

The three Nordic Cities of Culture in 2000: Helsinki, Bergen and Reykjavik.

Most prominent non-European countries/cities/regions:
Islamic world, USA, Cuba and Japan.

Stimulation of networking and contacts at the European level: Yes.
Examples: Academic networks after conferences organised by the University.

Initiatives/projects specifically to promote dialogue between cultures: Yes.
Examples: Millennium festival concentrating on Arab culture.

Problems and issues relating to the European dimension of the programme:
Financial problems - projects too ambitious and difficult to organise - lack of interest from other cities/countries.

Sharing the title of Capital of Culture for the year

Cities sharing the title in 2000:
Avignon - Bergen - Bologna - Brussels - Helsinki - Cracow - Prague - Reykjavik.

Extent of collaboration: Minor extent.
Examples:

Codex Calixtinus project on religious song - Faces of the Earth exhibition, combining scientific and artistic presentations of the earth.

Advantages of sharing the title:
Increased visibility by joint promotion and marketing - exchanges of ideas and projects.

Disadvantages of sharing the title:
Different sizes and/or types of cities - different aims and interests - lack of interest from one side.

Funding and finance

Budget (budget conversion at 166,4 peseta to the Euro)

OPERATING INCOME

1. Public

Consortio (including state, region and city)	6.935.096
EU (general support)	220.000

2. Private

Sponsorship	15.703.125
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TOTAL OPERATING INCOME	22.858.221
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OPERATING EXPENDITURE	unknown
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These figures are based on data from the municipality. After repeated attempts, details for expenditure were only available for the Consortio's contribution to the ECOC. This represents one third of the total costs of the year – the rest is unknown.

Promotion and marketing	360.577
European programmes	5.588.942
Millennium festival	600.962
Organisations and festivals that started in 1998 (Cineuropa, the Salas Nasa and Galan cultural centres, and Musica en Compostela festival)	384.615

Total operational income: 22,9 million Euros.

Financial problems or issues:
Insufficient income - late confirmation of funding.

Sponsorship

Local or regional sponsors: (provided 9% of sponsor total)

Financial institutions: Caixanova, Bacno Pastor/Fundacion Barrie de la Maza, Fundacion Caixagalicia.

Distribution: Gadisa, Froiz, Vegalsa.

Food and Drink: Conservas Escuris, Aguas de Cabreiroa, Cervezas Estrella de Galicia.

Telecommunications: Televes.

National sponsors: (provided 43% of sponsor total)

Transport: Trapsa, Viajes Marssans, Spanair, Vivatours, Iberia, Air Europa, Halcon viajes, Globalia Autocares, Seur Espana.

Energy: Union Fenosa.

Department stores: El Corte Ingles.

Food and Drink: Aguas de Mondariz, Grupo Campofrio, Conservas Calvo.

European and International sponsors: (provided 38% of sponsor total)

Telecommunications: Telefonica, SA.

Food and Drink: Begano/Coca cola.

Level of response from the business community:

Financial support: Very good

Non-financial support: Good

Sponsorship problems or issues:

Delays in finalising cultural programme - delays in sponsorship commitments.

Economic impact

Elements of strategy to generate economic impact:

Developing tourism - improving the external image of the city.

Agencies responsible for the economic strategies: Consortio.

Problems and issues relating to economic impact:

Political problems between city and regional governments.

Communication, promotion and media response

New technologies used in promotion: Web site.

Estimated media coverage:

Total 1.734 articles, national and international.

Total 169 TV broadcasts, national and international (total duration 5h58).

Problems or issues with communication and marketing strategies:

The ECOC organisation was not able to gather information on all events, so did not publish an official programme.

Visitor perspectives

Specific objectives relating to visitors:

Yes, to reach a different tourism market than the usual Ano Santo by showing Santiago as a cultural centre. Increase the overnight stays in the city.

Additional promotional effort to market the cultural capital to tourists: Yes.

Details of special campaigns for specific segments of the market:
Spain (Madrid, Barcelona, Valladolid and others), Porto, Brussels, Portugal, Brazil, Italy, France, Germany, Switzerland.

Familiarisation trips organised for travel agents/tour operators, foreign press and domestic press.

Promotion programmes developed jointly with other organisations:
National tourist office - regional/local tourist office - hotels and restaurants - other Capitals of Culture in Porto and Salamanca - El Corte Ingles - media partners such as Canal +, Europa Press, Editorial Compostela, El Correo Gallego.

Promotional means used in tourism markets:
National newspapers/magazines - national TV/radio - tourism trade fairs.

Data collected on the effectiveness of tourism promotion: Yes.

Measures used for data collection:

Volume of press coverage - volume of TV/radio coverage - enquiries at tourist offices/requests for brochures.

(see Observations for results)

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

Increasing visitors to the city/region from own country
Increasing visitors to the city/region from other countries

Followed by:

Non-cultural infrastructure improvements
Economic development
New projects, events or festivals still running
Opening up of new visitor markets for the city/region
Raised international profile of the city/region

Organisations established for the cultural year that continued to exist: Yes.

INCOLSA tourism office - academic networks started at the Europa Mundi conferences.

Specific cultural events created that continue to exist: Yes.

Example: Santirock music festival.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: No.

Evaluation

Evaluation systems put in place: No.

Additional observations

Context

- The city hosts a major pilgrimage every few years at irregular intervals, including 1993, 1999 and 2004. This event (the Xacobeo or Ano Santo) attracts large numbers of tourists, and the

city and region made an increasing effort to develop the Xacobeo for tourism from 1993 onwards.

- Public authorities invested heavily in the centre of the city in the 1990s, providing funds for the renovation of historic buildings, pedestrianising and cleaning the streets. Together with the Ano Santo, this historic centre provided the basis for a strong tourist centre in Galicia.
- The city also completed a handful of high-profile modern buildings – the museum of contemporary art (designed by Alvaro Siza), a large concert hall, and conference centre. These buildings served as attractions in themselves, and as venues for an attractive cultural scene.

Aims and objectives

- The Capital of Culture in 2000 followed an Ano Santo in 1999. One major aim with the year was to sustain the high levels of tourism of that year, by positioning the city as a tourist destination of the first order for cultural tourism.
- Santiago could also show aspects of life in the city that were not so well known as the pilgrimage.
- The year was an opportunity to open up Santiago and Galicia in general to international cultural productions, that up to then had normally only visited Madrid and Barcelona.

Organisation and management

- The City of Culture was administered within the framework of two existing organisations. One was the city government; the other was the Consortio, an institution created in the 1980s that brought together city, regional and state government to help the development of the city, for example funding cultural programmes during the Ano Santo. This body approved the final budget and programming of the City of Culture.
- The Consortio worked with the Cultural counsellor of Santiago, who was in charge of an operational team of five others. The small organisation meant heavy workloads. One respondent thought the Consortio was a good example of cooperation on projects for the city, bringing the authorities together with the university, civil society, private firms and tourism agencies.
- Preparations in the city had been started under the long-serving former mayor, who was removed from office in the 1999 elections. The change of government meant some sponsors delayed confirmation until they were sure that the new government would continue with plans. Some waited until mid-2000 before confirming funding. The change of government may also have created problems of continuity in personnel – one respondent thought there was a lack of communication during the transition between former and new organisers.
- The change in personnel caused some changes in the programme in 1999. The new government tried to introduce more public participation, for example street performances or putting exhibitions in cultural centres in the suburbs. One respondent thought such changes may have caused some friction inside the organisation.
- Party politics also hampered relations between the regional government (Popular party) and city government (Socialist party). The two share responsibility for cultural policy.

Cultural programme and cultural impact

- One highlight of the programme was the Millennium festival in the summer on Arab culture. Another popular feature was a number of events with well known performers, such as the Santirock festival.

- Many partner institutions organised their own programmes without funding or promotional support from the organisers, for example the Caixagalicia, or the privately owned Museo Granell (which organised an exhibition on surrealism and a conference on Granell). Other partners or sponsors chose projects to support from suggestions of the ECOC organisation, often preferring projects with the highest visibility.
- The programme supported two organisations for contemporary culture from the city. Respondents were divided on the impact on local and contemporary culture: some thought organisations and artists had won funding and a higher profile, while another respondent thought local cultural organisations were not sufficiently consulted during preparations.
- The organisers used the historic town centre to host many outdoor events and evening concerts. Several respondents mentioned the opening evening as a particularly memorable event, with flaming statues spread throughout the centre.

Infrastructure (see Context too)

- Existing cultural infrastructure meant there was little demand for a programme of cultural infrastructure in preparations for 2000. Respondents mentioned some criticism of the organisers however for not taking the opportunity to invest in educational and social infrastructure outside the centre.
- There were some projects to renovate green spaces (such as monastery gardens, river banks). Lack of money meant the organisers had to abandon plans to turn several large open spaces near the centre into parks.

European dimension

- Respondents thought coordination with the other Cities of Culture in 2000 had been difficult due to different planning times, infrequent meetings, and different interests and aims.
- Several respondents thought that the ECOC “opened Santiago” towards Europe. Bringing European artists and visitors to the city was one part of this; another was creating academic networks through the university.

Funding and finance

- State support of the event included the free use of several national ensembles, for example the Spanish national ballet and orchestra.
- The project had important financial support from several Galician ‘caixas’, banks with special cultural and social programmes, for example the Caixagalicia. This partly explains the high percentage of income from sponsorship. Companies supporting the project also benefitted from tax breaks granted by the national government.
- A range of licensed merchandise was reported to have made good sales, though precise figures are not available.

Communications

- The organisers did not produce an official programme for the year. Respondents thought this was due to the late confirmation of the programme, and the high number of different organisers of projects.

Visitor perspectives

- The main comparison for the year’s impact on tourism was the Ano Santo of 1999. The organisers were trying to boost tourism in a year that would normally be significantly lower.

Average occupancy of beds from April to September 2000 (80%) was comparable to the Ano Santo in 1999 (89%).

- The congress trade in 2000 was one highlight of the year, comprising 422 events – three quarters of them were held in the Galicia Exhibition and Conference Centre, and many of the rest in the University. Almost half were principally concerned with culture. 143,670 people took part, staying on average 3 days in the city. The conference trade decreased in 2001 though, with 22,133 participants.
- INCOLSA (the tourism agency created in the 1990s for the city) maintained four information offices in the city, with 265,768 visitors in 2000, 13% higher than the Ano Santo, and with a higher proportion of foreign visitors (78% in 1999 as opposed to 66% in 2000).
- Museum visits were significantly higher than 1998, although they fell from the Ano Santo. The new higher level was maintained in 2001.

Year	1998	1999	2000	2001
Attendance	270.000	440.000	380.000	365.000

Legacy and long-term effects

- According to respondents, the years after the City of Culture saw a decrease in cultural activity. The city tried to continue festivals like Santirock or the Millennium festival, but there was too little money to achieve the same success as in 2000.
- Several respondents thought the year was as an important step in opening Santiago up to the outside world, both the university and the public as whole.
- Respondents thought the city and region have had difficulties sustaining collaboration in cultural policy. There seems to be little cooperation on a major new project by the regional government, called Ciudad de la Cultura de Galicia - a large cultural complex being built on the outskirts of Santiago for the region of Galicia.
- After a regular succession of Pilgrimages in recent years, cycles in the religious calendar mean that there will be no Ano Santo after 2004 for around another dozen years.

Monitoring and evaluation

- There does not seem to have been an official report on the ECOC, although staff at the INCOLSA office have produced papers on the year.

Porto 2001

General information

Porto 2001 was Portugal's second Capital of Culture after Lisbon in 1994.

Profile of city:

Historic city - port city - post-industrial city - education and training centre.

Significant characteristics of the city's identity:

Historical city (UNESCO World Heritage Site since 1996) - highest attended university in the country - aging population - traditionally connected to Port wine – shopping - second largest city in Portugal - historically wealthy town.

Population during 2001:

City:	257.800
Region (Regiao Norte):	3.657.813
National:	10.356.117
City ranking in population terms:	2
% Immigrants:	2%

Other large-scale events hosted by city: Ibero-American Summit, European Football Championships 2004.

The city would like to host other large-scale events.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To raise the international profile of Porto and capitalise on the event to regenerate and develop the city.

Official mission or broad aim:

To generate new cultural dynamics that would last beyond the cultural year, to increase participation in culture, to invest in cultural infrastructure and urban regeneration and promote economic development.

Objectives rated as having the highest importance:

Highest importance:

- Cultural infrastructure improvements
- Running a programme of cultural activities
- Enhancing pride and self-confidence

Followed by:

- Non-cultural infrastructure improvements
- Economic development
- Growing and expanding the local audience for culture
- Creating a festive atmosphere
- Long-term cultural development
- Raising the international profile

And then:

- Social cohesion/community development
- Attracting visitors from own country
- Attracting visitors from abroad

Consultation to define aims and objectives: Yes.

Who was consulted: Politicians - cultural organisations - artists.

How was consultation undertaken:

A small commission of local politicians and cultural representatives was set up in July 1998 to develop the major objectives of the project.

Organisation and management

Governance structure/board

Organisation of the formal board structure:

Autonomous structure, "Porto 2001 SA" created on 31/12/1998 with a mandate to start from 30/01/1999.

The governing board was established on 31/12/1998, to start officially 30/01/1999.

Total number of board members:

Until November 1999 there were 19 members, thereafter there were 17.

Chairs of the Board:

31/12/1998 - 9/11/1999: Artur Santos Silva (m, Banker)

13/11/1999 - 30/06/2002: Teresa Lago (f, University professor)

Primary roles of the Board:

Appoint staff - develop policies and strategies - take final decisions about cultural projects and activities - take financial decisions and have overall financial control - raise funds and sponsorship - monitor progress - evaluate projects and programmes - resolve problems and/or disputes.

Key issues and problems related to the functioning of the Board:

Not fully representing cultural and community interests - dominated by political interests - structure too large - too many changes to Board membership.

When the Chairman who was also President of the Company resigned in November 1999, considerable changes took place within the Board and only seven of an initial 19 members remained in the new Board chaired by Teresa Lago.

An executive commission was established comprising five members of the Board including the chairperson. This commission also underwent changes and only one of the five original members stayed following the reorganisation. A consultative council created in January 1999 with 17 members was also re-formed at the end of the 1999.

Operational structure – Office of Porto 2001

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship - infrastructural developments - finance and budget - economic development.

Responsibilities outside the operational structure:

Some of the infrastructural and economic regeneration projects were handed over to the city municipality during the course of the project.

First member of the operational management team was appointed before the company was established – the first President and overall Director of the project, Artur Santos Silva, was appointed on 3/07/1998.

Basic organisational and reporting structure of the operational team:

In November 1999 the organisational structure comprised the President (m, overall responsibility) assisted by a manager of public relations (f); reporting to him were three main departments:

Financial, communications and marketing dept. with a director (m) and a staff of approx. 11 people, accounts were outsourced to Arthur Andersen.

Cultural programme dept. with a director (f) and a staff of approx. 13 people, city animation was outsourced to Culturporto.
Urban regeneration and cultural infrastructure dept. with 2 directors (m) and a staff of 2, architectural assessment, management of projects and commercial projects were outsourced.

After the resignation of the first President, a new structure was put in place in December 1999 that also went through some alterations. The final structure at the end of 2001 comprised the President (f, overall responsibility) in charge of 7 departments:

Administration and finance dept. with a director (m) and staff of 9, accounts were outsourced to A. Andersen.

Communications and marketing dept. with a director (f) and a staff of 5.

Public relations dept. with a team of 4 people.

Institutional and inter-regional relations with a director (f) and an assistant.

Cultural programme with a director (f) and 6 sector units (Music, 9 people - audiovisual and multimedia, 7 people - visual arts and heritage, 4 people - public participation, 4 people - science and literature, 4 people - city animation, 5 people) and a production unit of 10 people.

Casa da Musica with a director (m) and an assistant.

Urban regeneration and cultural infrastructure dept. with a director (m) and a staff of 6, architectural assessment and general management of projects were outsourced.

23 members of staff were kept on after the end of the year to undertake evaluation and reporting, finalise accounts and archive material.

Extent of changes made to management:

Major changes took place within the Company as mentioned before. The first President of the Porto 2001 Company resigned following disputes with the Minister of Culture and was replaced by Teresa Lago. At this time there were also considerable changes to the Board, the different commissions and the operational team.

Number of personnel employed at peak of activity:

Approximately 80 people – 50 full-time and 30 free-lance.

The mandate of the Porto 2001 Company ended on 30th June 2002, 6 months after the end of the cultural year. The main tasks of the company in 2002 were the finalisation of accounts, the production of a final report and the transformation of the company into a new structure that would continue to oversee the development of the Casa da Musica. This company – “Casa da Musica/Porto 2001 SA” – took over the responsibilities of managing the Casa da Musica.

Key issues and problems related to the operational structure and personnel:

Inappropriate experience/competencies of personnel - inadequate selection/recruitment procedures – leadership problems - internal communication problems - too many changes to personnel.

Public authorities

Public authorities that were involved in organisation or delivery of Porto 2001:

Municipality of Porto and national governments or state departments (Ministry of Culture, Ministry of Public Works/Planning, Ministry of the Environment and Ministry of the Economy).

The main sources of tensions and problems between the different public bodies were political differences.

Advice from other cultural capitals: Yes.

Cultural programme and cultural impact

Location of the official cultural programme:

Inside city boundaries and the suburbs immediately surrounding the city. However, 14 projects also took place elsewhere in Portugal.

Start of official programme: 13/01/2001 (although some projects did take place in 2000).

End of official programme: 22/12/2001

Time to plan the official cultural programme: 2 and half years.

Seasons with greatest concentration of events:

No season was predominant, although there were fewer activities in the winter and a peak of events in May.

Specific themes/orientations:

The main theme of the programme was "Bridges to the Future". This theme refers to a desire to create new initiatives and structures that would last beyond the cultural year and takes inspiration from the importance of the river in Porto and its impressive bridges. Three dimensions were highlighted within the context of the bridge theme: the link between "landscape and city", "memory and the future", and "I and the other".

Specific criteria for project selection:

Quality and cost of project - experience of organisers - relevance of project to aims/themes - educational potential/ training opportunities.

Consultation in developing and selecting projects: Yes.

Who was consulted: Politicians - cultural organisations - artists.

How was the consultation undertaken:

Over 600 project proposals were submitted. The Porto 2001 team and cultural institutions developed the programme together in partnership.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture - design - fashion (classical/traditional - contemporary/modern).

Music (classical/traditional - contemporary/modern - pop/rock - jazz - folk - world).

Heritage/history - archives/libraries - new media/IT - television - street festivals/parades - interdisciplinary - science.

Most prominent sectors were music, visual arts, the performing arts and audiovisual media.

Categories of specially targeted projects:

Children - young people - schools - socially disadvantaged people - women - European and international projects.

Project numbers:

There were approximately 350 projects and 1959 events with an attendance of 1.246.545 people.

Approximately 20 projects were open-air festivals or parades within public space.

Projects that illustrate the range of the programme:

- Opera project – three British opera companies undertook various educational projects and performances including Inês de Castro with the Scottish Opera.
- Contemporary Dance Festival – bringing various international companies to Porto including the performance "You Walk?" by choreographer Bill T. Jones and "Scratching the Inner Fields" by Wim Vandekeybus and Ultima Vez.

- FITEI Theatre festival – this international theatre festival of Iberian expression included the involvement of 15 companies from 7 countries with 30 performances from 29th May to 10th June.
- Squatters – project initiated by Witte de With in Rotterdam and the Serralves Museum in Porto involving numerous young artists exhibiting work in unexpected places throughout the city.
- Odisseia nas Imagen and Fantasporto film festival – the “Odyssey of Images” project ran throughout the year and included film screenings, workshops and debates. They collaborated with the Porto film festival Fantasporto for their 21st edition from 19-28th February.
- Anthology "Rosa do Mundo" – a published anthology of 2001 poems for the future.
- Conference with the Dalai Lama – took place in November within the cycle "O Futuro do Futuro" and attracted an audience of 6.000 people.
- Um Porto de Fado festival – festival of traditional Portuguese Fado music took place from 14th August to 1st September in the renovated cloisters of the S. Bento da Vitoria convent and involved 50 artists.
- Traditional dance and opera from Ryukyu (Japan) – performed at the Coliseu and in association with the EU-Japan Fest
- The Place Experience – linking art and science this project paired artists with scientific sites to produce installations.

Projects that attracted the most interest/attention from the public:

- The Opening Celebrations – on 13th January 2001 attracted 114.000 people.
- The Ponte de Sonhos parade and show – over 800 people participated in this parade on the 15th July that animated the down-town area and finished with a sound and light show over the river Douro, attracted 75.000 people.
- The Elektro Parade – inspired by the “Love Parade” in Berlin, this parade involved 45 DJs from 7 different countries mixing 5 different types of electronic music on the 21st July, attracted 35.000 people.
- The Closing Festivities – the “25-hour day” celebrations on 22nd December attracted 30.000 people.

Means/methods used to develop the creative talents of local artists/cultural managers:

Commissioning of new works - special training to enhance artistic skills and cultural management skills - international residencies/exchanges/visits.

Examples:

The major urban planning process allowed a number of architects to work in the public space. Numerous visual artists were commissioned to produce work. Workshops took place in many different sectors, notably dance, theatre and film.

Number of published works in relation to the cultural programme paid for or supported by Porto 2001: 9 catalogues, 46 books and 4 CDs.

Problems and issues related to the official cultural programme:

Insufficient planning time - too many projects - scope of programme too wide - some relationship problems with local artists/organisations - financial problems.

Infrastructure

Two of the four main objectives of Porto 2001 related to infrastructure development and came under the responsibility of the company: investment in cultural infrastructure and urban and environmental regeneration.

Capital projects stimulated by Porto 2001:

New cultural buildings - refurbishment and restoration of cultural and non-cultural facilities - development of public space - lighting and signs - transportation.

Most important infrastructural projects:

- Building of the Casa da Musica, a new 24.000 m² space for music (concert halls, studios and other facilities) designed by the architect Rem Koolhaas and forecast to open in 2005 was the symbol of the cultural year and the most important cultural infrastructure investment.
- Restoration of The National Museum Soares dos Reis that reopened in July 2001, the National Theatre Carlos Alberto, the library Almeida Garrett da Vitoria, refurbishment of the Coliseu that re-opened in October 2000, renovation of the cloisters of the Convent of S. Bento da Vitoria that houses the National Orchestra of Porto, the transformation of the old city prison into the Portuguese Centre for Photography that opened in November 2001 and the creation of the House of Animation.
- Important non-cultural infrastructure projects were also initiated including the redevelopment of the down-town area "Baixa Portuense", regeneration of public space including the City Park, Caminhos do Romantico and other green spaces, improvements to mobility and accessibility in the centre of town including new roads, parking. In all approx. 35 roads and squares were redeveloped.

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes.

Examples:

Redevelopment and transformation of the old city prison into the Portuguese Centre of Photography and the restoration of numerous buildings linked to the heritage of the city.

Regeneration of districts/areas in the city: Yes.

Examples:

Regeneration of the downtown area Baixa Portuense – aimed to strengthen commerce, attract a new young and diverse population and improve security and image.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

European dimension was perceived more as part of an increased internationalism that the city wanted to develop and a reaffirmation of its position in Europe having always been self-conscious of the city's geographically peripheral position in Europe.

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension:

Examples:

The "Bridge" theme was used in a number of cooperation projects with other countries, especially with Rotterdam 2001. The project Jazz 2001 focused specifically on new tendencies in European jazz. There was also a series of conferences and debates around the theme of the future.

European dimension reflected through:

Touring of productions and exhibitions - development of European cultural tourism - engagement of

artists from other European countries - specific commissions to artists and creators in other European countries - organisation of residencies/exchanges for artists from other European countries - important collaboration and co-productions between different European countries - conferences - seminars and debates on European themes and issues - publications on European subjects and themes.

Sectors in which there were European cooperation projects:

Dance - film - interdisciplinary - literature - music - new technology/new media - opera - theatre - visual arts - architecture.

European countries involved in cooperation projects:

Belgium - France - Germany - Italy - the Netherlands - United Kingdom - Spain.

Most prominent European cities/regions/countries in the officially designated cultural programme: UK and the Netherlands.

Most prominent non-European countries/cities/regions:

Japan (through the EU-Japan Fest) - Cuba - Brazil - USA.

Number of projects part-financed by EU funds: 3

Details:

“L'Amore Industrioso” - complete opera production with the Porto National Orchestra and the Rivoli Theatre and Inês de Castro opera with the Scottish Opera received support from Culture 2000 and the film project “Odisseia nas Imagens” received other European funds.

Stimulation of networking and contacts at the European level: Yes.

Examples:

Across the sectors there were initiatives stimulating contacts at the European level, for example within the field of dance there were seven dance workshops by national and international artists and within the field of theatre there were numerous festivals involving companies from different European countries.

Initiatives/projects specifically to promote dialogue between cultures: Yes.

Problems and issues relating to the European dimension of the programme:

No clear strategy - insufficient planning time - difficulties in developing European partnerships.

Sharing the title of Capital of Culture for the year

Porto shared the title with Rotterdam in 2001.

Extent of collaboration:

Although overall there was not a great amount of cooperation some cultural operators had considerable collaboration with Rotterdam and the Netherlands.

Examples:

The Portuguese Centre for Photography involved the Netherlands in 50% of its programming. "Post-Rotterdam - Architecture and City after the tabula rosa" exhibition at the Palace Municipal Gallery. "Squatters" visual arts cooperation project between Witte de With and Serralves museums.

Advantages of sharing the title:

Increased cultural cooperation - exchanges of ideas, projects and people - joint promotion of events and projects.

Disadvantages of sharing the title:

Different sizes and/or types of cities - different scales of budget - different aims and interests - insufficient planning time - lack of interest from one side.

Cooperation between Capitals of Culture and Cultural Months

Basel and Riga hosted Cultural Months in 2001.

Extent of collaboration:

No collaboration has been reported between Porto and the cultural months.

Funding and finance

Budget in millions of Euros

OPERATING INCOME

1. Public

National government	182,870
City	5,480
EU (general support)	0,500
EU (project support)	unknown
Own capital	0,930

2. Private

Sponsorship	12,210
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3. Other

Concessions and other receipts	13,670
Ticket sales	0,465
Merchandise	0,605
Other income	9,725

TOTAL INCOME 226,455

OPERATING EXPENDITURE

Wages/salaries	7,5
Overheads	9,5
Promotion and marketing	11,5
Programme expenditure	30,0

TOTAL OPERATING EXPENDITURE 58,5

CULTURAL INFRASTRUCTURE 83,5

URBAN/PUBLIC SPACE DEVELOPMENT 85,0

TOTAL EXPENDITURE 227

Total operating expenditure: 58,5 million Euros

Total expenditure including infrastructure: 227 million Euros

Financial problems or issues:

Financial management problems - exceeding budgeted expenditure - late confirmation of funding.

Sponsorship

Main Sponsors:

Banco Comercial Portugues (Bank), Portugal Telecom (Telecommunications), Unicer (drinks company).

There were also official brands:

Transport - Portugalia, STCP and Volkswagen and official Partners - Agencia Abreu, Compaq,

Microsoft, RTP, Grupo Lusomundo, Institute of Porto Wine, and Commission of Viticulture of the region of 'Vinhos Verdes'.

Sponsorship problems or issues:

Delays in sponsorship commitments - benefits offered to sponsors were too ambitious.

Economic impact

Economic development was one of the four main objectives of Porto 2001.

Elements of the strategy to generate economic impact:

Developing tourism - expanding the market for cultural events - attractions and services - enhancing the general cultural environment - building or improving cultural infrastructure - urban renewal - boosting confidence of the local business community and improving the external image of the city.

Agencies responsible for the economic strategies:

Porto 2001 SA, City of Porto, Quaternaire.

Most significant economic outcomes:

The most significant economic outcomes are due to the huge programme of infrastructural developments and improvements throughout the city that have not all been finished. 37% of the total budget went towards cultural infrastructure projects.

Problems and issues relating to economic impact:

Inadequate investment/funding - insufficient planning time - political problems.

Communication, promotion and media response

Main focus of the communication and promotion strategy:

Promotion of city image/profile - promotion of Capital of Culture programme.

Specific audiences and level of priority:

High priority: Opinion formers - politicians - cultural professionals.

Medium priority: Children - young people.

Low priority: Ethnic minorities - elderly people - disabled people.

Ranking of target groups in order of priority:

#1: Local

#2: Regional

#3: National

#4: European

#5: International

Ranking of general tools used in promotion in order of priority:

#1: Print media

#2: Broadcasting media

#3: IT/internet media

#4: Special events

#5: Merchandising

New technologies used in promotion:

Web site - e-zines/newsletters - e-mail messaging.

Media response:

Total number of press cuttings: 20.921

Total number of broadcasts: 7.500

Problems or issues with communication and marketing strategies:
Insufficient planning time - relationship problems with local media.

Campaign of "A new City is born" was launched on 15th March 2000 followed by the first press conference.

As part of the communications campaign 63.000 posters, 100.000 brochures, 400.000 fliers and 700.000 programmes were produced and 2.646 TV spots, 1.205 radio spots and 15.636 cinema spots were aired. There were 11.379.603 page requests on the web site.

An information centre for Porto 2001 called "Espace 2001" opened on 27th April and received 31.000 visits.

A project involving paintings by school children which were displayed in the City Park on 18th June 2000 and covered an area of 12.000 m2 entered the Guinness Book of records and received a lot of media attention.

Visitor perspectives

Specific objectives relating to visitors:

Yes: to attract visitors from Portugal and abroad and redefine the image of Porto as a cultural city, to increase the audience for cultural activities and develop audience loyalty, and involve the whole population of the city to boost confidence and pride. One specific aim was to attract the Porto university students who do not live in Porto.

Total number of people attending events in the programme: 1.246.545

Visitor Numbers

	2000	2001	2002
Total number of overnight stays	-	662.593	647.133

The Serralves Museum had 229.315 visitors in 2000 that increased to 303.477 in 2001 (an increase of 32%), visitors in 2003 were down to 260.000.

Research undertaken by the Association for Tourism and Leisure Education (ATLAS) found that the average visitor spend was 110 Euro per person per day excluding transport. However, visitors travelling to the city specifically for the Capital of Culture event spent on average 237 Euros per day. See the additional observations at the end of the report for further results of this research.

Additional promotional effort to market the cultural capital to tourists: Yes.

Familiarisation trips were organised for travel agents/tour operators - domestic and foreign press.

Promotion programmes developed jointly with other organisations:

National tourist office - regional/local tourist office - hotels and restaurants - tour operators and travel agents.

Promotional means used in tourism markets:

Local tourist offices - tourist offices abroad - national and foreign newspapers/magazines - national and foreign TV/radio - tourism trade fairs - national and foreign tourism trade press - tourism web sites.

Social perspectives

Specific objectives relating to social impacts: Yes.

Details:

Increase the standard of living in the city through urban renewal and increased self-confidence, attract a wide audience to events, involve schools and associations in the project and start training initiatives.

Issues for which projects/programmes were specifically developed:

Social cohesion or social inclusion - education (about culture and cultural values) - civil society and democratic participation - community and NGO development - cultural diversity.

Examples:

Wozzeck - opera project with the Birmingham Opera that involved the participation of inhabitants of two suburbs. Numerous projects with schools. Serralves Foundation had a strong educational programme in place. Cycle of performances "Teatro do Outro" involved work done with school children and within a prison.

Problems and issues related to social impacts:

No clear strategy/strategy too limited - projects and initiatives not sustainable.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

- Cultural infrastructure improvements
- Non-cultural infrastructure improvements
- Growing or extending the local audience for culture
- Economic development
- A more developed programme of cultural activities and arts events
- New networks and increased collaboration in the cultural sector
- Enhanced pride and self-confidence in the city
- Developed European cultural cooperation

Provision made to continue and follow-up the cultural programme:

Yes, but only in the domain of music: the new structure Casa da Musica/Porto 2001 was created to continue the work of the Casa da Musica and oversee its construction.

Most of the cultural events were organised by the established cultural institutions in Porto who extended and added to their normal activities in 2001. The increased finance in 2001 allowed them to do things that usually could not be done and in particular allowed them to add more international events to their programmes. However, with no additional funds in 2002, the institutions were obliged to return to a pre-2001 level.

The main legacy of the cultural year is the considerable cultural infrastructure development that took place (and is not yet finished). The experience of working on the project created a new generation of cultural managers, many of whom still work within the field.

Problems and issues related to the legacies and long-term impacts

Insufficient finance - decreased public sector funding - insufficient interest - inadequate organisational structures in place - change of city priorities - political changes and absence of leadership.

At the end of 2001 there was an unexpected political change within the Porto municipality and it was reported that the new leaders were not very interested in any kind of follow-up to the cultural programme. In fact the cultural budgets were cut and the urban renewal programme was altered. Simultaneously the State also cut cultural budgets so the sustainability of initiatives developed in 2001 had little chance of surviving.

Negative impacts:

Projects unsustainable - destabilising effect on the cultural status quo - press and media distortion and negativity.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.

Who was responsible: The Board.

Problems and issues regarding the monitoring of progress:

Monitoring procedures/responsibilities unclear.

Evaluation

Evaluation systems put in place: Yes.

Who was responsible: The Board.

Aspects evaluated:

The cultural programme:

Evaluated by the Porto 2001 team in the spring of 2001. No external evaluation was undertaken.

Tourism/visitor impacts:

Evaluated by Greg Richards, Erik Hitters and Carlos Fernandes in their publication "Rotterdam and Porto, Cultural Capitals 2001: visitor research" for ATLAS.

Also the Observatory of Cultural Activity based in Lisbon undertook a study entitled "Publicos do Porto 2001" published in 2001 that analyses the audience of the cultural events. Both studies took place in 2001-2002 but neither were commissioned by Porto 2001.

Methods of evaluation used:

Quantitative and qualitative surveys and questionnaires.

Problems and issues regarding evaluation:

Insufficient planning - criteria for evaluation inadequately defined - limited or no follow-up to evaluation - lack of cooperation.

Additional observations

Context

- Cultural development in Portugal only started in the 1980s. Up until 1974 Portugal was isolated from the rest of the world, under a totalitarian regime. In 1974 Portugal was suffering from widespread poverty with 80% of the population living in the countryside.
- Culture does not have a high profile in Portugal. There is no evidence of long-term cultural policy and in general the media do not consider culture to be very newsworthy. Cultural funding is very centralised and many institutions in Porto rely heavily on the Ministry of Culture. The cultural year received most of its funding from the state.
- Porto has a population of approximately 280.000 people but is surrounded by four towns where the majority of the Porto middle-class resides.
- Porto has traditionally been a wealthy city, home to a rich middle-class involved in the Porto wine industry. The division between the rich and poor is particularly marked in Porto.

Aims and objectives

- The motivation to get the title of Capital of Culture came from different sources. Porto feeling very much on the periphery of Europe wanted to assert itself and become recognised at the European level. The city gained confidence by becoming a UNESCO heritage site in 1996 and wanted to develop its cultural infrastructure.
- The main objectives of Porto 2001 were divided into four sub-groups:
 - Cultural programme - to consolidate a new cultural dynamic, increase the diversity of cultural expression, develop initiatives that would live beyond 2001 and create new cultural habits among the population.
 - Cultural infrastructure development - to construct a new space for music, the Casa da Musica, and renovate and transform other buildings.
 - Urban and environmental renewal - to regenerate the downtown area of Porto “Baixa Portuense” including the development of roads, squares, transport and develop parks and other green spaces in the town.
 - Economic and housing development - to revitalize the economy of the downtown area by improving its image, strengthening commerce, attracting a new, young and diverse population.
- A number of respondents commented on the huge ambitions of Porto 2001 that were unrealistic in the short time they had.

Organisation and management

- The decision to create an autonomous structure to organise the year was made so that the infrastructural and urban development projects could take place quicker and with less red-tape than if the municipality were to manage it. The company took on the responsibility of all infrastructure and development work.
- The first President of the company (also Chair of the Board) was a banker whose priority for the cultural year was the infrastructural and urban regeneration project. The Minister of Culture was concerned that this should not be the focus of the year and disputes between the two resulted in the resignation of the President in November 1999.
- The Board, Committees and members of staff underwent considerable changes during this period at the end of 1999; only 7 of the original 19 Board members remained. The new President of Porto 2001 (also Chair of the Board), Teresa Lago, a professor in astrophysics, inherited the project only 13 months before it was due to start.
- The changes to the Board and management have been highlighted by respondents as one of the greatest challenges to the project. The lack of continuity of people and the limited planning time affected the project.
- Some respondents also felt that the Board was dominated too much by political interests and did not include enough representation from the cultural and community sectors.
- The operational structure has also been criticised for lacking an artistic director and the top management have been accused of lacking experience in the cultural field.
- Some respondents pointed to difficult internal communication, especially between the cultural sector units, as one of the problems during the year.

Cultural programme and cultural impact

- It is important to remember that the cultural programme was just one of 4 main objectives of the year and the objective with the lowest budget.
- It was decided early on that the programme would be developed in close partnership with the major cultural institutions of Porto – in particular the Theatre of St Joao, the National Orchestra of Porto, the Rivoli Theatre and the Serralves Museum.
- The programme was based on the annual cultural activities but these were expanded and developed. The additional finances were particularly welcome by the institutions to expand their international programmes and develop their international contacts. The Serralves Museum, for example, was able to commission several pieces of work and add to their collection.
- One important impact of the programme was the increased exchange with artists on the international level.
- The programme has been criticised for benefiting mainly the established organisations and a number of independent organisations and artists felt left out.
- The cultural sector suffered from a sort of depression in 2002 as the contrasts between funds in the two years were considerable. Cultural budgets were also cut by the City and the State in 2002.

Infrastructure

- Infrastructure and urban redevelopment were two of the four principal objectives of Porto 2001 and together made up over 60% of the budget.
- The programme of public works was extensive and considered by most to be far too ambitious for the time and money available. Indeed, some projects were cancelled due to lack of time and funds.
- Six months of rain from September 2000 did not help the progress and many people have memories of Porto in 2001 as being besieged by road works and mud. Many of the infrastructural projects were not finished in time for the opening of the year and accessibility to cultural venues was hindered.
- The problems faced by Porto 2001 received considerable negative media coverage. Stories of mismanagement, misspent money and poor planning fuelled the frustrations of the local population.
- The Casa da Musica that was originally planned to be opened in 2001 but following a series of problems will only be opened in 2005, has exceeded its original budget by three times and continues to be scrutinized by the press.

European dimension

- For Porto 2001, the European dimension was seen as being part of a wider international ambition. The cultural year permitted considerable exchange with international companies and artists but the lack of financing in following years has made these links relatively unsustainable.
- There was some limited cooperation with Rotterdam Capital of Culture 2001 but respondents felt that Rotterdam was less interested in the collaboration than them.

- No cooperation with the two cultural months, Basel and Riga, has been reported.

Funding and finance

- The Porto 2001 Company had a large budget to manage – 226 million Euros coming mainly from State subsidies and primarily from the Ministry of Public Works/Planning. Various financial problems occurred mainly due to infrastructural projects exceeding their original budget forecasts.
- The fourth objective of Porto 2001 was initially 'Economic and Housing development', then reduced to just 'Economic development' due to limited time and resources, and was finally cancelled completely partly due to financial issues.
- Respondents remarked on problems with the sponsorship strategy and the management of sponsors benefits. Tickets for events were allocated to the sponsors but on many occasions they were not used resulting in half-empty otherwise sold-out performances.

Economic impact

- The fourth objective of Porto 2001, the strategy to develop and revitalise the economy within the Baixa downtown area could not be undertaken and the project was handed over to the City municipality. The reasons for this were the lack of money and time coupled with the fact that the Association of Porto Traders did not subscribe to the plans.
- The economic impact of Porto 2001 was considerable due to the large number of infrastructural projects undertaken. No independent evaluation has been found that relates to this aspect.

Social impact

- Despite a number of educational projects and campaigns to increase participation of people in culture, there was no clear strategy developed concerning the social objectives of Porto 2001.
- Individual institutions have however, as a result of the year solidified their educational programmes and links with civil society.
- Unintentionally, the increase of labourers from other European countries coming to work on infrastructural developments in Porto had an impact on the multi-cultural dimension of the city.
- Some respondents were disappointed that 2001 failed to bridge the gap between the rich and the poor in Porto.

Visitor impact

- Although no official evaluation has been undertaken of visitor impacts two independent studies did take place in 2001-2002. One is by ATLAS, written by Greg Richards, Erik Hitters and Carlos Fernandes, and compares Porto and Rotterdam. The other is by the Portuguese Observatory of Cultural Activity, written by Maria dos Santos, and focuses on the audiences of the events.
- Both studies reveal a significant number of young people attending events and a high number of students.
- The ATLAS study reported that the average length of stay in Porto was 4,2 nights although visitors staying in the city tended to have shorter stays. The average visitor visited four attractions in Porto during their stay. Foreign visitors had a relatively positive image of the city

however the Capital of Culture did not appear to improve the image of the city among non-visitors in 2001.

Legacy and long-term effects

- The most visible legacies of Porto 2001 are clearly the infrastructural developments that have taken place: the number of renovated buildings that now house important cultural institutions, the development of urban space and parks.
- The Casa da Musica, although not yet open and the subject of much debate, promises to be an important architectural landmark in Porto. It will be one of the most important cultural venues alongside the Serralves Museum that opened in 1999.
- Many respondents felt that the unexpected change of city government at the end of 2001 and the decreased cultural budgets both of the city and the state have had a negative impact on the sustainability of the cultural programme and the cultural dynamism of the city. Many respondents commented on the lack of political support towards the cultural sector especially in recent years.
- An important legacy cited by a number of respondents is the increase in skilled cultural managers and technicians that continue to work in the field.
- Portugal has initiated a national programme of Cities of Culture and Coimbra hosted the first Portuguese City of Culture in 2003.

Evaluation

- The Porto 2001 team produced a comprehensive final report that documents the project. No external evaluation of the programme was undertaken. Visitor impacts were evaluated by ATLAS and the Observatory of Cultural Activities but this was done on their own initiative.

Rotterdam 2001

General information

Rotterdam was the Netherlands's second Capital of Culture after Amsterdam in 1987.

Profile of city:

Regional Capital - port city - industrial past - post-industrial city.

Significant characteristics of the city's identity:

Modern architecture - growing population - relatively young population - multicultural population - Europe's largest port - "working city" - low educated - poverty and unemployment since 1980s - active regeneration initiatives - event city with many festivals - social-democrats dominated city council until 2001 elections.

Major employment sectors:

Transport and trade - financing and private service - social and health service.

Population during 2001:

City:	595.389
Region (Zuid-Holland):	3.420.700
National:	16.105.285
City ranking in population terms:	2
% Immigrants:	44,8%
% Unemployment:	6%

Other large-scale events hosted by city:

International Film festival, European football championships 2000, the city's 650th birthday celebrations in 1990.

The city would like to host other large-scale events.

Total cultural budget of the municipality during 2001: 88.590.000 Euros.

Total cultural budget of the municipality in 2004: 105.390.000 Euros.

Expenditure categories included in the budget: visual arts, architecture, performing arts, libraries, literature, art festivals, (partly) cultural education and music.

Total budget of the municipality during 2001: 4.829.620.000 Euros.

Total budget of the municipality in 2004: 4.650.680.000 Euros

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

Boost the city with a festival to involve the whole population - improve the cultural and international image of the city - improve the city's cultural infrastructure and networks - catalyst to a new round of investment in city life - long-term economic benefits such as tourism.

Objectives rated as having a high importance:

Highest priority:

Social cohesion/community development

Followed by:

Growing and expanding the local audience for culture

Running a programme of cultural activities

Creating a festive atmosphere

Long-term cultural development

Attracting visitors from own country

Enhancing pride and self-confidence

Raising the international profile

And then:

Cultural infrastructure improvements
 Encouraging artistic and philosophic debate
 Promoting innovation and creativity
 Attracting visitors from abroad
 Developing the talent/career of local artists
 Developing relationships with other European cities

Consultation to define aims and objectives: Yes.

Who was consulted:

Politicians - cultural organisations and artists - business community.

How was consultation undertaken:

Meetings - media campaigns - inviting specific groups - visits.

Organisation and management

Governance structure/board

Organisation of the formal board structure: Autonomous structure.

The foundation was established on 26th January 1999.

Total number of board members: 16.

Number of members from:

City authorities	Regional authorities	National authorities	Cultural institutions	Private sector	Other (universities etc.)
1	1	3	4	3	4

Chair of the Board: Paul Nouwen (former director of a national company).

Primary roles of the Board:

Develop policies and strategies - take final decisions about cultural projects and activities - take financial decisions and have overall financial control - raise funds and sponsorship - monitor progress - resolve problems and/or disputes - undertake media and public relations.

Key issues and problems related to the functioning of the Board:

Some difficult relations with the operational management team.

Operational structure: office of Rotterdam 2001

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship - finance and budget - tourism development - social/community development.

Responsibilities outside the operational structure:

Marketing and promotion was conducted in-house at first, and then contracted to an external company in May 2000 - sold a proportion of tickets centrally using Ticket Service Netherlands - regional cultural agency "Kunstgebouw" organised the regional programme.

First member of the operational management team appointed: Bert van Meggelen was appointed overall director (Intendant) in July 1998.

Basic organisational and reporting structure of the operational team:

An Intendant was appointed with a programme director (responsible for programme staff) and financial director (for all other fields). From December 2000 the financial director had overall responsibility. Other key staff included a communications director and eight programme staff, supported by many assistants.

Extent of changes made to management:

Major extent (see Observations).

Number of personnel employed at peak of activity: 40 (estimate).

Organisational structure disbanded 3-4 months after the end of the cultural year.

The main roles of the organisation after 2001 were to complete the evaluation and finalise accounts.

Main problems and tensions between directors/managers:

See Observations.

Key issues and problems related to the operational structure and personnel:

Dominated by personal interests - organisation too large.

Public authorities

Public authorities that were involved in the organisation or delivery of Rotterdam 2001:

Rotterdam Municipality - municipalities surrounding the city - region/province surrounding the city - national governments or state departments.

Main sources of tensions and problems between the different public bodies:

Some difficulty securing funding.

Advice from other cultural capitals: Glasgow 1990 and Antwerp 1993.

Public authorities contributing money:

European Commission - Ministry of Public Housing, Public Space and Environment - Ministry of Public Health, Welfare and Sport - Ministry of the Interior - Ministry of Justice - Province of South-Holland - City region of Rotterdam - Municipality of Albrandswaard - Municipality of Barendrecht - Municipality of Bergschenhoek - Municipality of Berkel en Rodenrijs - Municipality of Bernisse - Municipality of Bleiswijk - Municipality of Brielle - Municipality of Capelle aan den IJssel - Municipality of Dordrecht - Municipality of Hellevoetsluis - Municipality of Maassluis - Municipality of Ridderkerk - Municipality of Rozenburg - Municipality of Schiedam - Municipality of Spijkenisse - Municipality of Vlaardingen - Municipality of Westvoorne - Municipality of Zwijndrecht - Municipality of Shanghai.

Cultural programme and cultural impact

Location of the official cultural programme:

Inside city boundaries - suburbs immediately surrounding the city - the broader region surrounding the city.

Start of official programme: 29/01/01

End of official programme: 23/12/01

Time to plan the official cultural programme: 2 years.

Seasons with greatest concentration of events: Spring and autumn.

Specific themes/orientations:

"Rotterdam is many cities" (see Observations for details).

Specific criteria for project selection:

Quality and cost of project - relevance of project to aims/themes - educational potential/ training opportunities - long-term impact and/or sustainability - European significance.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Cultural organisations and artists.

How was the consultation undertaken:

Meetings - visits - media campaigns.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - music (classical/traditional - contemporary/modern).

Architecture - design and fashion - crafts (contemporary/modern).

History and heritage - archives - new media and technology - television and radio - street festivals and parades - interdisciplinary.

Most prominent sectors:

Theatre - visual arts - interdisciplinary projects - street parades/festivals.

Categories of specially targeted projects:

Children - young people - schools - disabled people - elderly people - minorities - socially disadvantaged people - women - gay/lesbian people - unemployed people - European projects - international projects.

Project Numbers

Total number of projects:

Number

524

Attendance

2.250.000

(NB This figure does not include the regular city festivals that still happened, such as the Dance Parade or the Zomercarnaval.)

Projects that illustrate the range of the programme:

- Calypso 2001 – arts venue and headquarters of the Cultural Capital.
- At home in Rotterdam – one of several projects celebrating the Housing Act, the city's role in the development of public housing in the Netherlands, and future innovations in residential architecture.
- La Grande Suite – a multi-media musical theatre performance inspired by the cultural capital theme "Rotterdam is many cities".
- Villa Zebra – an art house for children and the children's headquarters in 2001.
- Motel Mozaique – giving young and coming artists the opportunity to be a host programmer and put together a cross-over programme with new music, theatre performances and visual arts.
- Dowry – project about the tradition of artistic needlework. 200 women from different neighbourhoods and with a different cultural and social background each made a part of an 11 metre tapestry, to symbolise commitment both to one another and to the city.
- Hieronymus Bosch and Pieter Brueghel the Elder – major exhibitions at the Museum Boijmans Van Beuningen.
- Preaching for someone else's parish – 52 mosques, temples and churches participated in the project. Each week a theologian, artist or politician of international reputation would preach in another religious community.

- Euro+songfestival and competition – brought together amateurs and professionals of different ages and cultural backgrounds. The final contest took place in a sold-out concert hall in Rotterdam, normally reserved for famous orchestras, and where most of the audience had never been before.
- Lazarus – a theatre performance at special venues, involving poetry, theatre, spatial design and the personal history of known and unknown Rotterdammers from the past.
- Interbellum – exhibition on interwar Rotterdam. Many other projects explored this theme, such as the play Rotterdam Now and Then.
- Face to Face – contacts with refugees, involving refugees and other marginal groups in organisation and production.
- Waterproject 1854-2001 – exhibitions, designs and walks around the city's canals.

Projects that attracted the most interest/attention from the public:

- The Coat of Rotterdam – open air performances about the city over six weeks by the river.
- You, the city – theatre performances on different experiences of Rotterdam.
- Hartstocht en Heimwee – “Passion and Nostalgia”, a film on Rotterdam before the bombing of 1940 at the Calypso centre.
- Roots and Routes and WOMEX 2001– world music festivals.
- Hieronymus Bosch.
- At home in Rotterdam.

Means/methods used to develop the creative talents of local artists/cultural managers:

Special training to enhance artistic skills - mentoring programmes/apprenticeships/internships - local and/or national residencies/exchanges/visits - international residencies/exchanges/visits - giving artists the opportunity to make projects that would never be possible without the support.

Examples:

“Work in progress at Las Palmas” – interdisciplinary projects in the Las Palmas centre, an open laboratory and meeting place for international artists.

Percentage estimate of events and projects originating from outside Rotterdam: 20%.

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 70%. (Respondents commented that no projects involved only volunteers, as the amateur or community programmes were initiated and coordinated by professionals)

Specially created projects not in official programme: Yes.

Examples:

Some projects in youth programmes like Staalkaarten were created during 2001, too late to appear in the official programme.

Problems and issues related to the official cultural programme:

Insufficient planning time - too many projects - scope of programme too wide - inadequate communication of programme - management problems - financial problems.

Infrastructure

Capital projects stimulated by Rotterdam 2001:

Refurbishment and restoration of cultural facilities - development of public space - lighting and signs.

Most important infrastructural projects:

- Las Palmas cultural centre.
- Waterproject renovations and art around the canals.
- Luxor Theatre renovations (not only a R2001 project).
- Parasite – experimental housing project.
- De Boompjes – exhibitions and designs for the waterfront.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

Initiating projects with other cities in Europe, including Porto, the other Cultural Capital in 2001.

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension: Yes.

Project examples:

- Unpacking Europe – exhibition of visual art on attitudes towards Western Europe
- Coming soon – international architecture prize
- City Life Rotterdam-Porto 2001 – a series of short films by directors in the two cities
- International theatre at the Schouwburg's Choice festival.

European dimension reflected through:

Engagement of artists from other European countries - important collaboration and co-productions between different European countries - involvement/participation of communities within the city originating from other European countries - city twinning.

Sectors in which there were European cooperation projects:

Architecture - film - interdisciplinary - music - opera - street parades/open-air events - theatre - visual arts.

European countries involved in cooperation projects:

Belgium - France - Germany - Portugal - Sweden - Turkey - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme:

Portugal - Germany - Belgium - England.

Most prominent non-European countries/cities/regions:

Morocco - Turkey - Shanghai - New York.

Number of projects part-financed by EU funds: 1

Details:

Strange Melodies opera, a joint project with Porto 2001 on the meeting between Erasmus and Portuguese philosopher De Gois.

Stimulation of networking and contacts at the European level: Yes.

Examples: Motel Mozaique, Werkstad Las Palmas, International community theatre festival.

Initiatives/projects specifically to promote dialogue between cultures: Yes.

Examples:

Aisha en de vrouwen van Medina – a project about the history of the Islam. This project did not take place, although proposals contributed to a public debate about the interpretation of the Islamic world in Europe.

Sharing the title of the Capital of Culture for the year

Rotterdam shared the title with Porto.

Extent of collaboration: Minor extent.

Examples:

Shared programmes and exchange of artists. Strange Melodies opera, a joint project with Porto 2001 on the meeting between Erasmus and Portuguese philosopher De Gois.

Advantages of sharing the title:

Exchanges of ideas and projects - exchanges of people.

Disadvantages of sharing the title:

Competition for visibility - different sizes and/or types of cities - different aims and interests - personality differences - insufficient planning time - lack of interest from one side - lack of past linkages and cultural connections

Cooperation between Capitals of Culture and Cultural Months

Cultural Months in 2001: Basel and Riga.

Extent of collaboration: Nothing reported.

Funding and finance

Rotterdam 2001 had a total budget of 34,1 million Euros, of which 10,4 million went directly to project partners. Of the 13,7 million that went through the R2001 organisation, 12,3 million was spent on the programme, making a total programme budget of 22,7 million Euros.

Budget (millions of Euros)

OPERATING INCOME

1. Public

National government	7,7
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City	7,7
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EU (general support)	0,5
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2. Private

Sponsorship	11,4
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3. Other

Trusts, foundation, donations	3,4
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“semi-government”	3,4
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TOTAL OPERATING INCOME	34,1
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OPERATING EXPENDITURE

Wages/salaries	4,9
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Overheads	3,2
Promotion and marketing	2,8
Programme	22,7
Sponsor recruitment	0,5
TOTAL OPERATING EXPENDITURE	34,1

Financial outturn: Break-even.

Total operational expenditure: 34,1 million Euros.

Financial problems or issues:

Inaccurate forecasting - insufficient income - late confirmation of funding.

Sponsorship

All sponsors:

ING - Robeco Groep - ABN AMRO - Unilever - KPN - RET - VSB Fonds - Prins Bernhard Cultuurfonds - Gemeentelijk Havenbedrijf Rotterdam - Koninklijke Vopak N.V. - De Maaskoepel - Stichting Gelden Bankmuseum - Stad Rotterdam Verzekeringen - Fortis - Koninklijke Nedlloyd en P&O Nedlloyd - BankGiroLoterij - Shell Nederland B.V. - Dura Vermeer Groep N.V. - TBI Holdings B.V. - Aanneming Maatschappij J.P. van Eesteren B.V. - Croon Elektrotechniek - TBI Beton- en Waterbouw Voormolen B.V. - Wolter & Dros - Ernst & Young - HAL Investments - Dienst Stedebouw + Volkshuisvesting - Gemeentewerken Rotterdam - Ontwikkelingsbedrijf Rotterdam - Waterbedrijf Europoort - Bank Nederlandse Gemeenten - Rotterdams Dagblad - Consonant Communicatiegroep - Associatie Vitalert N.V. - Eneco Energie - SVZ Havenondernemersvereniging Rotterdam - Bedrijfspensioenfondsen voor de Bouwnijverheid - Amstelland Ontwikkeling - Hunter Douglas Europe B.V. - Allianz Royal Nederland - Rabobank Rotterdam - Siemens - Heineken - KPMG - PlantijnCasparie - Nederlandse Spoorwegen - Ballast Nedam Bouw en Ontwikkeling B.V. - Aedes - Era Bouw - HBG - Proper-Stok - Vesteda - Woonzorg Nederland - Woningraadgroep - Caldic B.V. - Zilveren Kruis Achmea - Nutricia - Hoogheemraadschap van Schieland - DaimlerChrysler - AON - SITA - ECT - Smit Internationale - Donner - Compaq - Microsoft - Dotorion - Provimi - Holland Casino - Haine Audio BV - Hulskamp Audiovisueel B.V. - Randstad transportdiensten - Savam De brancheorganisatie van Erkende Verhuizers - Maersk Sealand - Vesteda Vastgoed - ING Vastgoed - Fortis Vastgoed - Sunergy - Johan Matser Projectontwikkeling - Bouwfonds Property Finance - Multi Vastgoed - Van der Held - Troostwijk groep - SBS Projectbegeleiding - Evers Human Capital - Vriens Groep B.V. - SkyberNet - Autoservice Willemse BV - McKinsey & Company - Bijl, partners in Public Relations en Voorlichting - Tuns + Horsting - Trenité van Doorne - Internatio-Müller - Huntsman - BARCO - Stichting Kunst & Zaken - Shipmate Vlaggen - Bingham Vlaggen - Diverse lokale Rabobanken in de omgeving van Rotterdam - Vrienden van Muziektheater Hollands Diep - Koninklijke Scheepsagentschap Dirkzwager BV - Van Gilst Binnenhuiskunst BV - Stichting Europoort / Botlek Belangen - Bunnik Plants - SHV Holdings N.V. - Amvest - NAI - De Combinatie - De Nieuwe Unie - Patrimonium Woningstichting - Stadswonen - Stichting Humanitas - Stichting Woongoed - VL-Wonen - Volkshuisvestingsgroep Woonbron Maasoevers - Woningbedrijf Rotterdam - Woningstichting Hertog Hendrik van Lotharingen - Portaal Woonstichting - Staedion Den Haag - SSH Stichting Sociale Huisvesting Utrecht - Woningbouwstichting Sint Servatius - SWS Woningstichting - Vestia-Estrade Groep - Vestia Rotterdam Zuid - Nijestee - Stichting Wonen Zuid - Woningbouwstichting Oosterhout - Woningstichting Domein - Stichting Sociale Huisvesting Wageningen - Vivare - Woningpartners Capelle a/d IJssel - Vestia Rotterdam Noord - Stichting "Het Blaakse Bos" - NVM-makelaar - J.M.Pennings B.V. - Leo Berbee en Zonen B.V. - G.Geerlings Holding B.V. - Gebroeders Eyking - De Tuinspecialist B.V. - Nouwen Notarissen - Eurowoningen - De Combi Rotterdam B.V. - Bouwfonds Woningbouw - Kolpron/Ecorijs - Nijhuis Bouw - Slokker Vastgoed - Stork - Mager & v.d. Vlis - Hulshof Architecten - Concretio - Bureau Mr. J. van Houdt - VNC Travel.

Funds and foundations:

Stichting Bevordering van Volkskracht - Erasmusstichting - Stichting Elise Mathilde Fonds - G.Ph. Verhagen Stichting - K.F. Hein Fonds - Stimuleringsfonds voor Architectuur - Mondriaan Stichting - Hivos - SNS Reaal Fonds - Stichting Verzameling van Wijngaarden - Boot - Stichting Physico Therapeutisch Instituut - Stichting Cultuurfonds van de Bank Nederlandse Gemeenten - Prins

Bernhard - Cultuurfonds Rotterdam - Stichting Algemene Loterij Nederland - Prins Bernhard Cultuurfonds Zuid-Holland - NCDO / Duurzame Wereld - Vluchtelingenwerk Nederland - Vluchtelingen Organisaties Nederland - Stichting DOEN - Novib Nederlands Fonds - European Cultural Foundation - Stichting Kinderpostzegels Nederland - Artsen Zonder Grenzen Van Cappellen Stichting - Maatschappij tot Nut van 't Algemeen - Stichting Goede Doelen Lubbers-Kropman - Katholiek Centrum voor Welzijnsbehartiging - Stichting Rotterdam - Stichting Aerarium Sanctus - Goethe Instituut - Familiestichting Nolst Trenité - Stichting Aelwijn Florisz - M.A.O.C. Gravin van Bylandt Stichting - Fonds voor de Podiumkunsten - Stichting H.M.A. Schadee Fonds - CBK - Stichting Swart-van Essen - Stichting Verenigde Stichtingen van Dooren - Blankenheim - van Lede - Vereniging Blindenbelangen - J.E. Jurriaanse Stichting - Thuiskopiefonds - Pittetfonds - JCP Stichting - Organisatie van Effectenhandelaren te Rotterdam - Zuid Hollandse Milieufederatie.

Sponsorship problems or issues:

Delays in sponsorship commitments - benefits offered to sponsors were too ambitious - inadequate sponsorship contracts - some sponsors were unhappy with project cancellations.

Economic impact

Elements of strategy to generate economic impact:

Developing tourism - enhancing the general cultural environment - improving the external image of the city.

Agencies responsible for the economic strategies: tourist board.

Most significant economic outcomes: Increases in tourist trade.

Problems and issues relating to economic impact: Insufficient planning time.

Communication, promotion and media response

Main focus of the communication and promotion strategy:

Promotion of Capital of Culture programme.

Specific audiences and level of priority:

High priority: Young people - ethnic minorities.

Medium priority: Opinion formers - politicians - cultural professionals - children - elderly people

Low priority: Disabled people.

Ranking of target groups in order of priority:

#1: Local

#2: Regional

#3: National

#4: European

#5: International

Ranking of general tools used in promotion in order of priority:

#1: Print media

#2: IT/internet media

#3: Merchandising

#4: Broadcasting media

#5: Special events

New technologies used in promotion:

Web site - e-zines/newsletters - e-mail messaging - booking tickets on-line - electronic information points - electronic screens on buildings and trams to keep public up to date.

Media response:

Number of press cuttings (estimate):

Local, regional and national: 2.200

European/international: 600

Number of hours of broadcasts (estimate): 600.

The R2001 web site received 350.000 hits.

There were 50.000 visitors to the R2001 information centre, Calypso.

Problems or issues with communication and marketing strategies:

Inadequate budgets - inadequate strategy - lack of international interest - too many projects to communicate.

Visitor perspectives

Specific objectives relating to visitors:

Yes, 3 million extra visitors to the city, longer stays, encourage combination visits to several events and different parts of the city to increase economic impact.

Total number of people attending events in the programme: 2,25 million (estimate):

% City residents: 49

% Regional residents: 12

% Dutch residents: 22

% Foreigners: 17

Total visitor expenditure: 17 million Euros (estimate).

Items included in expenditure:

Accommodation - food and drink - shopping - cultural expenditure relating to Capital of Culture programme.

Details of special campaigns for specific segments of the market:

Focus on young and ethnic minorities in Rotterdam, not only as audience but for participation.

Familiarisation trips organised for foreign press and domestic press.

Promotional means used in tourism markets:

National newspapers/magazines - national TV/radio - foreign newspapers/magazines - foreign TV/radio - national tourism trade press.

Data collected on the effectiveness of tourism promotion: Yes.

Measures used for data collection:

Volume of press coverage - volume of TV/radio coverage - enquiries at tourist offices/requests for brochures - visits to internet sites/on-line booking.

Social perspectives

Specific objectives relating to social impacts:

Yes, more participation of youngsters, citizens with non-Dutch cultural background/migrants, more participation of less educated Rotterdammers.

Issues for which projects/programmes were specifically developed:

Social cohesion or social inclusion - education (about culture and cultural values) - education (about non-cultural issues) - cultural diversity - migration, asylum and human trafficking.

A few examples among many projects:

- Sample Sheets – dance nights, theme parties, debates, exhibitions, publications, internet, television and radio projects for young people. Themes included ‘Violence’ and ‘Communication’.
- International Community Theatre Festival – performances and conferences on community theatre from the UK, Germany, Belgium, USA and elsewhere.
- Girls Festival – with music, theatre and dance performances, photo shoots, workshops, club nights and debates
- Without invitation...a journey like no other – visitors temporarily took on the identity of a refugee to experience the various obstacles that everyday life presents them.

Problems and issues related to social impacts:
Insufficient planning time - variable quality of projects.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

New networks and increased collaboration in the cultural sector
Social cohesion/community development
Enhanced pride and self-confidence in the city/region

Followed by:

A more developed programme of cultural activities and arts events
Growing or extending the local audience for culture
Enhanced artistic and philosophic debate
Enhanced innovation and creativity
Long-term cultural development for the city/region
Increasing visitors to the city/region from own country
Increasing visitors to the city/region from other countries
Raised international profile of the city/region

Provision made to continue and follow-up the cultural programme:

Yes, by the city administration.

Organisations established for the cultural year that continued to exist:

R2002, a new network of young cultural entrepreneurs - Villa Zebra children’s centre - Las Palmas arts centre - Calypso cultural venue.

Specific cultural events created that continue to exist: Yes.

Examples:

The Coat of Rotterdam - Wereldsmaken Lenteplein - Motel Mozaique - Preaching in somebody else’s parish - Roots and Routes (now in Amsterdam) - cultural projects with and for the homeless - Euro+songfestival - Dowry.

Problems and issues related to the legacies and long-term impacts:

Decreased public sector funding - change of city priorities - political changes.

Negative impacts:

Projects unsustainable.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: No.

Evaluation

Evaluation systems put in place: Yes.
Who was responsible: City authorities.

Aspects evaluated:

Cultural Programme by R2001 staff, published 2003.

Economic impacts by Professors Hitters and Richards at Erasmus University.

Tourism/visitor impacts as above, plus annual tourism surveys by Rotterdam Development Corporation (OBR).

Methods of evaluation used:

Quantitative surveys and/or questionnaires - qualitative surveys and/or interviews - informal discussion groups, seminars and conferences.

Problems and issues regarding evaluation:

Insufficient planning - lack of interest.

Additional observations

Context

- Rotterdam was heavily damaged in the Second World War, and has rebuilt itself over the past sixty years. The city saw a new round of investment in cultural and non-cultural infrastructure in the 1990s.
- Some “second-city syndrome” displayed towards Amsterdam: Rotterdammers often compare their city to the capital as a cultural and tourist centre.
- One writer in the R2001 report described Rotterdam as: “a multi-ethnic city, but not necessarily multicultural and not easily cosmopolitan.”
- The city’s 650th anniversary celebrations in 1990 were not seen as a success by respondents, who thought it did not encourage press or public confidence in R2001.

Aims and objectives

- The initial bid (“Mirror of a new society”) had a strong focus on showing Rotterdam to the world, demonstrating its achievement in rebuilding the city over the previous 50 years. The eventual project had a greater emphasis on exploring different aspects of the city and its future potential, as in the theme “Rotterdam is many cities” (see below).
- There was initial scepticism from the state, media and local population that Rotterdam could be a cultural capital, probably influenced by the problems of the anniversary celebrations in 1990 and comparisons with Amsterdam. Several respondents thought the public were then positively surprised when the programme got underway.
- Multicultural issues were important for R2001, an attempt to ‘bringing into contact’ the cultures of ethnic minorities with the rest of the city. They influenced the approach to themes and initiatives, partner organisations, target audiences, and the importance of processes (not only performances) in the year.

- This was also apparent in the desire to support and develop youth culture, and to reinforce ties between artists, artistic organisations and public in general.

Organisation and management

- The bid to be nominated Capital of Culture started in 1994. However many respondents felt preparations started too late, in mid-1998, only two and a half years before the cultural year. Time pressure was a predominant factor for programming and communications.
- R2001 worked with the existing Rotterdam Festivals organisation. At first the team consisted entirely of staff employed by other cultural organisations.
- R2001 cooperated with about 200 participating organisations of varying experience and size. There were some difficulties with partners, for example in relations between R2001 and Kunstgebouw (in charge of the regional programme).
- The Board consisted of members of parliament, private sector, university, cultural institutions, employers' federation, planning and architecture experts, and the mayor of one local municipality. Three Board members met as a daily Board working closely with the R2001 directors. The city council gave support, with informal meetings between the cultural department and the intendant and programmers each week.
- A disagreement between Chair and Intendant ended with the Intendant sidelined in the run up to the year. Respondents agreed one issue was whether or not to cut certain projects. Different respondents also mentioned disagreements with other senior staff, lack of communication, different interests, and personality clashes. The arguments seem to have attracted negative publicity in the local press. Several respondents thought that relations were otherwise good between staff and the Board.

Cultural programme and cultural impact

- R2001 featured over 333 projects, or 524 including sub-projects. Over 65% of events received some financial support from R2001, while the rest received promotional or marketing support. A small number of projects were cancelled, some due to organisational problems, others to the weather etc.
- The programme was organised around a central concept - "Rotterdam is many cities" – influenced by the book "Invisible Cities" by Italo Calvino. This took the form of 10 "cities" (decided in summer 2000). Each picked up on a particular aspect of the city or aim for the programme:
 - city of pleasure (stage arts)
 - cities of Erasmus (debates)
 - you the city (stage arts)
 - vital city (social-cultural)
 - young@rotterdam (young people)
 - home city (physical)
 - working city (stage arts)
 - peripheral city (ports)
 - city of the future (social-cultural)
 - streaming city (visual and multicultural)
 The aim was to express different aspects of the city while showing their contribution to the whole. Respondents thought the central concept was popular, and an effective way to incorporate ideas from partner organisations.
- The eight programmers were not meant to be responsible for any one sector, but for a combination of sectors, themes and one or more of the ten 'cities'. This approach aimed to integrate their aims and ideas, and avoided a sector-based arts programme. The programme

also featured bigger projects for tourists ('magnets') and 'generators' to encourage participation. One respondent thought this structure developed too slowly during preparations.

- Initiatives came mainly from artists, artists' organisations and the public, to be checked with the policy vision (roughly 1000 suggestions, of which over 300 were chosen). This facilitated local talent and artists living in Rotterdam, showed young artists' initiatives and gave support to their structural development. This required an active search for initiatives and ideas from organisations who didn't expect to be involved. It also meant prioritising cooperation when selecting projects, sometimes over quality.
- Respondents thought this approach was successful in encouraging local participation, and useful for finding people for future cultural projects, even if at the time there was a shortage of young people or people from ethnic minorities with skills and experience of producing quality events. Some respondents also felt the programme developed too slowly and lacked clarity. One respondent thought that events for a multicultural audience were of a high quality, but that R2001 could have done more such events.
- R2001 included a regional programme of some twenty events, varying in quality and success. These were directed by an independent organisation, Kunstgebouw, and projects included an open-air festival "Jazzplus". Total attendance was around 70.000 visitors; the report also mentions some lack of publicity and difficulties with the firm contracted to do ticket sales.

Infrastructure

- After a decade of investment in cultural infrastructure, this was not a priority of the year. There were nevertheless a number of projects, including: the creation of a children's cultural centre Villa Zebra; three gardens were laid out; there was a series of initiatives in public space, including a skate park and sculpture park. There was also increased attention to environmental issues, and an architectural competition ("Archiprix").

Sharing the title of Capital of Culture for the year

- Although there were joint projects with Porto, such as Squatters (featuring art in unusual public spaces) official relations seem to have been uneasy. One respondent felt strongly that R2001 had made repeated efforts to engage with the organisers in Porto, but that there had been little response.

Cooperation between Capitals of Culture and Cultural months

- There were exchanges of projects, but they seem to have had little profile: "I didn't even know that there were two cultural months at all...and I was an employee...."

Funding and finance

- The event seems to have been successful in attracting a relatively high proportion of its income through private sponsorship (around one-third).
- Some respondents felt the budget from the state (7,7 million Euros) was not enough for the project's ambitions. Various public authorities apparently had to be chased up to deliver the promised support. Financial uncertainty contributed to tension inside the administration, although in the end the project broke even.

Communication, promotion and media response

- At first communications and marketing were organised inside R2001. In May 2000 a decision was taken to outsource this responsibility to an external office. The team peaked at around 30 people.

- One respondent thought that local media coverage was less positive than the national and international press. The R2001 report suggests that the local press had a more positive image of the project by the end.
- Several respondents thought communications were made difficult by a limited budget and short preparation time. This reinforced the tendency to focus on local promotion, although that reflected well the aims of the organisers and the programme. Foreign tourism was not a priority for the operational team.
- The R2001 report mentioned that the size of the programme and large number of partners, of very diverse size and nature, made it hard to collect information in the first place, as well as presenting it in a comprehensible way.
- This was echoed in the Hitters and Richards study. They also reported that the marketing strategy focused on devolved communications rather than marketing the programme as a whole. Smaller partners didn't have much experience of promotion or the media – one suggestion after the event was that a basic marketing course would have been useful.

Visitor perspectives

- According to Rotterdam Development Corporation, the proportion of foreign visitors was up from 4% to 7% in 2001, the highest in ten years. Hitters and Richards suggested over 80% of foreign visitors came from the EU – the most important markets were Belgium, France and Germany.
- R2001 managed to attract new visitors to the city: according to Hitters and Richards, 22% of all visitors had never been to Rotterdam before, and almost two thirds of foreign tourists.
- Rotterdam seems to have achieved an improvement in its cultural image by the end of the year. Hitters and Richards used surveys to try measure the impact of R2001 on the image of the city: between 2001 and 1999, the city rose from 20th to 15th place in the ATLAS list of 22 European cities regarded as cultural destinations.
- R2001 seems to have had mixed success in reaching audiences from the 'ethnic minorities', a priority for the year. Hitters and Richards comment that "19% of Dutch visitors were either born abroad or had at least one parent born abroad. This is higher than the proportion of the Dutch population (17%) but substantially lower than the proportion in the city of Rotterdam (55%). In particular, people of the 'ethnic minorities' (e.g. Indonesia, Surinam, Turkey, Morocco) made up 8% of the sample, and were therefore less well represented than their share in the Rotterdam population (35%)". Hitters and Richards commented that events did attract a diverse audience, although there was relatively little mixing of different audiences at events. On the other hand, it is true that mainstream cultural events often had difficulty attracting ethnic minority audiences.
- According to Rotterdam Marketing, visitor numbers increased by 17% on the previous year. Statistics on overnight stays in hotels and pensions from the Centraal Bureau voor de Statistiek shows little increase overall but a drop in foreign guests, compensated for by a 23% increase in Dutch guests.

Social perspectives

- A substantial part of programme was aimed at specific groups, both as producers and audiences, and several of the "many cities" had social aims. One respondent thought that the year helped develop work from different communities in the city, display their work in mainstream venues, and increase interest among the city's cultural institutions in those communities.

- Several projects received a particularly strong response from the public, such as 'Girls Festival 2001', or 'Preaching for other people's parish' which attracted interest from both media and Graz 2003.
- R2001 included a strong children's programme in one of the "cities". Besides the Villa Zebra, other projects included:
 - Prentenboek 2001 – interactive exhibition on how picture books are created.
 - Poppenkast Op Wielen – with events for children in problem-neighbourhoods, with 60 performances.

There were some organisational difficulties – one writer in the R2001 report thought that some building activities were not finished, and that there was too much 'improvising'. The R2001 report also emphasised the need for connections and expertise to inform and attract the target audience.

- Another "city" aimed to involve marginalised people in culture – such as elderly, homeless, drug addicts, prostitutes, housewives, deaf people. One example was "Koninginnen van de nacht" a fashion show with heroine-addicted prostitutes.
- Staff aimed to get to know the culture of young people and give space for them to perform. Organisers tried a different approach for youth projects by making more provision for last minute programming. Some projects were cancelled because of differences between partners. One writer in the R2001 report thought clearer agreed objectives might have helped.

Legacy and long-term effects

- A follow-up project by the municipality is planned for 2005, called "Impex". Costing around 1.5 million Euros, and led by one of the R2001 programmers, the event will have a similar focus as R2001.
- Several institutions and events started in 2001 continue, such as Las Palmas centre for visual arts, and the Motel Mozaique festival.
- Elections led to a change of government in 2002, three months after the end of the ECOC year, when the Social Democrat PvdA party lost control to Lijst Pim Fortuyn. Several respondents thought that made it difficult to use the momentum generated by the ECOC, and that the new government gave less priority to arts and culture, and to work on cultural diversity.
- R2001 gave training for young and ethnic minority programmers, and experience for institutions in finding and working with them. One writer in the report thought there should have been more follow-up to continue youth projects.
- Several respondents highlighted the useful experience for the city and cultural sector in a decentralised approach to cultural programming.

Monitoring and evaluation

- R2001 and the city government produced a report of the event, written by staff. There seem to have been some disagreements over planning for the report, and it was slow to appear (2003-4).
- There were several studies by Erasmus University, including one on tourism and economic impact by Erik Hitters and Greg Richards. A four year study by students at the School of Arts at Utrecht University on the organisational and European aspects of the ECOC will be published in summer 2004.

Bruges 2002

General information

Bruges 2002 was Belgium's third ECOC, after Antwerp 1993 and Brussels 2000.

Profile of city:

Regional capital - historic city - port city.

Significant characteristics of the city's identity:

Situated near the Belgian coast - loss of jobs in traditional industries (e.g. metal) - growth of the harbour since 1980s, investments in culture since 1994 - successful development of tourism since 1970, based on renovations of the historic centre, and some reputation now as an 'open air museum' - some difficulties handling high levels of tourism - inhabitants can be critical of 'new developments' - high quality galleries and museums - a centre for famous restaurants - some concerns for youth culture - bicycle town.

Major employment sectors:

Social and health service - transport and trade - tourism.

Population during 2002:

City:	116.836
Region (Vlaams gewest):	5.952.552
National:	10.263.414
City ranking in population terms:	6
% Immigrants:	2,4%
% Unemployment:	6,5%

Other large-scale events hosted by city include major international exhibitions in 1993 and 1998 - European Championship 2000 for football with other Belgian cities - large festivals of old music, rock, jazz, folk, contemporary music and cinema.

The city would like to host other large-scale events.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

Changing the image and the cultural activity of the city; promoting Bruges as also being an active and contemporary cultural city

Official mission or broad aim:

To put Bruges on the map of international cities with an important cultural programme. To move from superficial tourism towards a contemporary cultural tourism.

Objectives rated as having a high importance:

Highest importance:

- Cultural infrastructure improvements
- Long-term cultural development
- Raising the international profile

Followed by:

- Running a programme of cultural activities
- Creating a festive atmosphere
- Promoting innovation and creativity
- Attracting visitors from own country
- Attracting visitors from abroad

And then:

- Non-cultural infrastructure improvements
- Economic development

Growing and expanding the local audience for culture
Enhancing pride and self-confidence

Consultation to define aims and objectives: Yes.

Who was consulted:

Politicians - cultural organisations, artists - local residents.

How was consultation undertaken:

Began with local cultural institutions and co-operation with the Flemish authorities. In 1998 a special manager consulted different groups of people in a variety of meetings, for example five public debates with inhabitants and local amateur companies. This resulted in a preliminary study on which the further programme of the cultural year was based.

Organisation and management

Governance structure/board

Organisation of the formal board structure: Autonomous structure, a not-for-profit company.

The governing board was established in January 1999.

Total number of board members: 15

Number of members from:

City authorities	Regional authorities	National authorities	Cultural institutions	Private sector	Other (universities etc)
5	1	2	4	3	0

Chair of the Board was Patrick Moenaert (Mayor of the city)

Primary roles of the Board:

Appoint staff - take financial decisions and have overall financial control - take final decisions about cultural programmes and policy - media and public relations - contact/networking.

Operational structure

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - finance and budget.

Responsibilities outside the operational structure:

Bookkeeping contracted to external firm Fisko Data; worked with advertising agencies LG&F and d'Artagnan.

First member of the operational management team appointed was the Intendant, Hugo de Greef, in June 1999.

Basic organisational and reporting structure of the operational team:

- Intendant (m), with five staff: one assistant (m), two receptionists (f), one person for protocol (m), one driver-runner (m). Below the Intendant came four departments: programme, production, finance and communication.
- Programme department: one director (m) (between October 1999 and June 2001 there were two directors) with overall content development and responsibility. Two overall assistants

(general content development) with each responsible for several sectors as project co-ordinators (one m, one f, one taking architecture and exhibitions, one taking performing arts and theatre). Five project co-ordinators: three for the youth programme (two m, one f); one for the social programme and one administrative assistant (m).

- Production department, in action from October 2001: one production-leader with a flexible staff of technicians (roughly 25) and seven assistant production leaders (four m, three f)
- Communication department: one director with thirteen collaborators: three on press (f); one copywriter (f); two for national promotion (one m, one f); one for international promotion (f); one for publicity (f); one for production (m); two on sponsor relations and returns (one m, one f); one webmaster (m); one for participation (m).
- Financial department with one director (f) and eight collaborators: one lawyer (f), and one accountant (m), one assistant for insurance (m), one assistant-controller (m), two general assistants (one m, one f), two ticketing staff (one m, one f).

Extent of changes made to management: Minor extent.

- The programme department was designed as a two-leader structure with separated responsibilities: one person for architecture, contemporary arts, exhibitions, and one for youth, theatre and performing arts. One resigned in June 2001, placing the department under one director.
- There were difficulties finding a director for the communication department. A second person started in the post in October 2000 and continued to the end of the project.

Number of personnel employed at peak of activity: 80 (estimate).

Organisational structure was developed into a new organisation, Bruggeplus.

Main roles: continue organising and promoting cultural events in the city, working with cultural and tourism partners.

Key issues and problems related to the operational structure and personnel:
Inappropriate experience/competencies of personnel.

Public authorities

Public authorities that were involved in organisation or delivery of Bruges 2002:
Municipality of Bruges - West Flanders region.

Advice from other cultural capitals: Yes, Antwerp 1993 and Rotterdam 2001.

Cultural programme and cultural impact

Location of the official cultural programme:

Inside city boundaries - villages immediately surrounding the city

Start of official programme: 20/02/02

End of official programme: 19/11/02

Time to plan the official cultural programme: 3 years.

Specific criteria for project selection:

Quality of project - cost of project - long-term impact and/or sustainability - relevance of project to aims or themes.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Cultural organisations and artists - local residents.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture (classical/traditional and contemporary/modern).

Music (contemporary/modern, classical/traditional, jazz, pop and rock).

History and heritage - archives - new media/technology - street parades - interdisciplinary.

Most prominent sectors: visual arts - music - architecture - street parades/open-air events.

Profitable, commercially-backed projects outside of official programme: Yes.

Categories of specially targeted projects:

Children - young people - schools - disabled people - socially disadvantaged people - European projects.

Total number of projects:	165
Total attendance:	1.600.000
including:	
Exhibitions	572.000
Open-air celebrations	750.000

Projects that illustrate the range of the programme:

- Series of major exhibitions:
Jan van Eyck, early Netherlandish painting and southern Europe – on the fifteenth century artist and his peers, and the influence of southern Europe on their work; Hanse@Médici.com – on the Hanseatic commercial history of the city in the fourteenth and fifteenth centuries, using artefacts, buildings, reconstructions and multimedia projects; Cloistered World, Open Books – manuscripts from the archives of the former Cistercian monastery, together with commissioned installations by six contemporary artists; Impact, 1902 Revisited – on the blockbuster exhibition in 1902 that launched the rediscovery of the Flemish Primitives
- WAV soundscape festival – sound art with 19 installations by the city's canals.
- Wijk-Up – festivities in four of the city's neighbourhoods, with professional and amateur artists.
- Octopus – an interdisciplinary project for young, contemporary artists, with debates and art projects at locations around and outside the city.
- Kaapstad – a series of projects for young people in the summer, including film and theatre workshops, and the Stubnitz boat as a music centre.
- Format 2002 – festival on new media and technology in performing arts.
- Station to Station – contemporary artists created projects in a number of petrol stations on the main routes into the city.
- The (e)migrants – artists who had left Bruges and artists who had specifically decided to work produced work on their relationship with the city in an old gatehouse and reception centre for asylum seekers.
- Seven Joys, Seven Senses – week-long workshops with Belgian artists for final-year school pupils from seven different countries

- Contemporary dance by Rosas, Sasha Waltz and Jan Fabre.
- Cinema Novo – festival of films from Africa, Asia and Latin America.

Projects that attracted the most interest/attention from the public:

- Jan van Eyck, early Netherlandish painting and southern Europe – visited by a reported 322.000 people.
- Sail 2002 – sailing festival at Zeebrugge, with concerts and fireworks
- Jazz Bruges 2002 – a new bi-annual jazz festival with ten accompanying CD releases.

Means/methods used to develop the creative talents of local artists/cultural managers:
Commissioning of new works - mentoring programmes/apprenticeships/internships - local and/or national residencies/exchanges/visits.

Examples:

Antigone opera coproduced with Muziektheater Transparant and Salamanca 2002 - contemporary artists created new work for several projects - local novelist Pieter Aspe wrote a new book, then adapted it for the stage - workshop for young composers on technology.

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 90%

Specially created projects not in official programme: Yes.

Examples: Commercial initiatives - off-scene alternative program.

Problems and issues related to the official cultural programme:

Insufficient planning time - less local interest than hoped for – some difficult relationships with local artists/organisations - variable quality of projects.

Infrastructure

Capital projects stimulated by Bruges 2002:

New cultural buildings - refurbishment and restoration of cultural facilities - refurbishment and restoration of non-cultural facilities - development of public space - lighting and signs.

Most important infrastructural projects:

- Cultural infrastructure included a new concert hall, the Concertgebouw, which was from the start closely involved with the project (residents were involved in the selection of the design). The organisation also commissioned a modern pavilion by Toyo Ito on the Burg (central square) and a new pedestrian bridge over the Coupure, completing the path around the old town.
- Non-cultural infrastructure included a redesigned tourist site Kanaaleiland with parking, new bridge, shelter and facilities.
- Restoration programme, including the spire of the Church of Our Lady, the City Theatre, city gatehouse, Town Hall, Music Academy, council offices on the Burg, medieval hospital wards and several other heritage sites in the city.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension: Yes.

European dimension reflected through:

Highlighting the city's European heritage - touring of productions and exhibitions - development of European cultural tourism - engagement of artists from other European countries - organisation of residencies/exchanges for artists from other European countries - important collaboration and co-productions between different European countries - use of other European languages.

Sectors in which there were European cooperation projects:

Architecture - archives and libraries - dance - heritage and history - interdisciplinary - literature - music - new technology/new media - visual arts.

European countries involved in cooperation projects:

Belgium - Estonia - Finland - France - Germany - Italy - Latvia - Netherlands - Portugal - Spain - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme: France.

Most prominent non-European countries/cities/regions: Japan.

Problems and issues relating to the European dimension of the programme:

No clear strategy.

Sharing the title of Capital of Culture for the year

Bruges shared the title with Salamanca in 2002.

Extent of collaboration: Minor extent.

Examples:

Co-production of a new opera - youth exchange project with schools - co-production of the play 'Parrots and Guinea Pigs' - cities had good relations at a political level, exchanging visits and commemorative plaques.

Disadvantages of sharing the title:

Different sizes and/or types of cities - different aims and interests - insufficient planning time - lack of interest from one side - lack of past linkages and cultural connections.

Funding and finance

Budget (Euros)

OPERATING INCOME

1. Public

Flemish community	4.957.871
National lottery	4.957.870
City of Bruges	2.478.935
Province of West Flanders	619.734
EU (general support)	500.000
EU (project support)	2.062.184

2. Private

Cash sponsorship	4.232.320
In-kind sponsorship	2.096.198

3. Other

Trusts, foundation, donations	86.282
Ticket sales	4.008.072
Merchandise	230.279
Other ¹¹	937.288

TOTAL OPERATING INCOME **27.167.033**

OPERATING EXPENDITURE

Wages/salaries/overheads	4.613.744
Promotion and marketing	5.943.520
Programme	16.609.769

TOTAL OPERATING EXPENDITURE **27.167.033**

Financial outturn: Break-even.

Total operational budget: 27,2 million Euros.

Expenditure on capital (infrastructure) projects was approximately 68,8 million Euros.

Economic impact

Elements of strategy to generate economic impact:

Enhancing the general cultural environment - improving the external image of the city.

Most significant economic outcomes:

Greater awareness of the economic benefits of more and different cultural visitors - increased the size of the cultural audience in Bruges.

The expenditure of recreational tourists during the year increased by 25% compared to 2001, total estimated at almost 213.000.000 Euros

¹¹ Includes sale of productions, operating and financial income.

Communication, promotion and media response

Main focus of the communication and promotion strategy:
Promotion of city image/profile.

Specific audiences and level of priority:

High priority: Opinion formers – politicians.

Medium priority: Cultural professionals - young people - elderly people - disabled people.

Low priority: Children.

Not targeted: Ethnic minorities.

Ranking of target groups in order of priority:

#1: Local

#2: Regional

#3: National

#4: European

#5: International

Ranking of general tools used in promotion in order of priority:

#1: Print media

#2: Broadcasting media

#3: Merchandising

#4: Special events

#5: IT/internet media

New technologies used in promotion:

Web site - e-zines/newsletters - booking tickets on-line.

Media response:

Number of press cuttings (estimates):

National: 5.004

European/International: 1.540

Problems or issues with communication and marketing strategies:

Insufficient planning time - insufficient definition of target audiences - ineffective distribution of material.

Visitor perspectives

Specific objectives relating to visitors:

Yes, to change the image of the city for tourists, and increase overnight tourism.

Visitor Numbers:

	Year before	Cultural year
Total number of visitors in millions	-	3.600.000
Total number of overnight stays	510.000	556.000
Total number of overnight stays by foreign tourists	-	492.000

Geographical area these visitor figures relate to: Bruges city.

Total visitor expenditure: 213 million Euros (estimate).

Items included in expenditure:

Travel within the city - accommodation - food and drink - shopping - cultural expenditure relating to Capital of Culture programme - all other cultural expenditure.

Details of special campaigns for specific segments of the market:
'Near' countries, plus Italy, Spain, Austria, USA and Japan.

Familiarisation trips organised for foreign and domestic press.

Promotion programmes developed jointly with other organisations:
City and regional tourist office - hotels and restaurants.

Promotional means used in tourism markets
Tourism trade fairs - foreign tourism trade press.

Data collected on the effectiveness of tourism promotion: Yes.

Measures used for data collection:

Value of press coverage - value of TV/radio coverage - visits to internet sites/on-line booking.

Problems and issues related to attracting and/or servicing visitors:

Inadequate visitor services - inadequate visitor infrastructure (including no central visiting point) - communication/relationship problems between the cultural and tourism sectors.

Social perspectives

Specific objectives relating to social impacts: Yes.

Social cohesion by creating jobs for people without experience, education, with difficulty in integrating in the labour market. The project also aimed for the participation of inhabitants of Bruges, young people and specific target groups (low-educated, persons seeking asylum, prisoners and others).

Issues for which projects/programmes were specifically developed:

Social cohesion or social inclusion - education (about culture and cultural values) - training or employment programmes for excluded groups.

Examples:

Hotel owners were introduced to the programme of the ECOC - a sponsor gave introductions to groups of people who had been unemployed for over one year in the ECOC and its opportunities for them - a special pass was created for the inhabitants of Bruges (Poorterspas), and 9400 were sold - a theatre project in Bruges prison - the Raimund Hoghe theatre project "Young People, Old Voices" - the "Kanttekening" workshop with professional artists and people with mental handicaps - "KIR" project, linking six secondary schools with companies and artists for the year, with a festival in May.

Problems and issues related to social impacts:

Difficulties in creating partnerships - lack of interest from targeted groups - projects and initiatives not sustainable - social programme not well integrated to general cultural programme - strategy too limited/no clear strategy - difficulty in involving the periphery.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

Cultural infrastructure improvements

Followed by:

A more developed programme of cultural activities and arts events

New networks and increased collaboration in the cultural sector

New projects, events or festivals still running

Long-term cultural development for the city/region

Raised international profile of the city/region
And then:
Growing or extending the local audience for culture
New cultural organisations still in existence
Enhanced innovation and creativity
Opening up of new visitor markets for the city/region

Provision made to continue and follow-up the cultural programme:
Yes, by the municipality, in creating Bruggeplus.

Organisations established for the cultural year that continued to exist:
Bruggeplus, Concertgebouw concert hall.

Specific cultural events created that continue to exist: Yes.

Examples:

Popular dance festival, Jazz festival, WAV festival, Benenwerk festival, Kabba,
WijkUp programme in the suburbs, the culture coach, The Fairy-Tale Brothel (touring).

Negative impacts: Lack of ownership by local population - projects unsustainable.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes, monitoring by external accountants from March 2000.
Who was responsible: Executive management team.

Evaluation

Evaluation systems put in place: Yes.

Aspects evaluated:

Cultural Programme:

Who did the evaluation: Bruges 2002/Bruges Plus

Cultural, social, economic and tourist impacts:

Who did the evaluation: WES Onderzoek and Advies

When the evaluation took place: July to Nov 2002

Methods of evaluation used:

Quantitative surveys and/or questionnaires - qualitative surveys and/or interviews

Additional observations

Context

- Responsibility for cultural policy in Belgium is divided between the two linguistic communities: the Flemish Community and the French Community. Each has their own policies, budgets and administration. The Flemish Community (cultural) is part of a joint public authority together with the Flanders Region (territorial). Bruges is cultural centre of the region, and the main city of the province of West Flanders.
- Bruges has been a major tourist destination for decades, profiting from its World Heritage historical centre, which attracts many foreign tourists. Despite the economic benefits, the sheer number of tourists has caused rising prices in the town and increasing frustration from residents.
- Bruges is situated close to other well-known cities, including Ghent, Ostend, Antwerp and Brussels, all of which provide competition for tourists, artists and young people.

Aims and objectives

- The Board commissioned an extensive study of the city early in the preparations to establish the context for the Capital of Culture and potential objectives for the project.
- The focus of Bruges 2002 was an attempted image change away from its reputation as a medieval centre, and towards more contemporary culture. While the organisers did not necessarily want to increase the tourist trade, more attractions in the town might persuade visitors to stay longer in the city and spend more. Residents would also benefit from a more developed cultural life.

Organisation and management

- After launching its bid in 1995, Bruges was awarded the nomination for Capital of Culture in 1998.
- The programme department originally had two coordinators reporting to the Intendant, although one resigned in summer 2001. Respondents differed on the reasons behind this: one thought the structure introduced a degree of competition; another thought there were personality clashes; another felt strongly that the decision was mostly due to personal reasons and health.
- There was also disagreement among respondents on the role of political involvement with the project. Some thought the Board was successful in overcoming political obstacles, including a local election during the preparations, and achieved good cooperation between a mayor and cultural councillor from different parties. Another highlighted the mayor as a strong supporter of the event. Other respondents thought the Board was too heavily influenced by political interests.

Cultural programme and cultural impact

- The series of three high-profile exhibitions proved very popular, building on the strong museums in the city. At any point of the year at least one of the three exhibitions was open, which was a basis for building the programme and communicating it to visitors.
- Several respondents thought Bruges 2002 had less impact on contemporary art in the city than had been hoped. One point of view was that the programme did not feature enough modern visual art, and the effect was muted as a result. Another was that there was a more fundamental dissonance with the local population, in a town that had seen little contemporary art before then. One respondent thought that some of the main contemporary arts programmes attracted few visitors, and that several installations around the town were vandalised.
- The official evaluation reflected similar issues with projects designed for young people in the town, which did not attract a large audience. These projects may have suffered from a lack of spare resources to respond to problems as they arose during projects. Bruges 2002 also seemed to have had difficulty finding the right partner associations to reach young artists and audiences.
- Bruges 2002 used a poem commissioned from Peter Verhelst to give a structure to the programme, taking a couple of words to identify each of the twelve programme 'clusters'. All of these involved projects from a variety of disciplines.

Infrastructure

- Bruges 2002 was closely associated with a major new concert hall, the Concertgebouw, designed by Paul Robbrecht and Hilde Daem. Respondents thought the building itself was a success, and an important venue for the year. Some also thought the project had suffered

from negative publicity since, and a lack of funding and audiences to sustain the project after 2002.

- As well as new buildings, Bruges 2002 was the occasion for extensive renovations of old infrastructure, including a city theatre, the almshouses and a church steeple.

Sharing the title of Capital of Culture for the year

- Respondents from the organisation commented on friendly relations at political and organisational levels with Salamanca. Most however agreed that the cities had different objectives – for them, Salamanca was trying to reach a level of tourism that Bruges had already achieved.

Communications, promotion and media response

- Several respondents emphasised the importance of communications in the success of Bruges 2002.
- One priority for communications was the local population: respondents mentioned the need to overcome initial suspicions of the project as ‘merely another attraction for tourists’. Techniques included a series of public meetings in the suburbs. This was also relevant for local cultural organisations: relations started off badly, but improved for 2002.
- The communications department prioritised relations with the media, and put resources into contacts and supplying customised information to journalists. Respondents were generally satisfied with the quality of coverage, but complained that journalists in the capital were reluctant to visit the ECOC.

Visitor perspectives

- One visitor objective was to increase the number of overnight stays. Overnight stays increased 9% in 2002 on the previous year. Bruges 2002 also successfully negotiated with the local hotel industry to avoid sharp price increases that year.
- On the other hand, the impact on Bruges’ image was less clear. Respondents mentioned difficult relations between Bruges 2002 and the regional office of tourism, for example. Although the office financed the promotion of Bruges internationally, they were not promoting the same image as the organisation. Respondents thought they used old text and images of the city rather than new material. The evaluation mentions that for some tourist organisations, 2002 was merely seen as another opportunity to sell Bruges in the usual way, irrespective of the Capital of Culture’s attempt to change the city’s image.

Social perspectives

- Respondents reported a range of techniques used to bring local audiences into exhibitions, including the discount pass for residents, free transport organised for visitors from the suburbs, special hours for school visits, and special guides and invitations for groups at evening viewings. The Porterspass was popular, although the evaluation reports some difficulties in attracting people from the edge of the city and younger audiences.
- A contract was signed between the city, an employment agency and non-profit organisations, aiming at creating work-schemes for the unemployed and low-skilled in the city. This does not seem to have worked as planned: respondents mentioned a lack of interest from the targeted groups, and that volunteer schemes sometimes absorbed the available jobs. Others commented that there was little money for training, and that the jobs on offer were too short to attract people.

Legacy and long-term effects

- The city created an organisation, “Bruggeplus”, to follow up the Capital of Culture. It has two main objectives: to run projects as part of the city’s policy for heritage and local culture (these include a number of projects launched in 2002, such as Wijk Up and Kabba); second, to organize of cultural activities and events that have a regional, national and international appeal. In particular, it is creating another large-scale cultural event in 2005.
- Other lasting events and organisations include the Jazz festival, the WAV festival, and the Concertgebouw (see above).
- A number of ECOC staff stayed in the city, working on Bruggeplus or at the Concertgebouw.

Monitoring and evaluation

- Bruges produced a full and independent evaluation of the year, covering cultural, social and economic impacts of the event, with summaries in several languages and a version on CD-Rom. There is a longer report by Bruges 2002 staff themselves. There were some disagreements in 2002 over who would be responsible for the evaluation, and especially who would pay – eventually the city took this on. The disagreements meant some delay in starting the research.

Salamanca 2002

General information

Salamanca was Spain's third Capital of Culture, after Madrid in 1992 and Santiago de Compostela in 2000.

Profile of city:

Historic city - education and training centre.

Significant characteristics of the city's identity:

City of the oldest and an important university in Spain - a multi-cultural meeting point for students (more than 40.000, a fifth of the population) - city with an important role in Spanish literature, history and architecture - growing as a tourist destination - UNESCO world heritage site since 1989 - large summer school sector teaching Spanish as a foreign language - congress centre and trade since the 1980s - on the pilgrimage route to Santiago de Compostela (Fonseca).

Major employment sectors:

Little industry, partly as a result of a conscious policy by the city - developing construction (with recent increases in building and house prices), hotel sector and commerce - education.

Population during 2002:

City:	156.006
Region (Castilla y Leon):	2.480.369
National:	41.837.894
City ranking in population terms:	38

Other large-scale events hosted by the city: meetings of European leaders.

The city would like to host other large-scale events.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To promote and update the traditional image of Salamanca, to develop cultural tourism in the town and region and to demonstrate commitment to arts and culture as a city.

Official mission or broad aim:

To produce an integrated cultural programme of high quality, bringing contemporary arts to the traditional image of the town.

Objectives rated as having a high importance:

Highest priority:

- Raising the international profile
- Creating a festive atmosphere
- Cultural infrastructure improvements
- Running a programme of cultural activities
- Attracting visitors from abroad

Followed by:

- Long-term cultural development
- Growing and expanding the local audience for culture
- Economic development
- Attracting visitors from own country
- Enhancing pride and self-confidence

And then:

- Developing the talent/career of local artists
- Promoting innovation and creativity

Developing relationships with other European cities
Encouraging artistic and philosophic debate

Consultation to define aims and objectives: Yes.

Who was consulted: Cultural organisations and artists - tourism sector.

Organisation and management

Governance structure/board

Organisation of the formal board structure:

Autonomous structure. An independent Consorcio was created both to organise the 2002 programme and to manage the new cultural buildings, with a mixed public/private sector Board. This was replaced by a Fundación in 2003 which is now part of the city government.

The governing board was established on September 1999.

Total number of board members: 31.

City authorities	Regional and provincial authorities	National authorities	Cultural institutions	Private sector	Other (universities etc.)
8	8	5	3	3	4

The Consorcio formed a smaller executive committee of ten for the management of the year. Chaired by the Mayor, this included the directors of the Cultural Capital operational team, a representative from the two main parties in Salamanca and one representative for each of the state, region, province, university and the Caja Duero bank.

Chair of the Board: Julian Lanzarote (Mayor of the city).

Primary roles of the Board:

Develop policies and strategies - take final decisions about cultural projects and activities - take financial decisions and have overall financial control - manage new cultural infrastructure.

Key issues and problems related to the functioning of the Board:

Difficult relationship with first Director - slow to take key decisions.

Operational structure

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship - infrastructural developments - finance and budget - tourism development.

First member of the operational management team appointed: the first overall Director was appointed in January 2000.

Extent of changes made to management:

Minor extent, first coordinator resigned in 2000, four months after his appointment (see Observations). He was replaced by Enrique Cabero (overall director) and Alberto Martín (artistic director).

Basic organisational and reporting structure of the operational team:

Two managing directors: general coordinator (m, had overall responsibility) and artistic coordinator (m, had artistic and staff responsibility). Reporting to them were 11 programme coordinators: one for theatre and dance and buildings (f), three for visual arts (two f, one m), one for modern music (m), one

for classical music (f), one for congresses (m), one for local activities (m), one for communications and press (f), one technical director for infrastructure (m), one for publications (m). Reporting to them were 10 assistants: two for performing arts (f), one for exhibitions (f), one for local activities (f), five for communications (two f, three m), one for publications (f); three technicians (m, reporting to the technical director); two financial or administrative staff, one ticketing coordinator (f), one secretary (f); also 13 administrative staff (twelve f, one m) and three subordinates (one f, two m); finally six people for the official shop "Espacio 2002" (f) and five tourist guides (three f, two m).

Estimate of numbers of staff:

Full-time paid: 52

Volunteers: 200

Organisational structure disbanded: 5-8 months after the end of the cultural year.

Two new structures were founded to continue arts programming for the city government: Foundation City of Culture and Domus Artium.

Public authorities

Public authorities that were involved in organisation or delivery of Salamanca 2002:
Municipality of Salamanca - Region of Castille y Leon - Spanish government.

Main sources of tensions and problems between the different public bodies:
Political differences - personality clashes.

Cultural programme and cultural impact

Location of the official cultural programme:
Inside city boundaries - the broader region surrounding the city - regions or cities in other countries.

Start of official programme: 19/01/02

End of official programme: 29/12/02

Time to plan the official cultural programme: 2 years.

Seasons with greatest concentration of events: All equal.

Specific themes/orientations:

1. "The city of the thought, of encounters and of knowledge."
2. Meeting of traditional and contemporary arts, for example new productions of Baroque music and opera.

Specific criteria for project selection:

Quality and cost of project - experience of organisers - relevance of project to aims/themes - educational potential/ training opportunities - long-term impact and/or sustainability - location of project - European significance.

Consultation in developing and selecting projects: Yes.

Who was consulted:

Cultural organisations and artists - community organisations and social services - local residents.

How was the consultation undertaken:

Public meetings (e.g. in Plaza Mayor) and media campaigns (including TV and radio phone-ins).

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture - design - fashion - music (classical/traditional - contemporary/modern)

Crafts - history and heritage - archives and libraries - new media and technology - television and radio - street festivals and parades.

Most prominent sectors:

Theatre - music - visual arts - opera.

Profitable, commercially-backed projects:

Outside of official programme: Yes.

Categories of specially targeted projects:

Young people - schools - disabled people - elderly people - international projects.

Project Numbers:

	Number	Attendance
All Events	1.100	1.927.444
Exhibitions	46	900.000
Spectacles (circus, dance, theatre)	167	-
Concerts	170	-
Books	60	-
Seminars or conferences	53	-

Projects that illustrate the range of the programme:

- Baroque opera series including "Theodora" by Handel (Rinaldo Alessandrini, Vincent Boussard and Il Concerto Italiano), "The Fairy Queen" by Purcell (Christophe Rousset, Lindsay Kemp and Les Talens Lyriques), "Antigona" by Traetta (Paul Dombrecht, Gerardjan Rijnders and Il Fondamento).
- Theatre productions of "A Midsummer Night's Dream" (Richard Jones, Giles Cadle, and the Royal Shakespeare Company), "Parrots and Guinea Pigs" (Jan Fabre and Troubleyn), "Vidas y ficciones de la ciudad de Salamanca" (classical open-air theatre).
- Dance performances of "Nobody" (Sasha Waltz and Schaubohne am Lehniner Platz), "Soirée Bejart" (Victor Ullate ballet and the City of Madrid).
- Exhibitions: "Auguste Rodin", "Comer o no comer (To eat or not to eat) o las relaciones del arte con la comida" (accompanied by a film cycle at the filmoteca), and "Tapices flamencos de la catedral de Zamora" displayed in the New Cathedral.
- Series of cultural conferences with international specialists, including a congress on baroque opera to accompany the performances series.
- "Basics" book series on the city of Salamanca. Hundreds of thousands of copies were distributed free to residents and visitors.
- Series of early music concerts featuring groups from the University of Salamanca as well as visiting companies.
- Guided heritage tours of villages in Castille y Leon.
- Concerts by Suzanne Vega, Rhinoceros, Manu Chao, St Germain, Radiohead, Mala Rodriguez, El Combo Linga, Philip Glass, Dulce Pontes and Suede.
- "Cum Laude", a series of thirty readings and discussion with Spanish writers.
- International festivals of street theatre and fireworks.

Projects that attracted the most interest/attention from the public:

- Auguste Rodin sculpture exhibition in the new Santo Domingo exhibition space.
- Concerts by Montserrat Caballe and José Carreras.
- Opening and closing ceremonies in the Plaza Mayor with Comediants street theatre, circus acts and fireworks.
- Cabalgata de reyes – special version of the annual procession on January 5th.
- Performances of “Los puentes de Madison”, “Medea” and “Luces de Bohemia”.
- “The Fairy Queen” opera.
- Van Morrison and Oasis rock concerts.

Means/methods used to develop the creative talents of local artists/cultural managers:

Commissioning of new works - special training to enhance artistic skills.

Examples: Local director Helena Pimenta created a series of productions for the year.

Number of published works in relation to the cultural programme paid for or supported by Salamanca 2002: 61 (estimate).

Percentage estimate of events and projects originating from outside Salamanca: 70%.

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 90%.

Specially created projects not in official programme: Yes.

Examples: The cultural programmes of the Caja Duero Bank and of Salamanca University.

Problems and issues related to the official cultural programme:

Insufficient planning time.

Infrastructure

Capital projects stimulated by Salamanca 2002:

New cultural buildings - refurbishment and restoration of cultural facilities - development of public space - lighting and signs.

Most important infrastructural projects:

- Renovation of the Teatro Liceo, building of the Centro de Artes Escénicas (with two stages).
- Multiusos "Sánchez Paraíso" (a large auditorium for concerts and sports).
- Centro de Arte de Salamanca (contemporary art museum).
- The conversion of part of a former monastery into an exhibition space “Sala de exposiciones Santo Domingo”.

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes.

Examples: Sala de exposiciones Santo Domingo, Teatro Liceo.

Regeneration of districts/areas in the city: Yes.

Examples: Future plans for a cultural zone around some of the new buildings.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

Bringing European groups to perform in Salamanca. Co-productions with European groups.
Joint projects with Bruges 2002 and Portugal.

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension: Yes.

Examples:

Concert series on twentieth century European music, "Erasmus in Spain – the reception of humanism in the Spanish Renaissance", conference on European cinema.

European dimension reflected through:

Promotion of shared European artistic movements and styles - highlighting the city's European heritage - touring of productions and exhibitions - engagement of artists from other European countries - important collaboration and co-productions between different European countries - conferences, seminars and debates on European themes and issues - involvement/participation of communities within the city originating from other European countries.

Sectors in which there were European cooperation projects:

Crafts - dance - music - opera - theatre.

European countries involved in cooperation projects:

Austria - Belgium - France - Germany - Italy - Luxembourg - the Netherlands - Portugal - Spain - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme:

Belgium - France - Germany - Portugal - United Kingdom.

Problems and issues relating to the European dimension of the programme:

Insufficient planning time - projects/relationships not sustainable over time - projects too ambitious and difficult to organise.

Sharing the title of Capital of Culture for the year

Bruges shared the title with Salamanca in 2002.

Extent of collaboration: Minor extent

Examples:

Good political links and some co-productions with Bruges. Joint promotion with both Bruges and Porto, for example a press conference in New York with Bruges.

Advantages of sharing the title:

Increased cultural cooperation - exchanges of ideas and projects - exchanges of people.

Disadvantages of sharing the title:

Different aims and interests - personality differences - insufficient planning time - lack of interest from one side.

Funding and finance

Budget (Euros)

	2000	2001	2002	TOTAL
OPERATING INCOME				
1. Public				
All public institutions	2.740.627	4.303.253	15.474.802	22.518.682
2. Private				
Sponsorship	0	0	14.849.839	14.849.839
3. Other				
Ticket sales, merchandise etc	60.450	183.951	1.541.285	1.785.686
TOTAL OPERATING INCOME	2.801.077	4.487.204	31.865.926	39.154.207
OPERATING EXPENDITURE				
Wages/salaries	251.644	884.441	1.546.038	2.682.123
Equipment	412.294	444.042	4.021.324	4.877.660
Promotion and marketing	210.354	683.883	2.779.093	3.673.330
Programme	1.364.297	1.873.969	19.892.503	23.130.769
Other	562.488	600.869	3.626.968	4.790.325
TOTAL OPERATING EXPENDITURE	2.801.077	4.487.204	31.865.926	39.154.207

Financial outturn: Break even.

Total operational budget: 39,2 million Euros.

Expenditure on capital (infrastructure) projects was approximately 46,5 million Euros.

Financial problems or issues:
Late confirmation of funding.

Sponsorship

Local sponsors:

MRS Salamanca, EULEN, Transport Salamanca, Cines la Dehesa, Motor Sa Ford.

Regional sponsors: Cosmetica Alcantara.

National sponsors:

Loteria y Apuesta del Estado, Telefonica, Telefonica Movistar, El Corte Ingles, Grupo Leche Pascual, Viajes Marsans, Caja Duero, Ebro Puleva, Gadis, Seur, Gas Natural, La Vaquera, Alsa, Globalia, Banco Pastor, Cemusa, Enusa, Edificio espana, RTVE grupo, El Mundo, Grupo Prisa, La Gaceta, Recoletos, Vocento, Iberia, Spanair.

International sponsors: Coca Cola.

Economic impact

Elements of strategy to generate economic impact:

Attracting inward investment, company headquarters - developing tourism - expanding the market for cultural events, attractions and services - creating special cultural districts - enhancing the general cultural environment - building or improving cultural infrastructure - improving the external image of the city.

Most significant economic outcomes:
Development of cultural infrastructure and cultural tourism.

Problems and issues relating to economic impact:
Insufficient planning time - projects and initiatives not sustainable.

Communication, promotion and media response

Main focus of the communication and promotion strategy:
Promotion of Capital of Culture programme.

Specific audiences and level of priority:
High priority: Opinion formers - politicians - cultural professionals - disabled people.
Medium priority: Children - young people - elderly people - ethnic minorities.

Ranking of target groups in order of priority:

- #1: Local
- #2: Regional
- #3: National
- #4: European
- #5: International

Ranking of general tools used in promotion in order of priority:

- #1: IT/internet media
- #2: Print media
- #3: Broadcasting media
- #4: Special events
- #5: Merchandising

New technologies used in promotion:
Web site - booking tickets on-line - e-conferences and debates.

Media response:

Number of press cuttings:

Local: 8.895

Regional, national and international: 6.421

A total of 15.316 press cuttings, interviews, radio and TV broadcasts, whether national or international.

Visitor perspectives

Specific objectives relating to visitors:
Yes, increase in overnight stays and develop its image as a destination for cultural tourism.

Total number of people attending events in the programme: 1.927.444.

Visitor Numbers:

	2001	2002	2003
Total number of visitors in millions (estimate)	-	3.000.000	-
Total number of overnight stays (estimate)	677.000	823.700	-
Total number of overnight stays by foreign tourists	177.200	212.000	-

Requests for information at the Office for Tourism:

Year	Requests
2001	347.013
2002	721.493
2003	579.645

Average spend by visitor: 80,47 Euros per day.

Items included in expenditure:

Travel to the city - accommodation - food and drink - shopping - cultural expenditure relating to Capital of Culture programme.

Additional promotional effort to market the cultural capital to tourists: Yes.

Details of special campaigns for specific segments of the market:

Advertising campaigns organised in Madrid, Barcelona, Portugal and Rio de Janeiro.

Promotion programmes developed jointly with other organisations:

Regional/local tourist office - tour operators and travel agents - airlines - cultural fairs, e.g. ARCO in Madrid.

Promotional means used in tourism markets:

Local tourist offices - national newspapers/magazines - national TV/radio - foreign newspapers/magazines - tourism trade fairs - national tourism trade press - tourism web sites.

Data collected on the effectiveness of tourism promotion: Yes.

Measures used for data collection:

Volume of press coverage - volume of TV/radio coverage - enquiries at tourist offices/requests for brochures - visits to internet sites/on-line booking.

Social perspectives

Specific objectives relating to social impacts: No.

Issues for which projects/programmes were specifically developed:

Social cohesion or social inclusion - education (about culture and cultural values) - training or employment programmes for excluded groups.

Examples:

Projects for children audiences: cinema cycles, special visits to the city, theatre, music, readings. Trainings schemes for volunteers to learn transferable skills. For elderly audiences: teaching projects developed out of the Pontifical University's existing "University of Experience" for old. For the disabled: developed Todos samos 2002 from existing regional government programme, bringing in disabled arts companies, and putting on congresses, exhibitions.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

Cultural infrastructure improvements

Followed by:

New cultural organisations still in existence

Increasing visitors to the city/region from own country
Increasing visitors to the city/region from other countries

And then:

Non-cultural infrastructure improvements
Growing or extending the local audience for culture
New projects, events or festivals still running
Long-term cultural development for the city/region
Opening up of new visitor markets for the city/region
Continuing development of the talent/careers of local artists
Enhanced pride and self-confidence in the city/region
Raised international profile of the city/region
A more developed programme of cultural activities and arts events
New networks and increased collaboration in the cultural sector

Provision made to continue and follow-up the cultural programme:

Yes, by the municipality, who created two cultural foundations.

Organisations established for the cultural year that continued to exist:

Fundación Salamanca Ciudad de Cultura, Domus Artium centre for contemporary art.

Specific cultural events created that continue to exist:

Cycle of baroque opera (in 2003 but not 2004) - International festival of street theatre.

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - decreased sponsorship - political changes - changes in staff at the new cultural foundation.

Negative impacts:

Adverse effects on future cultural spending and/or policies - negative impacts on staff health and personal life.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.

Who was responsible: The Board.

Problems and issues regarding the monitoring of progress:

Monitoring procedures/responsibilities unclear - monitoring not linked to planning - criteria for monitoring inadequately defined.

Evaluation

Evaluation systems put in place: Yes.

Aspects evaluated:

Cultural Programme:

Who did the evaluation: Salamanca 2002 staff. This analysis appears separately from the final colour catalogue.

Economic impacts and tourism/visitor impacts:

Who did the evaluation: a team at the University of Valladolid, lead by Prof Luis Herrero. The study was published in April 2003.

Methods of evaluation used:

Quantitative surveys and/or questionnaires.

Additional observations

Context

- Salamanca beat competition from Valencia and Barcelona to win the support of the Spanish government for its bid to be ECOC.
- One milestone event in the region that several respondents mentioned was the 1997 exhibition "Ages of Man", shown in city cathedrals. This was extremely popular and helped to interest city councils in cultural tourism.
- Cities like Toledo and Cordoba have a reputation for successfully developing cultural tourism, and it is a growing interest for many Spanish local authorities. One of the projects in November 2002 in Salamanca was a national conference on cultural tourism, with state support.
- The university and Casa Duejo bank are important cultural producers in the city, with their own theatres and programmes. In 2000 they collaborated on the official programme, as well as funding and producing their own productions.

Aims and objectives

- Politicians in Salamanca had planned for the city to be Capital of Culture since the late 1980s, so the idea was well established among politicians, and benefited from long preparation at that level. In the 1980s and 1990s the town invested in a new conference centre and renovations of the historic centre, winning UNESCO World Heritage status. Probably the main objective of the Capital of Culture was to build on this success, developing Salamanca as a tourist city through cultural tourism. This would mean adding a contemporary cultural edge to the city's traditional image.

Organisation and management

- The first director resigned after four months for reasons of health. Other respondents suggested he had had difficult relations with the Board, and felt the pressure of preparing a programme at such short notice. He was replaced by two directors: one overall director who looked after administration and public relations, and an artistic director who concentrated on the programme. Both had previous experience organising cultural programmes for the university.
- The Consortio was an attempt to represent all parties involved in the project, public and private. One respondent thought the process to select the Consortio's membership had been slow, as was their decision about the infrastructure programme. For him, these two factors delayed the project and left little time for preparations.
- The royal household had an honorary role in supporting the project.
- Salamanca 2002 enjoyed political consensus as the Popular Party held power in the city, region and state. Opposition parties in the city were nevertheless involved in the organisation. The Mayor was credited for nominating the two new directors to the Board, despite having different political views to both.
- Early delays seem to have left the operational team very little time to prepare the programme or fix the budget. They started recruiting staff in August 2000, and first programme lines were only approved by the Consortio in late 2000.

Cultural programme and cultural impacts

- Of 1100 activities, over two-thirds offered free entrance. Many more tickets were subsidised, and none cost more than 22 Euros.
- The programme featured many popular co-productions with external groups, as in the series of baroque opera.
- The town's existing cultural programme for local arts 'Open City' was expanded, and ran parallel to the official programme in the summer, with some 560 events, including some 100 theatre shows, 90 street theatre, 250 shows for children, 70 musical events. Open City was the City of Culture's main link to local arts groups, particularly in the summer programme. It was very well attended – the study by the University of Valladolid gives attendance at over 700.000.
- Organisers developed a programme of cultural events in the region, including performances in other cities as well as cultural tours of heritage sites.

Infrastructure

- Salamanca started a process of infrastructure improvements when the city became interested in the Capital of Culture programme, including renovation of streets, houses and monuments, and the pedestrianisation of the city centre.
- The organisers settled on five key projects to augment the town's cultural infrastructure, and to serve as important venues during the year. These were finished in stages in 2000, some just in time for the openings and performances scheduled for them. Several respondents thought the building programme was rushed, and contracts were not signed until the end of 2000.
- The state paid roughly 60% of the infrastructure budget, the region 40%.

Sharing of the title of Capital of Culture

- Salamanca cooperated with Porto and Santiago de Compostela as well as with Bruges, for example a joint celebration with Porto for the first hour of 2002, when the time difference meant the two cities were both Capital of Culture. Portugal was also a priority for marketing campaigns.

Funding and finance

- The Spanish government passed legislation to encourage sponsors, granting tax benefits to firms that supported Salamanca 2002. This probably helped the ECOC achieve such a high proportion of private sponsorship (almost 40% of its income).

Communications, promotion and media response

- Several press and communication agencies participated in Salamanca 2002: Efe, Europa Press, Agence Salamanca 2002 (created with El Pais).
- The Salamanca 2002 web site recorded 10.139.000 hits.

Visitor perspectives

- Salamanca 2002 co-operated with other organisations in Salamanca to develop tourism, for example creating a joint exhibition in the cathedral tower. Recent years had seen the development of existing architecture as attractions (e.g. the Pontifical University building, agreements with local convents) and developed the town's tourist office and budget.

- Overnight stays in 2002 were up 22% on the previous year.

Legacy and long-term effects

- The Salamanca 2002 Foundation was replaced by two separate organisations, the City of Culture Foundation and the Domus Artium centre for visual arts. Unlike the Consortio, these were funded and run as part of the municipality. The first director of the Foundation was one of the directors of the City of Culture. The director was removed by the Mayor in 2003 after his re-election, along with many other staff who had continued from 2002. Several respondents thought the municipality now risks losing the contacts and experience gained in 2002.
- Several local artistic groups are enjoying a higher national profile as a result of their exposure in 2002.
- The new cultural infrastructure created for 2002 has had a mixed response. All five buildings are impressive facilities, and have broadened the cultural programme in the town; for example the contemporary art centre. Several respondents however thought the Performing Arts Centre is less active without the productions and subsidised tickets of the cultural year, and is now mainly a venue for touring productions. The multipurpose building used for large concerts recently signed a contract with a private company to become a sports centre for the next 25 years. Respondents also mentioned the high cost of maintenance, and that some repairs have been necessary for buildings after the rush to complete them in 2002.

Graz 2003

General information

Graz 2003 was Austria's first European Capital of Culture, although Graz did host a European Cultural Month in 1993.

Profile of city:

Regional capital - historic city - education and training centre.

Significant characteristics of the city's identity:

Centre of four universities – almost one fifth of the population is linked to the universities; the old city-centre is a UNESCO World Heritage site but at the same time the city is well known for new architecture; the law provides for the participation of all parties in city government; geographic and historic closeness to Eastern and South-Eastern Europe; aging population; centre high-tech science and car industries.

Population during 2003:

City:	226.244 (figure from 2001)
Region (Steiermark):	1.183.700
National:	8.067.300
City ranking in population terms:	2
% Immigrants:	9,5% (2001)
% Unemployment:	6,5% (2002)

Other large-scale events hosted by city: The 2nd European Ecumenical Assembly with about 10.000 participants in 1997 - the Conference of European imams and leaders of Islamic centres in 2003 - Kalachakra for world peace 2002, Steirischer Herbst, Styriarte, congresses, conferences etc. The city would like to host other large-scale events.

Total cultural budget of the municipality during 2003: 47,9 million Euros (6% of total city budget). Expenditure categories included in the budget: arts, cultural infrastructure (such as theatres, opera house, literature house, etc.)

Total budget of the municipality during 2003: 791 million Euros.

Total budget of the municipality in 2004: 767 million Euros.

Aims and objectives

Main motivation behind the city bidding to become Capital of Culture:

To make the city better known beyond the region and to make people from outside aware of its cultural and political importance, and to establish another cultural city in Austria besides Vienna and Salzburg.

Official mission or broad aim:

To put Graz on Europe's cultural map and to turn around the life in the city through a programme based on a wide notion of culture that makes people understand and actually feel that culture is a part of everyday life.

Objectives rated as having the highest importance:

Most important:

- Growing and expanding the local audience for culture
- Promoting innovation and creativity
- Enhancing pride and self-confidence
- Raising the international profile

Followed by:

- Cultural infrastructure improvements

Social cohesion/community development
 Encouraging artistic and philosophic debate
 Running a programme of cultural activities
 Creating a festive atmosphere
 Long-term cultural development
 Attracting visitors from own country
 Attracting visitors from abroad
 Developing relationships with other European cities

Consultation to define aims and objectives: Yes.

Who was consulted: Politicians - cultural organisations - artists - business community - tourism sector - community organisations - social services - local residents.

How was consultation undertaken: meetings - media campaigns - special projects for the population.

Organisation and management

Governance structure/board

Organisation of the formal board structure:

Autonomous structure "Graz 2003 – Cultural Capital of Europe Organisation GmbH".

The governing board was established 1998/1999.

Total number of board members: 11 (7 from the city authorities, 3 from the regional authorities and one from the national authorities).

Chair of the Board: Alfred Stingl (Mayor of the city of Graz until January 2003).

Primary roles of the Board:

Take financial decisions and have overall financial control, monitor progress and resolve problems and disputes.

Key issues and problems related to the functioning of the Board:

Dominated by political interests – following municipal elections in January 2003 and a change of city government, the members of the Board changed and relationship problems between the Board and the operational structure emerged.

Operational structure – Office of Graz 2003

Primary responsibilities of the operational structure:

Initiation and development of projects - coordination of the cultural programme - communication, promotion and marketing - fundraising/sponsorship - finance and budget - social/community development.

Responsibilities outside the operational structure:

Infrastructure: city, region

Tourism: tourism board

Economic development: local business community and the city.

First member of the operational management team appointed was the Intendant/artistic director Wolfgang Lorenz at the end of 1998, to officially start in 1999. He was given a contract for 5 and half years.

Basic organisational and reporting structure of the operational team:

- Overall director/Intendant (m, had overall responsibility for the programme but was not member of the executive board). Beside him were 2 executive directors (both m, one with

responsibility for project development and implementation, the other one for finance, organisation and personnel) who made up the executive board.

- Reporting to them were the head of the marketing department (m), the head of the press department (f), the head of the sponsoring department (m), the head of the accounting department (f), the company's in-house lawyer (f) and the technical director (m). The Intendant had 2 personal assistants who were assisted by two additional staff. The executive director responsible for project development and implementation had a personal assistant through which 10 project managers were reporting to him. Each project manager was responsible for up to 10 projects. The heads of the accounting and sponsoring departments and the in house lawyer reported to the executive director of finance whereas the heads of the marketing and the press department reported to both executive directors. The technical director reported to the executive director programming. The head of the marketing department had a personal assistant and another 2 operational marketing staff for general marketing issues. Besides this, he was responsible for ticketing (1 ticketing director (f) and 2 assistants), the call centre (one head of information team/call centre plus 7 operational staff) and the information team (one head of information team/call centre plus 5 operational staff). The head of the press department had 4 personal assistants and was responsible for another 5 operational staff (who were taking care of journalists, paper clippings, preparing press releases, press conferences etc.). The heads of the marketing and the press department shared responsibility for the editing and the picture producing and administering staff that amounted to approximately 10 people. The sponsoring department counted 3 operational staff besides the head of the department, the number of operational staff of the accounting department amounted to 5 persons. The technical director had 2 operational staff plus 3 "runners" whom he shared with all other departments. During the opening, there was a 4 person protocol department that was reduced to 1 person for the rest of the year.

Extent of changes made to management:

Major extent; a managing director left in 2000 due to differences with the Intendant and a number of office employees left with him. He was replaced by the two executive directors. The head of the department for marketing, press and sponsoring who was hired at the same time as the new executive directors left the company 7 months later. In January 2001 the actual management team was in place.

Number of personnel employed at peak of activity: approximately 110 plus 15 stagiaires.

Full-time paid	Part-time paid	Free-lance paid	Attachments/ Secondments	Stagiaires/interns
70	30	10	0	15

The organisational structure was supposed to have closed down at the end of April 2004 but this date was extended and at the time of writing (May 2004) it is not known when it will disband. Five people are still employed. The main tasks of the organisation since the end of the year have been to finalise accounts, generate the Graz03 documentation, and prepare propositions for the sustainability of the work done in 2003.

Key issues and problems related to the operational structure and personnel:

Initially there were personality clashes between the Intendant and the first managing director and different management styles. These problems were resolved with the staff changes made in 2000. Respondents reported some internal communication problems, responsibilities/job descriptions not clear and too many changes to personnel.

Public authorities

Public authorities that were involved in organisation or delivery of Graz 2003:

Municipality of Graz - region/province of Steiermark - national governments or state departments.

Main sources of tensions and problems between the different public bodies:
Financial issues - political differences - conflicts over projects and priorities.

Advice from other cultural capitals:

Rotterdam 2001, Bruges 2002, Stockholm 1998, Glasgow 1990, Weimar 1999. The motto of Rotterdam - "Rotterdam is many cities" was an inspiration.

Cultural programme and cultural impact

Location of the official cultural programme:

Inside city boundaries - suburbs immediately surrounding the city - in selected small cities in the region.

Start of official programme: 9/01/2003

End of official programme: 30/11/2003

Time to plan the official cultural programme: 4,5 years.

Seasons with greatest concentration of events: Spring.

Specific themes/orientations:

Yes, the philosophy behind the programme was that culture is more than art. There was a specific desire to include people and citizens who were not "art consumers" and involve the inhabitants of Graz in the creation of projects. Culture was given a wide definition to include aspects of daily life and the use of public space was a priority.

Specific criteria for project selection:

Quality and cost of project - experience of organisers - relevance of project to aims/themes - long-term impact and/or sustainability - European significance.

Consultation in developing and selecting projects: Yes.

Who was consulted: Cultural organisations and artists.

How was the consultation undertaken:

Regular meetings of the advisors' group (once a month) who discussed the hundreds of project proposals that had been submitted and made recommendations to the overall director.

Cultural sectors within programme:

Theatre - dance - opera - visual arts - film - literature - architecture - design - fashion
(classical/traditional - contemporary modern).

Music (classical/traditional, contemporary/modern, pop/rock, jazz, folk, world).

Heritage/history - archives/libraries - new media/IT - television - street festivals/parades - interdisciplinary.

Other sectors: food - sport - science - religion - social projects - children's projects - youth projects.

Most prominent sectors: music - architecture - visual arts - theatre.

Profitable, commercially-backed projects:

Within official programme: No.

Outside of official programme: Yes.

Categories of specially targeted projects:

Children - young people - schools - disabled people - minorities - socially disadvantaged people - women - unemployed people - European and international projects - special interfaith projects.

Project numbers:

Total number of projects: 108 with a total attendance of 2.755.271

Individual events: 6.000
Exhibitions: approx. 35
Open-air celebrations: approx. 55

Projects that illustrate the range of the programme:

- Island in the river Mur – conceived as a plaza for the 21st century and designed by architect Vito Acconci, it has an amphitheatre, playground and café. Acconci on the Mur – was a project organised by the Theater im Bahnhof in cooperation with three other European theatre companies. They transformed the island into a Republic for 10 days, complete with its own laws and unusual performances.
- Minicosmos03 – children’s programme of 1.200 events, featuring a special mascot ‘Cosmo’ and a children’s information centre.
- The Tower of Babel – an exhibition on the Babylonian confusion of tongues and the history of human communications.
- Mountain of Memories – exhibition in the tunnel system of the hill of Graz (Schlossberg) showing photos, documents and objects collected from the residents of Graz.
- Butterfly Blues – written by Henning Mankell, theatre performance by a multicultural ensemble addressing issues of African immigrants in Europe.
- The Music of Language – manifestations of contemporary literature with music, installations, acoustic and optical stimuli.
- Icons of the XXth century – series of concerts of contemporary music performed in the new Helmut-List-Halle and the Opera House.
- The 1st Homeless Street-Soccer World Cup – 20 teams competed in the main square of the city and attracted 20.000 spectators.
- Graz Cooking – one project within the framework of the “Seventeen Cultural Districts of Graz” programme, people from various ethnic backgrounds living in Graz cooked for visitors in a large park in the city.
- P.P.C – “Project pop culture” provided the soundtrack for Graz03 with its many concerts and club events featuring local and international DJs.
- Diagonale Specials – three events focusing on film: a retrospective of Graz-born scenarist Carl Meyer, an open-air festival of European cinema and a tribute to Robert Frank.
- Lift to Mary – Richard Kriesche’s conception, a glass lift was installed next to St. Mary’s Column in the historic centre of Graz giving people a different perspective of the statue of Mary and the city.
- The Shadow of the Clock Tower – designed by the artist Markus Wilfling, a three-dimensional shadow stood next to the famous clock tower throughout 2003.

Projects that attracted the most interest/attention from the public:

- Installations in public space – the island in the river Mur attracted 966.000 visitors and the Marienlift (Lift to Mary) attracted 240.000 people.
- The Tower of Babel – exhibition on the development of language and scripture had 116.000 visitors.

- The Mountain of Memories – project in which citizens of Graz were invited to present their individual memories of which 2000 were exhibited in specially adapted galleries inside the hill in the city centre attracted 100.255 visitors.
- Phantom of Lust – exhibition on Leopold von Sacher - Masoch and the influence of masochism on modern arts.
- The opening night on 11th January attracted 130.000 people.

Means/methods used to develop the creative talents of local artists/cultural managers:

Commissioning of new works - local, national and international residencies/exchanges/visits - special grants and bursaries.

Examples:

Theatre: Butterfly Blues by Henning Mankell, Innerhalb des Gefrierpunkts ("A Choreography of Sentences") by Anselm Glück and Chorfantasie by Gert Jonke: all newly written and produced.

Exhibitions: Phantom of Lust exhibition could be realised by extra funding from Graz03; Mountain of Memories was developed in the course of Graz 2003.

Residency programme: AIR-Port by Forum Stadtpark, Real*Utopia by Rotor gallery.

International exchanges: cooperation with St. Petersburg: KAVN and Mariinsky Theatre.

Music: Beat Furrer, a composer teaching at Graz Arts University was commissioned to write a violin concert that was premiered within the framework of the "The Icons of the XXth century" concert series.

Art in public space: Lift to Mary (by the Graz based artist R. Kriesche) and Shadow of the Clock tower (artist Markus Wilfling).

Percentage estimate of events and projects originating from outside Graz: 30%

Percentage estimate of "professional" projects as opposed to "community/amateur" projects: 80%

Specially created projects not in official programme: Yes.

Examples:

Special programs of the Christian churches of Graz. There was the so-called Beiprogramm/byprogramme, where other events were promoted but not financed by Graz03.

Problems and issues related to the official cultural programme:

Too many projects - some relationship problems with local artists/organisations - too many interest groups/stakeholders to serve - projects not sustainable over time.

Infrastructure

Capital projects stimulated by Graz 2003:

New cultural buildings - new non-cultural buildings - refurbishment and restoration of cultural and non-cultural facilities - development of public space - lighting and signs and transportation.

Most important infrastructural projects:

- Kunsthaus – new museum and centre for contemporary arts designed by architects Peter Cook and Colin Fournier, nicknamed the 'Friendly Alien' by local residents in relation to its contemporary/futuristic design.
- Island in the river Mur – designed by the architect Vito Acconci, the island in the river Mur is in the shape of a shell and contains a bar/restaurant and an open-air amphitheatre.
- The new design by Peter Kogler of the main hall of the Graz railway station
- The House of Literature

- The Children's Museum
- The Stadthalle – new centre for conferences and meetings.
- The Helmut-List Halle – new concert hall.

Infrastructure projects specifically linked to the architectural heritage or history of the city: Yes, Shadow of the Clock Tower and the Lift to Mary are both artistic projects in public space that are closely related to the history and heritage of Graz. The Kunsthauus also includes a historical part (the "Eisernes Haus").

Regeneration of districts/areas in the city: Yes.

Examples:

The district Lend/Gries where the Kunsthauus and the island are located was a neglected part of the city which has now become a cultural and hip district with new places to eat and drink. The Kunsthauus and the island on the Mur have revitalised the riverside.

European dimension

Consideration given to the European dimension when developing the programme: Yes.

Definition/interpretation:

Due to geographical and historic traditions, a focus on Eastern and South Eastern European country participation was set as a means of integration and awareness. This notion was then expanded by the programme director to include also an effort to reach out to Western Europe.

Priority given to European dimension: Medium priority.

Themes specifically reflecting the European dimension: Yes.

Examples:

Projects: Interfaith Europe, Psalm 2003, Homeless Street Soccer World Cup, Play Graz – International Children's Games, Balkan Consulate (contemporary art in South-eastern Europe), Saint Petersburg (SPB).

European dimension reflected through:

Promotion of shared European artistic movements and styles - touring of productions and exhibitions - development of European cultural tourism - engagement of artists from other European countries - specific commissions to artists and creators in other European countries - organisation of residencies/exchanges for artists from other European countries - important collaboration and co-productions between different European countries - conferences, seminars and debates on European themes and issues - publications on European subjects and themes - use of other European languages.

Sector(s) in which there were European cooperation projects:

Architecture - dance - design and fashion - film - heritage and history - interdisciplinary - literature - music - new technology/new media - opera - street parades/open-air events - theatre - visual arts.

European countries involved in cooperation projects:

Austria - Belgium - Bulgaria - the Czech Republic - Finland - France - Germany - Greece - Hungary - Ireland - Italy - Luxembourg - the Netherlands - Poland - Romania - Slovakia - Slovenia - Spain - Sweden - United Kingdom.

Most prominent European cities/regions/countries in the officially designated cultural programme:

Germany, UK, France, Italy, Slovenia, Hungary.

Most prominent non-European countries/cities/regions:

United States (e.g. Island in the Mur designed by Vito Acconci), Japan focus through co-operations with EU-Japan Fest, Africa (Mozambique, Algeria), Russia (St. Petersburg).

Number of projects part-financed by EU funds: 3

Details:

Two projects funded by the Culture 2000 programme:

Young Art St. Petersburg: close cooperation with St. Petersburg (Cultural Month 2003) – focus on young, new art development in St. Petersburg.

Icons of the 20th Century: concert series with European participation: i.e. orchestras, musicians and conductors from Germany, Slovenia, Switzerland etc.

One project funded by YOUTH - EVS (European Volunteer Service): Graz 2003 hosted 14 volunteers from Italy, Slovenia, Croatia, Yugoslavia, Rumania, Bulgaria, Hungary.

Stimulation of networking and contacts at the European level: Yes.

Examples:

Europas Jazz 2003 (France, Poland, Great Britain etc.), Acconci on the Mur (Germany, Switzerland and Great Britain), Insideout (Germany), Young Art St. Petersburg (Russia), Real Utopia (Slovenia, Croatia and Yugoslavia), Homeless Street-Soccer World Cup.

Initiatives/projects specifically to promote dialogue between cultures: Yes.

Examples:

Networks: contacts with artists through cooperation projects with St. Petersburg, Ljubljana, France, United Kingdom, Luxembourg and in general the connection/projects to and with the Balkans.

Inter-religious conference in Graz to develop models of inter-religious cooperation in European cities to find common guidelines on educational, cultural, social and media issues.

Play commissioned by Graz 2003 "Butterfly Blues" by Henning Mankell in cooperation with the Teatro Avenida, Mozambique. Acconci on the Mur: Germany, Switzerland and Great Britain. The Kitchen of Graz - "Grieskoch".

Issues of European importance addressed by different projects: language, religion, immigration, asylum, borders, identity etc.

Problems and issues relating to the European dimension of the programme:

Insufficient consideration of this aspect/low priority - lack of experience and expertise - projects/relationships not sustainable over time.

Cooperation between Capitals of Culture and Cultural Months

St. Petersburg hosted a Cultural Month in 2003 to celebrate its 300th anniversary.

Extent of collaboration: Minor extent.

Examples:

Cooperation by means of cultural projects: KAVN (Kunst abseits vom Netz): one of the project stations was realised in St. Petersburg; guest performance by the Mariinsky Theatre in Graz; Young Art St. Petersburg: guest performances by various artists in Graz. Traditional and modern culture of St. Petersburg was included in the programme of Graz 2003.

Funding and finance

Budget in millions of Euros

OPERATING INCOME

1. Public

National government	14,6
City	18,2
Region	19,0
EU (general support)	0,5
EU (project support)	unknown

2. Private

Sponsorship	3,2
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3. Other

Ticket sales and merchandise	1,9
Other	1,8

TOTAL OPERATING INCOME **59,2**

OPERATING EXPENDITURE

Wages/salaries	5.103.400
Overheads	unknown
Promotion and marketing	14.139.400
Programme expenditure	36.044.200
On-going costs	3.913.000

TOTAL OPERATING EXPENDITURE **59,2**

Financial outturn: Break-even

Total operational expenditure:

59,2 million Euros of which 5 million Euros was spent on the island in the river Mur.

Expenditure on capital (infrastructure) projects was approximately 56 million Euros.

Financial problems or issues: Reduction of funding by the state.

Sponsorship

Local sponsors:

ESTAG - Grazer Stadtwerke - Humanic - Steiermärkische Bank - Kastner & Öhler - Industriellen Vereinigung - Mercedes - Grazer Wechselseitige Versicherung - Sorger Brot - Ferngas - Ford Reisinger - Bank Austria - Krentschker Bank - Salis & Braunstein.

Regional sponsors:

Bauwirtschaft - Toni's Freilandeier - Norske Skog - Jaques Lemans - SCS Seiersberg - Domäne Müller - Heidenbauer (Baumeister) - Wilfling (Baumeister).

National sponsors:

Axa Versicherung - 3Sat - ORF - Brauunion - Casinos Austria - Österreichische Lotterien - Bene Büromöbel - Austrian Airlines - Merkur Versicherung - Dorotheum - Coca Cola.

European sponsors: EdF: Electricite de France - Rubelli.

Level of response from the business community:

Financial support: satisfactory

Non-financial support: not satisfactory.

Sponsorship problems or issues:

Delays in sponsorship commitments - expectations of sponsors were too high - there were many changes in sponsorship personnel.

Economic impact

Elements of strategy to generate economic impact:

Developing tourism - expanding the market for cultural events - attractions and services - creating special cultural districts - enhancing the general cultural environment - building or improving cultural infrastructure - urban renewal - improving the external image of the city.

Agencies responsible for the economic strategies:

Graz 2003 Organisation GmbH - Economic and Financial Department of the municipality - Education and Culture Department of the municipality - Graz Tourism GTG.

Most significant economic outcomes:

Large investment in infrastructure, among that not only (cultural) projects directly attributable to Graz 2003 but also projects that were either brought forward or finally realised after stalling progress; increase in visitors staying overnight by almost 23% in the city of Graz; Graz 2003 contributed positively to the image of the city (offering the potential for long-term impacts relating to 'soft' factors). Graz has developed a new image as a surprising, dynamic and culturally interesting city.

Problems and issues relating to economic impact:

Limited interest from the business community and public authorities - projects and initiatives not sustainable - potential for long-term impacts could be diminished due to a lack of a clear strategy as to the future focal points of the city development.

Communication, promotion and media response

Main focus of the communication and promotion strategy:

Promotion of city image/profile - promotion of Capital of Culture programme.

Specific audiences and level of priority:

High priority: Opinion formers - cultural professionals.

Medium priority: Politicians - children - young people.

Low priority: Ethnic minorities - disabled people.

Ranking of target groups in order of priority:

#1: Local

#2: Regional

#3: National

#4: European

#5: International

Ranking of general tools used in promotion in order of priority:

#1: Print media

#2: Broadcasting media

#3: IT/internet media

#4: Merchandising

#5: Special events

New technologies used in promotion:

Web site - e-zines/newsletters - e-mail messaging - booking tickets on-line - e-conferences and debates - internet broadcasting - electronic information points - use of ATM bank machines.

Media response:

Number of press cuttings in 2003:

Local, regional and national: 5.886

European/international: 3.405

Between 1999-2003 approximately 12.300 articles on Graz 03 were published.

Number of broadcasts:

Local, regional and national: unknown

European/international: 160

The web site registered 22,9 million page requests.

Over 120 national and international delegations visited Graz 03.

Graz03 has received 20 awards, many of them for their communications and advertising campaigns. Among them the Globe Award for the best tourism project worldwide. Their advertising campaign used slogans such as "Graz – who would have guessed it?", "Graz – anything goes" and "Graz flies".

Problems or issues with communication and marketing strategies:

No significant problems reported.

Visitor perspectives

Specific objectives relating to visitors:

Yes, to raise awareness of Graz as an interesting place to visit and to raise awareness of the extensive cultural programme; to increase access of visitors to the programme; increase in overnight stays was expected to amount to about 10-15% in 2003 and to remain above the 2002 level afterwards.

Total number of people attending events in the programme: 2.755.271

Visitor Numbers

	2002	2003
Total number of visitors in millions (approximations)	1.000.000	2.750.000
Total number of overnight stays	683.626	839.984
Total number of overnight stays by foreign tourists	356.141	458.712
Total number of overnight stays by domestic visitors	327.485	381.272
Average length of stay	1,94 days	1,99 days

Geographical area these visitor figures relate to: district of Graz, i.e. municipal boundaries.

Total visitor expenditure: 116,5 million Euros.

Items included in expenditure:

Accommodation - food and drink - shopping - cultural expenditure relating to Capital of Culture programme.

Additional promotional effort to market the cultural capital to tourists?

Yes, priority was given to targeting both domestic and foreign overnight visitors followed by domestic day visitors and then foreign day visitors.

Familiarisation trips were organised for travel agents/tour operators, domestic and foreign press.

Promotion programmes developed jointly with other organisations:

National tourist office - regional/local tourist office - hotels and restaurants - tour operators and travel agents - airlines and cultural venues.

Promotional means used in tourism markets:

Local tourist offices - tourist offices abroad - national and foreign newspapers/magazines - national and foreign TV/radio - tourism trade fairs - national and foreign tourism trade press - tourism web sites.

Problems and issues related to attracting and/or servicing visitors:

Different planning periods for the travel and cultural sectors - communication/relationship problems between the cultural and tourism sectors.

Social perspectives

Specific objectives relating to social impacts:

Yes, one of the main objectives of the year was to promote culture as part of everybody's everyday life and to involve the inhabitants of Graz in the creation and production of projects. There was a special effort to include different sectors of society including the homeless and disabled. One of the ECOC goals was to support integration.

Issues for which projects/programmes were specifically developed:

Social cohesion or social inclusion - education (about culture and cultural values) - civil society and democratic participation - community and NGO development - cultural diversity - migration - asylum and human trafficking.

Examples:

- "Seventeen Cultural Districts of Graz" – a series of projects based on the everyday lives of Graz residents. Included were: the exhibition on the working world entitled "The world of work, then and now"; "Gries-cuisine"; "Graz cooking" – transformation of a city park into a vast kitchen and "St.Peter (a district of Graz) and St.Petersburg" – a project promoting the understanding of "others"
- Homeless Street-Soccer World Championship – involved 20 teams that played in the central square of the city and attracted 20.000 spectators
- Insideout – an exhibition, concert and dance performance co-produced with Sasha Waltz, examining identity and changes of lifestyles and values
- Interfaith Europe – a project attempting to develop a culture of tolerance
- Culture of human rights – project exploring the issues surrounding human rights
- No more housing without bathrooms and toilets – a project to improve the standard of living by ensuring that all substandard housing in Graz was equipped with sanitary facilities
- The Schengen view – presentation of the perspectives of refugees in Graz
- Women! – ten productions that made the history of women in Graz visible
- Senseless – a project about disability
- Butterfly Blues – theatrical performance confronting the world of immigrants
- Minicosmos – all year children's programme of some 1.200 events
- access.all.areas – programme of youth culture.

Problems and issues related to social impacts:

Inadequate expertise - difficulties in creating partnerships - social programme not well integrated to general cultural programme.

Legacy and long-term effects

Intention to deliver long-lasting benefits: Yes.

Legacies rated as having a significant effect on the development of the city/region:

Greatest effect:

Cultural infrastructure improvements

Followed by:

Growing or extending the local audience for culture

Enhanced pride and self-confidence in the city/region

Raised international profile of the city/region

And then:

Economic development

Social cohesion/community development

Enhanced artistic and philosophic debate

A more developed programme of cultural activities and arts events

New networks and increased collaboration in the cultural sector

New projects, events or festivals still running

Enhanced innovation and creativity

Long-term cultural development for the city/region

Increasing visitors to the city/region from own country

Increasing visitors to the city/region from other countries

Opening up of new visitor markets for the city/region

Developed European cultural cooperation

Provision made to continue and follow-up the cultural programme: No.

It was not the duty of Graz 2003 organisation to provide follow-up, although concepts were presented to the city. At the time of writing the city and county government had still not reached an agreement as to how to deal with the legacy of 2003. The city government changed in January 2003 and took over 2 months later. Only in late autumn 2003 did the new responsible politicians of the city government begin to hold discussions about what the experience of Graz 2003 would mean for the future.

Specific cultural events created that continue to exist: Yes.

Examples:

Psalm 2003 will be continued by Psalm 2004, Homeless Street-Soccer Cup will continue and in 2004 it will be hosted in Gothenburg, Sweden.

Problems and issues related to the legacies and long-term impacts:

Insufficient finance - decreased public sector funding - decreased sponsorship - insufficient interest - inadequate organisational structures in place - change of city priorities - political changes - lack of advanced planning - lack of energy - absence of leadership.

Negative impacts:

Projects unsustainable - political arguments and fallout with negative consequences - conflicts within the cultural sector.

Monitoring and evaluation

Monitoring

Monitoring systems put in place: Yes.

Who was responsible: Executive management team.

Systems used for detailed monitoring of cultural programme:

Monitoring system developed specifically for Graz 2003 by local software developers based on spreadsheets that were coordinated with the bookkeeping and management control system used by the financial department.

Problems and issues regarding the monitoring of progress:

No clear monitoring scheme - different methods for each department (finance, marketing etc.).

Evaluation

Evaluation systems put in place: Yes.

Who was responsible: Executive management team.

Aspects evaluated:

Cultural Programme:

Evaluated by the Graz 03 team in the production of their documentation.

Economic impacts:

Evaluated by the Joanneum Institute Research at the end of 2003/ beginning of 2004.

Tourism/visitor impacts:

Evaluated by Graz Tourismus GmbH via monthly surveys of visitor numbers but evaluation was not directly related to Graz03.

Methods of evaluation used:

Quantitative surveys and questionnaires - qualitative surveys and interviews.

Problems and issues regarding evaluation:

Insufficient planning - limited resources - no clear scheme implemented.

Additional observations

Context

- Since the early nineties, Graz had wanted to host the Capital of Culture. In 1993, before Austria was a member of the European Union, Graz hosted a European Cultural Month which focused on Graz's natural links with its close neighbours in South Eastern Europe. This experience was a political success and when Austria became a member of the EU in 1995, Graz applied for the Capital of Culture for 1998. Unsuccessful in this attempt they re-applied and Graz was designated for 2003. Political support and interest has therefore been behind the project for many years.
- Graz has been described as a rather conservative city that has however been the centre of innovative developments in the arts over the last 40 years.
- With Vienna and Salzburg having traditional reputations as cultural cities, Graz has long suffered from a sort of minority complex and its geographical position on the rim of Austria has also influenced its identity and the general attitude of Graz citizens.

Aims and objectives

- The aims and objectives of the year changed somewhat from the original proposal which was to continue the direction taken for the cultural month in 1993 and focus on relations with the South East of Europe. The Intendant believed that Graz should use the year not only to look east but also west. He defined a series of objectives during his first talks with the city.
- The main objective of the year was to widen the definition of culture and make culture a part of everyday life.

Organisation and management

- The members of the supervisory board of Graz 2003 represented the public bodies that financed Graz 2003. The board members had no authority to overrule artistic and programme decisions made by the Intendant and they never exercised any power on questions regarding the cultural programme.

- Municipality elections in January 2003 saw the city government change hands and with this the members of Board of Graz03 also changed (although the Chairman and former Mayor Alfred Stingl and former Councillor for Culture and Board member Helmut Strobl remained). The relationship between the new politicians and the operational team has been described as tense and communication was difficult – their first meeting was held in June 2003.
- The Intendant, Wolfgang Lorenz, was appointed by the politicians in 1998 and given a contract of five and half years. He was chosen because of his considerable experience in the cultural sector and it was considered an advantage that he was not from Graz and therefore independent from the local scene. Many respondents commented on the vision, personality and leadership of Wolfgang Lorenz as being crucial to the success of the year.
- He worked part-time for Graz03 as he continued working for the Austrian Broadcasting Corporation and this has been cited as both an advantage and a disadvantage to the functioning of the organisation.
- Personal clashes between the Intendant and the first managing director resulted in the managing director leaving the organisation along with a handful of staff in 2000. Two new executive directors were then appointed, one in charge of programming and one in charge of administration and finance. Further changes to staff meant that it was only in 2001 that the final team was in place.
- The structure was created very quickly, a team was formed over a short period of time and some respondents have cited this as a reason why sometimes roles were not clearly defined and decision processes had no time to develop.
- The Graz team was committed to the project; however communication between the departments was not always good. One member of the team believes that they would have benefited from a personnel manager to solve internal problems and issues.

Cultural programme and cultural impact

- The cultural programme comprised some 108 projects and totalled approximately 6000 events. Culture was given a wide definition and public participation was a priority. Quality and contemporary issues were also important factors in developing the programme. Approximately 50% of projects were financed 100% by Graz03, 30% of projects were co-funded and the remaining 20% did not receive funding but were included in the programme.
- Over 700 project proposals were submitted in response to a call for projects and over 600 projects received a negative response.
- The advisory group set up to evaluate and select the projects met monthly and discussions and debates were reported to have been open, frank, and sometimes fierce.
- Many respondents commented on the good balance within the programme of so-called 'high arts' events and more popular cultural events. The programme had a significant number of projects for different publics including children and socially disadvantaged groups.
- Relationships between the Graz03 team and local cultural organisations and artists were sometimes problematic. Many local cultural organisations/artists had high expectations and were disappointed at not receiving support. Some respondents felt that better communication between the local scene and the Graz03 team could have helped the situation.
- Most projects underwent numerous modifications and discussions before a contract was signed with Graz03.

Infrastructure

- Important infrastructural projects were stimulated by Graz03. The Island in the river Mur was financed directly from the Graz budget (5 million Euros) and attracted over 900.000 visitors in 2003. The Kunsthaus opened in the autumn of 2003 after over a decade of stalling progress and three different architectural competitions.
- The regeneration of the Lend/Gries area of town has transformed this former neglected part of the city. The Kunsthaus, the Graz03 centre and the island have revitalised this part of town and brought attention to the previously unused riverside.

European dimension

- Although no specific strategy was developed with regard to the European dimension there were a number of projects within the programme that reflected themes and issues of European concern. A number of important cooperation projects were undertaken not just at the European level but on a wider international level.
- Priority was given to the quality of the content of the programme and further developing natural links with Austria's neighbours (particularly South Eastern European states).
- Some cooperation took place with St. Petersburg that was celebrating its tercentenary in 2003 and hosting the European Cultural Month although respondents reported that the Russian side were unable to match the efforts of Graz.

Funding and finance

- One of the big challenges faced by the Graz team was the reduction of funding by the State – they reduced their contribution by 20% in late 2001. Members of the team reported that they regretted not getting written confirmations from all the funding authorities at the beginning of the project.
- The team were under the impression they would receive one million Euros from the European Commission and it was only in December 2002 that they had confirmation that the funding would be 500.000 Euros.
- The strategy for raising sponsorship suffered from the numerous changes in personnel in charge of this aspect. Respondents have reported on the difficulties of raising interest from the business sector.

Economic impact

- Economic impacts were evaluated by the Joanneum Institute before the cultural year in 2002 – “Intereg: Art and Economics – Graz 2003 Cultural Capital of Europe: An Analysis of the Economic Impacts”. And was updated at the beginning of 2004. The main benefits were reported to come from the considerable infrastructural developments and the large increase in overnight visitors.
- The authors of this research believe the success of Graz03 was due to various factors including: the fact that Graz did not share the title of ECOC with another city; that the planning time was long enough (more than 4 years) to realise infrastructure projects; that almost 1/3 of the budget was spent on communication and marketing and that the cultural programme itself was well designed with many different kinds of culture represented and projects for different audiences.

Communications, promotion and media response

- As previously mentioned, almost one third of the total operational budget was spent on communications and marketing. 3.500 different promotional material were produced from billboard adverts to fliers and beer mats.
- The communications and marketing strategy was particularly effective in raising awareness and visibility of the year. Media response was considerable with over 12.000 articles published between 1999 and 2003 and over 20 million page requests on their web site www.graz03.at
- Part of their strategy was to focus strongly on the opening weekend, to transform the city in a week and create a huge impact. Another key was to create symbols with which people could identify the year – the brand Graz03, its graphics and logo were used in all promotion material.
- Graz has won over 20 awards for its communications and marketing strategy.

Visitor perspectives

- Visitor numbers far exceeded expectations. An increase of almost 23% in total overnight stays in 2003 compared to 2002 was way over the pre-2003 forecast of a 10-15% increase. The increase of overnight stays by foreign visitors was almost 29%.
- This increase is particularly notable in light of the fact that the Graz03 team and the tourist authorities did not have much cooperation or undertake joint initiatives. One member of the team described the situation as two separate entities working for the same thing but not joining forces to get the added-value. The tourist authorities had started a long-term promotion of the event in 1998 and since then spent a considerable amount of their budget marketing the cultural year but strategies and plans were never developed with the Graz03 organisation. A number of respondents from the Graz03 team voiced their disappointment at what they saw as a lack of will from the tourist authorities to work together.
- Visitors to events and exhibitions also exceeded expectations. The Mountain of Memories exhibition that was based on local memories of Graz recorded over 100.000 visitors including an unexpected number of foreign visitors.
- The new island built on the River Mur especially for Graz03 attracted over 900.000 visitors during the year.

Social perspectives

- The main aim of Graz03 encompassed a social goal of achieving wide participation of local citizens and an enlargement of the concept of culture.
- A large number of projects took place in public space in an attempt to transform the city both physically and mentally. Projects such as the Lift to Mary, the Shadow of the Clock Tower, the Mirrored City and Concrete Art transformed public space.
- One of the most frequently cited projects from Graz is the first Homeless Street-Soccer World Championships that took place in the central square of the city and attracted approximately 20.000 spectators. Respondents have remarked that this project has helped to change people's conceptions of homelessness and nationality. The Austrian team, made up solely of Africans, won the championship. This project is planned to continue in 2004 in Gothenburg, Sweden.
- Social issues such as immigration, refugees, identity, disability and tolerance were addressed in numerous projects within the programme.

Legacy and long-term effects

- As Graz hosted the cultural year in 2003, it is not possible in 2004 to evaluate long-term effects. However, it is possible to comment on some of the short-term legacies, the desired long-term effects and problems and issues concerning sustainability.
- The most visible legacies are clearly the infrastructural developments within the city, most notably the island in the river Mur and the Kunsthaus; as well as the increased international profile of the city. Less tangible is an increased pride within the city as a result of the cultural year that several respondents commented on.
- There was no provision made for the follow-up of the cultural year. The change in city government in January 2003 meant that discussions with the new city politicians about the future started late. Graz03 presented proposals and concepts for future development to the city but no decisions or agreements were reached.
- Many respondents point to a lack of political interest and will in providing sustainability and decreased city budgets as critical issues that could prevent long-term development.
- Plans and actions are still very uncertain in Graz. A few weeks before the Graz03 office was supposed to close (end of April 2004) the city decided that the office should remain open a little longer to continue some follow-up. At the time of writing, it is not known if and when the office will close.
- Some respondents regret that the long-term development and planning was not part of the original brief given to Graz03.

Monitoring and evaluation

- The Graz03 documentation is described as a museum in a box and contains complete information on the year (including a book, CDs, DVD, photos).
- No external evaluation of the year has been undertaken although the economic impacts of the year have been evaluated by the Joanneum Institute. A proposal by some Graz03 staff members to undertake an evaluation of the social impacts has been made.

Note: As this study took place from January to July 2004 it was not possible to undertake the same kind of documentation for Genoa and Lille (the cities hosting ECOC in 2004) as for the previous cities. In May 2004, at the time of writing, the cities were not even half way through their cultural years. The city reports for Genoa and Lille that follow were compiled with the information that was available bearing in mind that both projects were in progress.

Genoa 2004

General information

Genoa is Italy's third Capital of Culture after Florence in 1986 and Bologna in 2000. Genoa, a historic and port city, is the regional capital of Liguria. The province of Genoa is a concentration of over half the population of the region of Liguria. At the end of 2000 there were 904.353 inhabitants, while the City of Genoa registered a population of 632.366. The immigrant population is around 15.500; unemployment in the province runs at 7,2%. Genoa is the country's sixth largest city. Significant characteristics of Genoa: a multi-cultural city; an aging population; geographically situated between sea and mountains; industrial decline since the 1970s; significant population decline since the 1990s; city renewal from 2000 as Liguria became a more attractive tourist destination.

Genoa has hosted other large-scale events such as the Columbus year in 1992, and more recently the G8 summit in 2001.

Aims and objectives

The main motivation behind the bid to become Capital of Culture was a desire to renew the city's image and increase the international profile of the city. The main goals are to redefine the cultural identity of Genoa as a city with many different faces, where the port, industry, tourist and cultural activities can coexist and to develop a positive and attractive image of Genoa on a national, international and local level.

The main objectives are to improve the cultural infrastructure through a comprehensive urban renewal programme and take advantage of the event to spread a new image of the city. There is one specific aim to attract 2 million visitors to the city in 2004. These objectives are seen to be part a wider long-term perspective of cultural development.

Consultation to define aims and objectives was undertaken with politicians, cultural organisations, artists, the tourism sector and community organisations through meetings, workshops, surveys, media campaigns, and inviting submissions from associations. A consulting group for associations was created and 7 workshops took place with the participation of 300 associations.

Organisation and management

The City of Genoa decided to set up a Committee in 2000 to oversee the project. It has six members representing the city, the Region of Liguria, the Province of Genoa, the University of Genoa, the Chamber of Commerce and the Port Authority. The Chairman is Mr. Giuseppe Pericu, the Mayor of Genoa. Representatives of the Ministry for Cultural Goods and Activities, both on a local level as well as a national level also participate in the meetings. The Committee coordinates the structural works and has overall authority and control of the project. For operative and management support the Committee uses the Genoa 2004 S.r.l Company. The company has a Board of directors made up of 6 members including the President and the managing director of the company and 4 advisers. A Board of auditors comprising three members also exists. Germano Celant was nominated as the artistic and cultural supervisor of the programme.

The Genoa 2004 Company is primarily responsible for the coordination of the cultural programme, the communication and marketing, fundraising and sponsorship and management of the budget. The team is made up of approximately 30 members of staff, most of whom are full-time. The

organisational structure is headed by a Managing Director with 5 staff. There is also a general project manager, 4 cultural programme coordinators and a team in charge of communication and marketing.

Specific functions are outsourced: the web site is developed by Palazzo Ducale S.p.A. Multimedia Service in cooperation with the David Chiossone O.N.L.U.S. Institute; administration and accounting are managed by Finporto S.p.A.

Cultural programme and cultural impact

The official cultural programme is taking place inside the city boundaries, in the suburbs immediately surrounding the city and to some extent in the broader region surrounding the city. The programme started on 8/01/2004 and is programmed to end on 31/01/2005. The main theme of the programme is "the journey": to sum up the richness and variety of cultural expression within the city. Inspired by Genoa's sea-faring past the theme can be understood in both a physical sense - as a Europe-Mediterranean axis, port, centre of commerce, immigration, tourism - and a metaphorical sense, referring to knowledge, curiosity, discovery and change. Three different thematic lines have been developed and each corresponds to a mission, an exhibition/event and one of the three museum poles. The three themes are Genoa City of Art, Genoa Capital of the Sea and Genoa Contemporary City.

Culture is given a wide definition that includes science, technology and sport and over 100 conferences will take place in Genoa in 2004. Many cultural sectors are represented in the programme that comprises approximately 130 projects and special projects have been developed for children, schools, disabled people, and socially disadvantaged people. The philosophy behind the programme was to valorise existing cultural structures. Highlights from the programme include the exhibition "The Age of Rubens: Genovese Homes, Patrons and Collectors" that assembles many works of Rubens that belong to private collections; the exhibition "Transatlantici" focusing on the history of transatlantic ocean liners; the Mediterranean Music Festival; the exhibition "Arts&Architecture 1900-2000" investigates the cross over between artists, directors, painters, photographers and architects; the Festival of Science that promotes science through shows, conferences and exhibitions; and a season of operas based on the theme of the voyage by the Carlo Felice Theatre.

Infrastructure

The programme of infrastructural projects in Genoa contains over 40 different projects and includes the opening of new cultural buildings, the refurbishment and restoration of cultural and non-cultural facilities, the development of public space, lighting and signage and transportation improvements. The most important projects include the creation of a historical museum network in the via Garibaldi (restoration of museums in this street), the creation of a network at the Darsena (Dockyards) including the construction of the Museum of the Sea and Navigation, the Park museum of Nervi that includes the restoration of the Villa Serra, the restoration of the Rolli palaces, and the reconstruction of streets and squares (e.g. Via Garibaldi, Via Gramsci, Via Cairoli). Most projects are linked to the history and heritage of Genoa and certain areas of the city are being regenerated (historical centre and sea front).

Approximately 200 million Euros is being invested in infrastructural development. Funds have come from the State, City, Region, Province, University of Genoa, Port Authority, Bank foundations and the EU Urban II programme.

European dimension

Consideration given to the European dimension of the programme has been a medium priority and has been based on the perception of Genoa as European city, due to its important role in Europe as a major trading centre during the 17th century and its future role as a port and crossroads. The European dimension has been developed through links with Lille, Barcelona and Athens and the main means by which it is being reflected is through highlighting the city's European heritage, the development of European cultural tourism and the organisation of conferences, seminars and debates on European themes and issues. An agreement between Athens (Olympic Games) and Barcelona

(Universal Forum of Culture) was made in 1999 for promotional activities and an agreement of collaboration was signed also in 1999 between the Mayors of Lille and Genoa.

Non-European countries are also present in the programme, notably the USA and Japan (through the EU-Japan Fest).

One project was part financed by the Culture 2000 programme of the EU - the project "European Cities of culture and Theatres" including a conference on the experience of being European Capital of Culture and a bilingual publication with the participation of various representatives of former, present and future European Capitals of Culture and of various European theatres (Scotland, Poland, Portugal, Belgium, Austria, Ireland, Italy) and a collaboration project between four European theatres from Italy, France, Germany and Lithuania.

Sharing the title of Capital of Culture for the year

Genoa shares the title with Lille in 2004 and there has been some collaboration between the cities but not a great extent. A number of shared projects have been developed.

Funding and finance

As Genoa is hosting the Capital of Culture this year, the budget is not finalised. The following figures are therefore provisional and not finalised.

Budget in millions of Euros

	2002	2003	2004	Foreseen/2005	Total
OPERATING INCOME					
1. Public					
National government	-	-	12,000	5,000	17,000
City	-	-	0,550	-	0,550
EU (general support)	-	-	0,500	-	0,500
Chamber of Commerce	-	-	0,1250	-	0,125
2. Private					
Cash sponsorship	-	-	4,515	0,500	5,015
In-kind sponsorship	-	-	0,402	1,000	1,402
3. Other					
Trusts, foundation, donations	-	-	3,200	0,650	3,850
Ticket sales	-	-	-	2,000	2,000
Merchandise	-	-	-	0,100	0,100
TOTAL OPERATING INCOME	-	-	21,292	9,250	30,542
OPERATING EXPENDITURE					
Wages/salaries	0,292	0,987	1,053	0,230	2,562
Overheads	-	0,297	0,611	0,144	1,052
Promotion and marketing	-	2,083	4,772	0,100	6,955
Programme expenditure	-	-	19,500	-	19,500
Technical support for projects	-	-	0,348	-	0,348
TOTAL OPERATING EXPENDITURE	0,292	3,367	26,284	0,474	30,417

Expenditure on capital (infrastructure) projects was approximately 200 million Euros.

Sponsorship

Main partners:

Fondazione Cassa di Risparmio di Genoa e Imperia, Compagnia di San Paolo, Gruppo Amga, Coop Liguria, Costa, Alitalia.

Other sponsors: Demoskopea, Ongs, SAP, Fnac.

Genoa 2004 has reported that the main challenges they have faced in regards funding and sponsorship is the late confirmation of funds and the difficulty in finding national sponsors.

Economic impact

The main elements of the strategy to generate economic impact are developing tourism, expanding the market for cultural events, attractions and services, enhancing the general cultural environment, building and improving cultural infrastructure, urban renewal, boosting confidence of the local business community and improving the external image of the city. The Tourist Board and different departments of the municipality, province and region have been involved in developing these strategies.

Communication, promotion and media response

The main focus of the communication and promotion strategy has been to promote the city image/profile and the Capital of Culture programme. Local, regional and national audiences have been targeted with priority followed by European and International publics. Print media has been the main promotion tool followed by broadcast media. New technologies have also been used such as the web site (www.genova-2004.it), e-zines/ newsletters, e-mail messaging and facilities for booking tickets on-line. The logo of Genoa 04 is a typographic play on the city's name that underlines the renewal of Genoa.

Visitor perspectives

The specific objectives with regards visitors are to redefine the cultural identity of Genoa and to improve its profile as an attractive place to visit. One of the main goals of the Genoa 2004 Company is to attract 2 million visitors in 2004. Traditionally, Genoa has been a city that visitors and tourists have passed through on their way somewhere else; a specific objective is to have visitors stay in the city. Both domestic and foreign visitors are being targeted and promotion programmes have been developed jointly with other organisations such as the regional/local tourist office, hotels and restaurants, tour operators and travel agents and Alitalia. Promotion has been in collaboration with local tourist offices, tourist offices abroad, national and foreign newspapers/magazines, tourism trade fairs and foreign tourism trade press.

Social perspectives

Specific objectives relating to social impacts have been developed that include special attention to people with disabilities. Projects/programmes have been developed to address issues such as social cohesion or social inclusion, civil society and democratic participation, health and social services and cultural diversity.

Legacy and long-term effects

Genoa 2004 has the intention to deliver long-lasting benefits to the city. Legacies and long-term effects are anticipated through the cultural and non-cultural infrastructure improvements taking place throughout the city, through an enhanced pride and self-confidence in the city, through enlarging the audience for culture and increasing visitors from Italy and abroad. They hope that increased collaboration within the cultural sector and a more developed programme of cultural activities will follow in future years.

As yet there is no provision to continue and follow-up the cultural programme although there are discussions about keeping the company operating until 2006, when Genoa will host a year celebrating Columbus.

Monitoring and evaluation

Monitoring systems have been put in place under the responsibility of the executive management team. Impact evaluation is being done by a management consulting company and an industrial association. So far evaluation has only taken place on the city image and public awareness of the cultural year. In September 2003 17,8% of Italians knew Genoa was the Capital of Culture in 2004 and in March 2004 this figure had risen to 46%.

Lille 2004

General information

Lille is France's third Capital of Culture after Paris in 1989 and Avignon in 2000. Lille is the regional capital of Nord-Pas de Calais and a historical Flemish city. In 1966 the Communauté Urbaine (CUDL) combined today's 180.000 inhabitants with those of the 86 nearby towns, creating the fourth largest city in France "Lille Metropole" (1,2 million inhabitants). During the 1970s and 80s the textile plants and coal mines closed and Lille sank into a post-industrial depression. Since then Lille has developed its economy through the service industry. Lille is a young city with 42% of the Metropole under the age of 25 and is described as multi-cultural.

Lille has undertaken considerable city and regional development in the last 15 years and part of this strategy was to apply to host the Olympic Games in 2004. Having lost to Athens, Lille decided to pursue the title of Capital of Culture which they were awarded for 2004.

Aims and objectives

The main motivation behind the city bidding to become Capital of Culture was to undertake a regeneration of Lille and the greater region and transform the image of the city. The rhetoric has focused on bringing the colour back to Lille and thereby transforming the traditional black and white image of the city and the northern region.

The broad aims are to promote creativity and exchange throughout the region and involve the whole population to transform the city and region. The key word has been "metamorphosis" and is perceived within a long-term development process. The key objectives are to promote social cohesion and enhance pride and self-confidence within the region by promoting creativity and cultural experiences. Bringing art into the streets, organising popular street festivals and encouraging encounters between artists and the public are all parts of the strategy.

Organisation and management

The City of Lille decided that the Capital of Culture in 2004 would extend to encompass the whole of the Nord-Pas de Calais region and also parts of its neighbouring country Belgium. The institutional partners of the project include the State and different Ministries, the City of Lille, Lille Metropole, the Nord-Pas de Calais region, the General Council of the department of Nord, the General Council of the department of Pas-de-Calais, the cities of Roubaix, Tourcoing, Villeneuve d'Ascq, Courtrai (BE), Tournai (BE), Mouscron (BE), and the French-speaking Community of Belgium.

The Board of Lille 2004 established in 1999 has 42 members and is split into three different colleges: the Institutional College (22 members) comprising representatives from the above partners; the Economic College (10 members) comprising members from the private sector and the Cultural College (10 members) comprising members from the cultural and educational sectors. In addition to the large number of formal partners more than 150 towns and communities are partners of Lille 2004 by hosting numerous events.

In 2000, the City appointed Didier Fusillier as Director and Laurent Dreano as General Coordinator of Lille 2004. The operational structure is composed of the 2 directors, a programming team (13 people), an administration team (9), a technical team (7), a communications and public relations team (17) and a private partners relations team (3). 14 people are employed for ticketing at the tourist office and there are 19 additional staff and 13 stagiaires. There are almost 100 members of staff at the time of writing (May 2004).

Lille 2004 created a system of 'Ambassadeurs', where anyone can volunteer and act as a relay for information, receive regular information updates, assist the running of events and participate in special activities. There are 16.000 ambassadors across the region.

Partnerships were also developed with local businesses; the label "Commerçant Lille 2004" makes each shop/restaurant/hotel an information relay point and over 100 businesses are participating in this scheme.

Cultural programme and cultural impact

The cultural programme is taking place over a wide cross-border region – in Lille and the metropolitan area, in the region Nord-Pas de Calais and in towns in Belgium. Over 160 towns are partners in the event. The official programme started on the feast of St. Nicolas 6/12/2003 and is planned to end in November 2004. The programme includes over 2000 projects and is divided into three seasons (6/12/03-5/03/04; 6/03/04-03/09/04; 4/9/04-November 04). One of the main objectives of the programme is to promote an "Art de vivre" (an art of living) and as such culture is given a wide definition that includes for example cooking, sport and interior design. One of the key themes is that of metamorphoses: artists, sculptors and designers have transformed the urban environment to generate new perceptions. For example the Lille Flanders train station is bathed in a pink light thanks to the transformation by Patrick Jouin; the Suspended Forest by Lucie Lom hanging upside down twelve metres from the ground will be installed in four towns within the territory and four venues in Lille are being illuminated by artists in the project "Artists' Lights". The programme includes a series of 32 weekend events called "Parallel Worlds" that include concerts and events, exhibitions, parades and parties. Each Parallel World is based on a theme, ranging from a focus on New York, China and Jamaica to Soup, Accordion and Tango.

Another cornerstone of the programme is the opening of 12 new venues in unique settings across the territory (3 in Belgium); former factories and heritage sites are transformed into "Maisons Folie" where artists and locals can mix and feel at home. Each one has specific facilities including a performance area, an exhibition venue, artists' workshops, a kitchen, dining room and multimedia space.

The programme reflects a range of events including: a major retrospective of the work of Rubens at the Palais des Beaux-Arts; Les Afriques exhibition showcasing contemporary art from Africa; the Game-On interactive exhibition tracing the history of electronic games; project 'Texto' two plays related to the textile activity of the region and 'Rendez-Vous Cavaliers' artistic performances in the Bassin Minier; new modern dance performances by William Forsythe and the Frankfurt Ballet; Le Barnum des Postes – temporary site with circus tents erected to host multiple art forms including music, new circus, children's shows; Fête des Géants – an international gathering of giants with festivities; La Cité Ideale – children's project to experiment with the notion of the ideal city; Droog design – young creators unveil new forms of design, fashion, photography, architecture.

In general, the events have attracted more visitors than anticipated. The opening night on 6th December 2003 attracted over 650.000 people; only 150.000 were expected.

Infrastructure

For Lille 2004 the State and local authorities have implemented several programmes of urban planning, public facilities and heritage restoration. Many heritage sites have been restored such as the churches of Lille, the Hospice Comtesse and the Palais Rihour and Rameau. The Lille Opera has been entirely renovated. Renovations of urban walkways have also taken place.

New installations and public spaces are opening including the 12 maisons Folie, the Parc de la Deûle and the Tri Postal.

Over 70 million Euros have been invested in infrastructural projects. Funding has come from the State, the local authorities across the territory and the European Union (through the European Regional Development Fund and the Interreg programmes).

European dimension

Lille 2004 believes itself to be the most European of all Cultural Capitals with its regional and cross-border perspective. The partnership between cities, towns and departments to form a geographical zone that crosses national borders is unique in the history of the Capital of Culture programme.

The European dimension is also reflected through the promotion of shared European artistic movements and styles, highlighting the city's European heritage especially in relation to its historical importance in Flanders; touring of productions and exhibitions; the development of European cultural tourism; engagement of artists from other European countries; specific commissions to artists and creators in other European countries; the organisation of residencies/exchanges for artists from other European countries; important collaboration and co-productions between different European countries; conferences, seminars and debates on European themes and issues; the involvement/participation of communities within the city originating from other European countries and the use of other European languages.

The international dimension is also an important factor within the programme; not only through inviting internationally renowned artists but by exploring the culture of other continents and lands. Japan and China are prominent collaborators as well as USA, Canada, Mexico and different countries in Africa.

Sharing the title of Capital of Culture for the year

Lille shares the title with Genoa in 2004 and cooperation between the two cities has been based on a few shared projects. Lille has dedicated one of their Parallel World weekends to Genoa in November 2004. Lille 2004 commented on the difficulties of making a common project between the two cities due to their different programmes and approaches.

Funding and finance

Budget (millions of Euros)

OPERATING INCOME

1. Public

National government	13,7
City	21,8
Region	10,7
EU (general support)	0,5
EU (project support)	1,0
Other	12,6

2. Private

Cash sponsorship	7,0
In-kind sponsorship	5,0

3. Other

Trusts, foundation, donations	0,2
Ticket sales	1,2
Merchandise (not available)	0,00

TOTAL OPERATING INCOME 73,7

OPERATING EXPENDITURE

Wages/salaries (included in others)	-
Overheads	7,5
Promotion and marketing	7,6
Programme expenditure	58,6

TOTAL OPERATING EXPENDITURE 73,7

Expenditure on capital (infrastructure) projects is approximately 70 million Euros.

Sponsorship

Over 70 companies are partners of Lille 2004.

Official partners: SNCF, EDF (electricity), Carrefour, SFR (telecommunications), Accor (hotels).

Official suppliers:

Air France, JC Decaux, Renault, Transpole, ABX Logistics, Café Meo, Coca Cola, Saint Amand, Interbrew, Meert, Universal Music France.

Media partners: France 3, Radio France and Arte.

There were also 42 project sponsors.

The response from the business community has been positive and Lille 2004 have created partnerships with local businesses through the "Commercant Lille 2004" label.

Economic impact

The main elements of the strategy to generate economic impact are attracting inward investment and company headquarters, developing tourism, expanding the market for cultural events, attractions and services, enhancing the general cultural environment and creating cultural employment, building and improving cultural infrastructure, boosting confidence of the local business community and improving the external image of the city and region.

Communication, promotion and media response

The main focus of the communication and promotion strategy has been the promotion of the Capital of Culture programme. Lille 2004 has developed specific means to support their communication strategy including the network of 16.000 ambassadors: volunteers from all walks of life, all ages and across the territory have formed a grass-roots information relay system. Through the ambassadors Lille 2004 has been able to have close contact with the general public and develop a system of feedback on public opinion.

The graphic identity of Lille 2004 has been used in all promotional material: the logo of the figure striding, the three colours red, pink and apple green and the code bar indicating the location of events. Banners are used in all 160 partner cities and towns. Print media has been the main promotional tool with 800.000 programme newspapers printed for each season, as well as monthly programmes and individual project fliers. New technologies have also been used such as the web site (www.lille2004.fr), e-zines/ newsletters, e-mail messaging, facilities for booking tickets on-line, e-conferences and debates and internet broadcasting.

At the time of writing Lille 2004 are pleased with the level of press coverage on a regional, national and international scale. Over one hundred international newspapers have reported on Lille 2004 so far.

The Tri Postal, the old postal sorting office, has been transformed into a multipurpose venue for Lille 2004. It has two large exhibition spaces, smaller exhibition areas, a bar, and a ticket and information office. It is also the venue for club nights and performances and is a place that characterises Lille 2004. Collaboration with tourist offices, embassies and La Maison de la France has been made to promote the cultural year.

Visitor perspectives

The specific objectives relating to visitors include the desire to increase the number of visitors coming to Lille and the region. Lille being an important crossroads has traditionally been a place of transit for visitors but they hope to change this with the cultural year and get people to stay. There is also considerable effort being made to change the image of Lille and the region from a dull post-industrial

region to one that is dynamic, innovative and colourful. Participation in culture has also been an important objective and almost one quarter of events in the programme take place in public space and every month there are different open-air festivities and parades. Each Monde Parallel weekend starts on a Friday night with a free outdoor concert.

Visitor numbers suggest that Lille 2004 is exceeding expectations. The opening night attracted over 650.000 people, 301.287 people visited the Rubens exhibition and in the first 5 months of Lille 2004 more than 3 million people have participated in Lille 2004 events.

Between 6/12/03 and 29/03/04, 220.000 people visited the tourist office in Lille; in 2003 the total number of visits was 357.000. The number of visitors going on the organised city tour has doubled compared to 2003 figures.

Social perspectives

A desire to encourage participation in culture, to bring art into the streets and invest in popular street festivals and events are all part of the strategy to enhance pride and self-confidence and to narrow the division between the 'high' arts and popular culture. Many projects in urban space are designed to question people's perceptions and confront people with new ideas. As one member from the Lille 2004 team has said they have developed projects to make people dream. Projects/programmes have been developed to address the following issues: social cohesion or social inclusion, education (about culture and cultural values), civil society and democratic participation, community and NGO development, cultural diversity and migration.

Legacy and long-term effects

Lille 2004 has the intention to deliver long-lasting benefits to the city and region. The programme was conceived as part of a long-term cultural development of the region and has had considerable political support. The Maisons Folie will probably be the most visible legacy of the cultural year. Other desired long-term effects are an enhanced pride and self-confidence within the city and region through improved social cohesion and participation in culture and an increased international profile of the region through a renewed image, economic development and increasing numbers of visitors.

No strategy has been developed for the continuation and follow-up of the programme but a process to develop plans was about to begin at the time of writing.

Monitoring and evaluation

Monitoring systems have been put in place by the operational team; however no clear plans to undertake impact evaluation have yet been made.

EUROPEAN CULTURAL MONTHS 1995-2003

Nicosia 1995

General information

Nicosia is the capital city of Cyprus and the country's administrative, political, economic and cultural centre. Nicosia, situated in the middle of the island, is the largest city in Cyprus and has a history that dates back 6000 years. Nicosia remains the only divided capital in Europe, split between Greek Cypriots and Turkish Cypriots since 1974. The buffer zone divides the city from east to west and runs through its historic centre, the walled city of Nicosia. Many of the areas close to the ceasefire line have experienced extensive decay and socio-economic decline. The recent history of Cyprus has influenced the demographic development of the city: an increase in population and increased multi-cultural diversity. Nicosia municipality has 70.000 inhabitants and greater Nicosia, consisting of 6 municipalities has a population of approximately 200.000. As of May 1st 2004, Cyprus is officially an EU Member State.

Aims and objectives

The main motivation behind the city bidding to host the cultural month was to raise its profile in Europe. The broad aims were to promote the European spirit and culture, increase interest in culture in Nicosia and promote knowledge about the city abroad. The objectives rated as having the highest importance were: growing and expanding the local audience for culture, encouraging artistic and philosophic debate, running a programme of cultural activities, creating a festive atmosphere, attracting visitors from Cyprus, enhancing pride and self-confidence, developing relationships with other European cities and raising the international profile of Nicosia. Consultation to define aims and objective was undertaken with politicians, cultural organisations, artists and the tourism sector through meetings and surveys.

Organisation and management

Governance structure/board

The municipality of Nicosia created an office for the Cultural Month within the municipality with staff who worked on a contract basis. The governing board was established in 1994 and consisted of between 15 and 20 members coming mainly from the city authorities with representatives from the cultural sector and private sector. The Chair of the Board was the mayor of Nicosia, Mr. Lellos Demetriades. The primary roles of the Board were to develop policies and strategies, take final decisions about cultural projects and activities, take financial decisions and have overall financial control, raise funds and sponsorship, monitor progress, evaluate projects and programmes and resolve problems and/or disputes.

Respondents mentioned the following issues and problems that related to the functioning of the Board: dominated by political interests, responsibilities not always clear, structure too large, insufficient specialist expertise, inability to operate strategically and a lack of planning time.

Operational structure

The primary responsibilities of the operational structure were the initiation and development of projects, the coordination of the cultural programme, communication, promotion and marketing, fundraising and sponsorship, infrastructural developments, cultural policies for the city, finance and budget and tourism development. Parts of the programme were undertaken in cooperation with the Cyprus Tourism Organisation and the Ministry of Education.

A general coordinator was appointed in March 1994 to manage the cultural month and the office was established in September 1994. The operational team worked under the directions of the Mayor and the cultural committee. They had the responsibility to organise all the activities. The structure

consisted of an artistic director (m), a general coordinator (f) with 2 assistants, a public relations manager (f) with one assistant and a programme coordinator (f) with one assistant. At the peak of activity there were approximately 12 members of staff (including part time and free-lance staff). The staff were assisted by 120 specially trained volunteers from Nicosia. The operational structure was disbanded immediately after the end of the cultural month.

Respondents mentioned the following issues and problems related to the operational structure and personnel: different management styles, inadequate selection/recruitment procedures, responsibilities/ job descriptions not clear and the organisation too small.

Public authorities

Public authorities that were involved in the organisation or delivery of Nicosia 1995 included the municipality of Nicosia, the municipalities surrounding the city and national governments and state departments.

Nicosia received advice from previous Capitals of Culture including Athens 1985, Luxembourg 1995 and Lisbon 1994.

Cultural programme and cultural impact

The official cultural programme took place inside the city boundaries and in the suburbs immediately surrounding the city. The programme started on 15th September 1995 and ended on 15th October 1995. The programme was designed to promote the culture and traditions of various European countries in Cyprus and to promote local arts within this framework.

Specific criteria for project selection included the quality and cost of the project, the experience of the organisers, the relevance of the project to aims/themes, the long-term impact and/or sustainability and the European significance. Consultation in developing and selecting projects was undertaken with cultural organisations and artists, the tourism sector, community organisations and social services through meetings, surveys and media campaigns.

The cultural month hosted in excess of 130 events including 35 exhibitions and numerous street happenings and open-air celebrations including walking tours for adults and children. Special events were organised for children, young people, schools and elderly people. Projects that illustrate the range of the programme include the Opening Ceremony "Nicosia 5000 Years of history", I Solisti Veneti - Italian chamber orchestra performing Baroque music, Solistes Europeens - concerts with 40 renowned soloists and a Cypriot pianist in cooperation with Luxembourg 1995, performance by the European Community Chamber Orchestra, a series of events in Tribute to Melina Mercouris, the European Cinema Festival, the Walls of Nicosia exhibition on the history of the city walls, Katerina Cornaro premiere of the play written by Michalis Pitsilides.

Respondents mentioned the following issues and problems related to the official cultural programme: insufficient planning time, too many projects, scope of programme too wide, management problems, financial problems, too many interest groups/stakeholders to serve and variable quality of projects.

Infrastructure

Numerous capital projects were stimulated by Nicosia 1995 including the restoration of the Ayios Andreas Municipal Market into exhibition space, the installation of new sign-posts indicating directions to archaeological, historical and cultural sites, sign-posted city walks, the renovation of an old building at the Buffer Zone that divides the city and used as an information centre for the cultural month (this centre is still operating as a Tourist Information Centre). The transformation of the Municipality Art Workshop into the Melina Mercouris Hall - multicultural hall includes exhibition space and theatre place and the refurbishment of the Famagusta Gate Cultural Centre.

European dimension

Consideration was given to the European dimension when developing the programme and was defined as a spirit of cooperation, multiculturalism and European cultural diversity. The European dimension was a high priority for Nicosia and was reflected through the promotion of shared European artistic movements and styles, highlighting the city's European heritage, the development of European cultural tourism, engagement of artists from other European countries, important collaboration and co-productions between different European countries and special educational programmes. Cooperation projects took place in wide range of cultural sectors and with a number of European countries (the most prominent being Greece and Luxembourg).

Respondents have mentioned the following issues and problems relating to the European dimension of the programme: insufficient planning time, financial problems, too much reliance on existing links and projects of variable quality.

Cooperation between Capitals of Culture and Cultural Months

In 1995 the Capital of Culture was hosted by Luxembourg. Collaboration between the two cities did take place through joint promotional activities and press conferences and through project cooperation. Examples of collaboration: Luxembourg Audioramashow, daily shows on Luxembourg's history, the concert series "Solistes Europeens", Chamber Orchestra, the opening event "Nicosia 5000 years of History", a historic exhibition presented in Luxembourg, special seminars and promotion in schools.

Funding and finance

Budget (1 Euro = 0,594252 Cyprus pounds in December 1995)

	Total CYP	Total Euros
OPERATING INCOME		
1. Public		
National government	490.000	824.566
EU (general support)	58.079	97.735
2. Private		
Cash sponsorship	195.700	329.321
3. Other		
Ticket sales	43.935	73.933
Merchandise	13.640	22.953
Recovered expenses	3.548	5.971
TOTAL OPERATING INCOME	804.902	1.354.479
OPERATING EXPENDITURE		
Office and personnel	105.829	178.088
Hospitality	68.918	115.974
Promotion and marketing	175.306	295.003
Programme expenditure	355.615	598.425
Technical infrastructure	69.564	117.061
Exchanges with Lux 95	15.230	25.629
TOTAL OPERATING EXPENDITURE	790.462	1.330.180

Financial outturn: Surplus of 14.440 Cyprus pounds (approximately 24.000 Euros).

Expenditure on capital (infrastructure) projects was approximately 680.000 Euros.

Respondents commented on insufficient income and the late confirmation of funding.

Sponsorship

Sponsors, funders and donors:

Ministry of Work and Public Transport, Cyprus Airways, Anastasios Leventis Foundation, Bank of Cyprus, Popular Bank, Hellenic Bank, Brewery Company of Local Beer KEO, Coca Cola (Lanitis Company), EU Delegation in Cyprus, AEOLOS, Tourist Agency, Authority of Development of Human Resources, Electrical Authority of Cyprus, Exhibition Authority of Cyprus, Cyprus Telecommunications Authority, PericewaterhouseCoopers, Cosmo Developers, G.Paraskevaides (1966) LTD, Cyprus theatrical Organisation, Archbishopric Institute, Pierides Foundation, Zavallis Printing Company, Nicos Karantokis Holdings LTD, Insurance Company (Panevropaiki kai filiki Asfalistiki) and N.Shacolas Group of Companies, Cyprus Water Board, Music and Fine Arts Fund, Department of Antiques, Louis Tourist Agency LTD, Imprinta Printing Company, Barclays Bank PLC, Embassy of Switzerland in Cyprus, Swiss - Cyprus Organisation, Federal Bank of the Middle East, Lombard Natwest Bank, Techno Bank, LUXAIR, Dresdner Bank, British Council in Cyprus, Lufthansa, Goethe Institute, Ballarini Socama Spa, Embassy of Italy in Cyprus, Cyprus American Archaeological Research Institute.

Respondents mentioned the following issues and problems relating to sponsorship: delays in finalising cultural programme, delays in sponsorship commitments, sponsors trying to influence programme decisions, inadequate strategy for raising sponsorship.

Economic perspectives

Elements of the strategy to generate economic impact included developing tourism, expanding the market for cultural events, attractions and services, building or improving cultural infrastructure and improving the external image of the city. The tourist board and the planning department of the Municipality were responsible for developing these.

Respondents mentioned the following issues and problems relating to economic impact: inadequate investment/funding, insufficient planning time, lack of interest from the business community and difficulties in creating partnerships.

Communication, promotion and media response

The main focus of the communication and promotion strategy was to promote the city image/profile and the cultural month programme. Opinion formers, politicians, cultural professionals and young people were high priority targets. Local and European publics were targeted as priorities and print media and broadcasting media were the main tools used in promotion.

Respondents mentioned the following issues and problems relating to communication and marketing strategies: inadequate budgets, insufficient personnel, insufficient planning time and lack of expertise.

Visitor perspectives

The specific objectives relating to visitors were to increase the percentage of tourism in Nicosia and Cyprus in general. They aimed to get tourists to attend events in the programme which was a difficult task as daily tour programmes had to change to fit in the cultural happenings in Nicosia. In collaboration with the tourist board there was an additional promotional effort to market the cultural month to visitors with both domestic and foreign visitors targeted. Familiarisation trips were organised for travel agents/tour operators and foreign and domestic press. Promotion programmes were developed jointly with the national tourist office, hotels and restaurants, tour operators and travel agents, airlines and cultural venues. The following promotional means were used in tourism markets: local tourist offices, tourist offices abroad, national and foreign newspapers/magazines, national and foreign TV/radio, tourism trade fairs and foreign tourism trade press. Data were collected on the effectiveness of tourism promotion and measured by the volume of press coverage and TV/radio coverage, enquiries at tourist offices and tour operator programmes featuring the city.

Respondents mentioned the following issues and problems relating to attracting and/or servicing visitors: insufficient planning time and language issues.

Social perspectives

Projects/programmes were specifically developed that focused on: education (about culture and cultural values), training or employment programmes for excluded groups, civil society and democratic participation, community and NGO development and cultural diversity. Special visits and educational programmes for children and students were organised for the promotion of culture.

Respondents mentioned the following issues and problems relating to social impacts: insufficient planning time and difficulties ensuring the programme reaches all levels of the community.

Legacy and long-term effects

There was an intention to deliver long-lasting benefits and the legacies rated by respondents as having the greatest effect on the development of the city/region are: cultural infrastructure improvements, growing and extending the local audience for culture, enhanced artistic and philosophic debate, a more developed programme of cultural activities and arts events, increasing visitors to the city/region from Cyprus, continuing development of the talent/careers of local artists and more developed European cultural cooperation. As a continuation to the cultural month the city hosts an annual cultural festival dedicated to one European country each year.

Respondents have mentioned the following issues and problems relating to the legacies and long-term impacts: insufficient finance and decreased public sector funding.

Monitoring and evaluation

Monitoring and evaluation systems were put in place and were the responsibility of the organisational team. Manual monitoring (letters, memos, etc) was used and respondents commented that monitoring procedures/responsibilities were unclear, the monitoring began too late and the criteria for monitoring were inadequately defined. The cultural programme was evaluated by the team of the cultural month with a private company and visitor impacts were evaluated by the tourist board. Methods used in evaluation included quantitative surveys and questionnaires and informal discussion groups, seminars and conferences.

Respondents mentioned the following issues and problems relating to evaluation: insufficient planning, lack of time, limited resources, evaluation procedures and/or responsibilities unclear, criteria for evaluation inadequately defined and limited or no follow-up to evaluation.

St. Petersburg 1996 and 2003

General Information

Founded in 1703, St. Petersburg was Russia's capital until 1918. Renamed Leningrad after the Revolution, its original name was restored in 1991. The city's historic centre is a major tourist destination. St. Petersburg is a main transport hub and industrial town, and is known as a long-established cultural and educational centre. The population is roughly 4,7 million.

1996 was a time of significant economic and political uncertainty in Russia. The European Cultural Month coincided with the elections of the Mayor of St. Petersburg and President of Russia in June 1996. St. Petersburg won the nomination in 1993, after an application by Mayor Sobchak, with support of Copenhagen, the European Capital of Culture for 1996. The ECM report refers to the month as "the first cultural event of a European scale held in Russia" after it joined the Council of Europe in 1996.

St. Petersburg then applied to host the ECOC in 2003 as part of the planned celebrations of the city's 300th anniversary. The result was an invitation to St. Petersburg to host the ECM in that year. St. Petersburg is the only city to have hosted a European Cultural Month two times.

Aims and objectives

The 1996 report on the ECM records two aims for the event: to give opportunities to learn about trends of modern Russian and foreign art, and to appreciate St. Petersburg's art in the context of European culture. It also talks of the event as a symbol of the integration of Russia into European culture. Leaflets for the Cultural Month echo those aims, and the organisers hoped it would "widely introduce the arts and culture of St. Petersburg to Europe", by supplementing traditional cultural events in the summer with arts from different European countries.

As well as contributing to the anniversary celebrations in 2003, the second ECM was intended to celebrate the diversity of culture in St. Petersburg, and to promote cooperation between the city and European and international organisations such as the EU, the European Council and UNESCO, as well as bilateral cooperation with Graz, the Cultural Capital of that year.

Organisation and management

The ECM in 1996 was run by an organising committee of ten people within the city administration. The committee was chaired by the Deputy Mayor and head of the cultural committee Vladimir Yakovlev. The coordinator of the Month was Margarita Gromyko of the External Affairs Committee, together with Natalia Strougova.

The 2003 ECM was a collaboration between five committees in the city administration (External Affairs, Culture, Mass media and public relations, Education, and the 300th Anniversary Celebration Committee). Some staff had been involved previously in the 1996 ECM. The city administration then collaborated with a number of Russian and foreign partners, including the Goethe institute, Baltisky Dom, Maly Drama Theatre, and the Nordic Council of Ministers. Preparations for the 2003 ECM started relatively late in 2002.

Cultural programme and cultural impact

The 1996 ECM programme opened on May 26th (the anniversary of the city's foundation), with free performances and concerts for city residents, and street theatre along Nevsky Prospect. It included 10 international festivals, 34 exhibitions, 103 drama and musical performances and 128 concerts. It closed on June 30th.

A major part of the programme consisted of international festivals regularly held in the city during the summer, together with programmes from city institutions, both already subsidised by the City. These included:

- the music festivals “Stars of the White Nights” and “Musical Olympus” (organised by the World Federation of International Music Competitions and the St. Petersburg Philharmonic).
- the festival of academic art “City of Muses” at Tsarskoje Selo museum park.
- Film festival.
- Jazz festival “Swing in the White Nights”.

There were also celebrations of traditional jubilee dates such as the 75th anniversary of the St. Petersburg State Philharmonic, the 150th anniversary of Faberge and the 300th anniversary of the Russian Navy. One highlight was the jubilee decade of Boris Eifman’s ballet, which sold out.

Several institutions organised special programming, such as the exhibition “European Capitals a century ago” at the Museum of the History of St. Petersburg. The film festival included a series on “Europe through the camera’s eye”.

Besides the regular events, the programme included new projects from European partners, especially foreign embassies, consulates and cultural institutions in St. Petersburg. (see below for details).

There were several outdoor events linked to the Month, for example a children’s day on the palace square, and the opening of fountains at Peterhoff. All children’s performances were free.

The report on the 1996 ECM indicates that paid events sold only 55% of their tickets, although the Mariinsky Theatre, Boris Eifman, and State Folk Dance Ensemble sold out.

The programme of the 2003 ECM opened on September 27, with the inauguration of two infrastructure projects: the Square of Europe (created and named by the ECM on Vassilevsky Island) and the European Walkway project (a series of signs around the city centre celebrating 15 well-known Europeans who contributed to the history of the city).

The opening also featured a presentation of the Graz 2003 programme, and the start of the International Festival of the Union of European Theatres. The latter included productions by Lev Dodin (RU), Declan Donnellan (UK), Dramaten (SW), and major co-productions with Katona Szinhaz, the National Theatre of Northern Greece and the National Finnish Theatre, and also with Elimuntas Nekrosius, the Teatro di Roma, Budapest Spring Festival, Baltic House and the National Theatre S.Joao.

Other events of the 2003 ECM included the European Festival of Modern Dance, with Krisztina de Chatel (NL), Jan Fabre (B) and Alterballetto (IT); the International Festival of New Technologies in Contemporary Art, involving artists from Russia, Finland, Sweden, Austria, Germany and Denmark in a series of master classes and performances; a number of childrens and schools projects including Europe at School (involving around 200 schools), the International Children’s and Youth Professional Theatre Festival held in both theatres and schools; a UNESCO conference on cultural dialogue; a special programme at the Mariinsky Theatre.

European dimension

One of the aims of the Month in 1996 was to introduce Russian arts to a European audience. Several high-profile performances by Russian artists sold well to foreign visitors: 80% of festival tickets to the Philharmonic hall, Mariinsky and Eifman ballet were sold through agencies to tourists.

Other events featured European performers and exhibitions coming to St. Petersburg. The regular programme of festivals featured many European artists, for example the jazz festival. Specific projects

for the Cultural Month included exhibitions from Denmark, France, Belgium, Finland, Turkey, and Italy. The Alliance Française supported a jazz concert, and the Paris Municipality organised an exhibition of photos on the French capital. The Norwegian Ministry of Foreign Affairs organised choral and jazz concerts, and screenings of Norwegian films.

For the cultural month in 2003, European performers and partners were involved in many of the international festivals mentioned above. The European Walkway and the Square of Europe in particular were projects designed to demonstrate the European dimension of the ECM. Besides these events, the programme also featured a Festival of Austrian Culture "Dreamscapes", organised and funded by the Austrian Embassy and Austrian Cultural Forum, with exhibitions, seminars, film, theatre, dance, music and new media.

The EU Commission also supported five European projects through the Culture 2000 programme. These were a special gala concert by the European Union Youth Orchestra; a series of seven concerts with partners from Estonia, Finland, Latvia and France; a seminar and performances to launch the "Ateliers Jeune Theatre" network; a three day public forum "West meets East – 300 years of shared design and crafts history"; and the youth theatre festival mentioned above, with an emphasis on Nordic and Baltic culture.

Cooperation between Capitals of Culture and Cultural Months

The most extensive international collaboration in 1996 was with the Danish authorities: the Ministry of Culture, the Danish Cultural Institute, and Copenhagen 96. The Cultural Month was opened by the Mayor of St. Petersburg and the Danish Minister of Culture. Projects included a two day international symposium "European Cultural Policy: Dialogue of Cultures", concerts by Danish ensembles like the Danish Radio Big Band, a programme of "Copenhagen 96 in St. Petersburg" (with four exhibitions), and a Russian-Danish youth theatre festival "The Neva mermaid" with performances of HC Andersen. As the first Capital of Culture, Athens presented a special church bell to St. Petersburg to mark the occasion of the Cultural Month.

For the cultural month in 2003, St. Petersburg developed several links with Graz 2003. A cooperation agreement was signed that officially twinned the two cities. They exchanged official visits, and residents of Graz-St.Peter visited St. Petersburg and vice versa. Graz named a street after the Russian city. Further cooperation included a photo exhibition from Graz in St. Petersburg, and performances by a number of Russian artists in Graz, notably the Mariinsky Theatre (ballet and opera), including a new production of Oedipus Rex created for the occasion. Graz presented conductor Valery Gergiev with an award. A new Russian-Austrian Friendship Society was created in St. Petersburg.

Funding and finance

The total budget for the ECM in 1996 was 7,8 billion roubles, or 1,3 million Euros. The Ministry of Culture contributed 200 million roubles, or 32.700 Euros. The EU gave 120.000 Euros.

Through agreements with cultural attachés and consuls, most foreign participants were supported by their own national governments. Given the lack of money available to the Committee, this was an organising principal of the event.

Cash sponsors included: Dresdner Bank, Neste, Norwegian Shipbrokers A/S, Passage department store, Nevskij Palace Hotel, Grand Hotel Europe, Nordic Council of Ministers, Znamenskoje. Sponsors in kind were: Parnas, Pekar, Polyustrovo, Caravaj, Coca Cola, Company of Stepan Rasin, Okhtinskoje, New Time publishing house, and Telephone Service 050.

The report comments it was difficult to attract sponsors because many were involved in the elections. New festivals like Musical Olympus and the organ festival were able to attract sponsors themselves.

Budgetary information was not available for the ECM of 2003. Respondents commented however that they had to work hard to raise funds. The EU gave general support of 100.00 Euros, and supported five further projects, to a total of 360.000 Euros.

Communication, promotion and media response

For the 1996 ECM, promotion started in December 1995, and suffered from a lack of resources throughout. The organisers created a logo, and printed and distributed a promotional leaflet, posters and stationery. They held six press conferences, including one in Copenhagen. The European Commission sent a set of EU flags which were hung in the city.

The Neva Times became an official sponsor, and printed a special issue. The event was also covered in other papers, the news agency ITAR TASS, and received daily TV and radio coverage during the month.

The lack of money and preparation time was especially felt for international promotion.

There was no information available on the communication of the 2003 ECM.

Legacy and long-term effects

The 1996 Cultural Month probably contributed to the City authorities (unsuccessful) bid to become European Capital of Culture 2003.

Respondents thought the 2003 ECM will have a greater long-term effect on the city. The two infrastructure projects are a visible legacy, and the city plans to hold a Europe-wide competition for young artists to create installations for the Square of Europe. There are plans to continue or follow up several other projects. However, it should be noted that St. Petersburg would have organised many events and projects that were associated with the city's 300th anniversary regardless of whether the EU had agreed to invite St. Petersburg to host the cultural month. The year featured hundreds of special cultural events and projects related to the anniversary.

Monitoring and evaluation

A report was produced by the organisers after the event, on which this report is based.

Ljubljana 1997

General information

Ljubljana is the capital of Slovenia, which became an independent state in 1991. It is a cultural city with strong musical, literary and architectural traditions. Ljubljana saw rapid industrialisation as a part of Yugoslavia, and is an educational centre with a student population of about 60.000, one fifth of the city population (270.000). Since independence it is becoming an increasingly popular tourist destination.

Organisation and management

The European Cultural Month was organised by a new and independent institution, with a staff of six people – a Director, assistant director, three arts directors, and a director for public relations). They were supported by another person working at the city government. The organisation was dependent on local partners for venues and producers. Staff reported political competition around the preparations, with some politicians presenting the event as organisational disaster and waste of public money.

Aims and objectives

The aim of the Cultural Month was to feature international performances, new Slovenian work, and help create international links to help Slovenian artists tour other countries.

Cultural programme and cultural impact

The programme lasted from May to August 1997.

A public tender for projects received 200 proposals, almost half of which were accepted. Projects were selected according to merit rather than a particular theme. The organisation also ran a public poetry competition in cooperation with the Dnevnik newspaper. Some staff thought the suggestions were of a very mixed quality. Individual programmers later invited some institutions or individuals to participate: these included a proposal from the city council for "Slovenians in Diaspora" and the "Third Sentvid Week".

The official programme included over 200 events. Around half of these were musical – projects included premieres of two Slovenian operas (Globokar's L'Armonia Drammatica, and Vrhovnik's The Name on the Tip of the Tongue), and new chamber and symphonic works. The opening concert was performed by Laibach and the Slovenian philharmonic orchestra. Other events included a concert by Luciano Pavarotti, a Hommage to Hilda Horak, early music concerts in castle and other venues, and two concerts of church bells, called Instabilis Clamor.

Non-musical projects included the Happy House art workshop for children (1100 attended), a symposium on Culture in Balance, and exhibition of contemporary Slovenian graphic design, an exhibition of architect Jože Plečnik at Ljubljana castle, screenings at the Slovenian cinemateque, and a number of publications on the city, Slovenian composers, the poems of Tomas Salamun, and an anthology of Slovenian plays. Outdoor events included brass band concerts and street theatre.

Some events were part of the city's regular cultural calendar, such as the jazz festival and the Druga Goduba.

The official report mentions 140.000 visitors at indoor events, but there were different views on the overall level of attendances. Some staff mentioned ticket prices and a lack of adequate promotion as factors contributing to poor attendance. Others highlighted successful projects such as concerts at the Cankarjev Dom congress and cultural centre, a workshop by English clowns Albert and Friends for

primary schools, and the Pavarotti concert. The two theatre festivals (Exodus and Student Puppet festival) attracted 14.600 people. All dance performances sold out.

European dimension

The organisation cooperated with Slovenian and foreign embassies to bring foreign artists to the Month, and most of their costs were supported by foreign foundations. As with some other ECM, the late start to preparations meant that many ensembles had already fixed their programme.

Cooperation between Capitals of Culture and Cultural Months

Publicity material was distributed at closing ceremony of Copenhagen 1996 and opening ceremony of Thessaloniki 1997. There seems to have been no other cooperation with Thessaloniki's Capital of Culture that year.

Funding and finance

The Month was financed by equal contributions from the State and the City, plus money from the European Commission, foreign foundations and sponsors. By the September 1997 report, the organisers had spent 483.913.527 Slovenian tolar (2.688.800 Euros) of the 547.881.700 allocated (3.044.200 Euros), with some contracts still to pay.

Financial uncertainty during planning was eventually resolved by special decrees by both city and national governments which guaranteed funds. Organisers reported this uncertainty hampered preparations in winter of 1996 and spring 1997. When it did come, the grant was smaller than hoped for – the organisation couldn't afford to bring over many high-quality foreign groups, and had to cancel others.

Communication, promotion and media response

Publicity was aimed at the expert public, press and mass media, and general public. The Month benefited from regular coverage on national television, but there was some criticism of the coverage, suggesting that events were only mentioned after they had happened. Besides television, there were daily announcements in the national press and radio.

Other initiatives included a supplement in an international arts management magazine and a special issue of Marketing Magazine. The organisation produced programmes, a map, books, and a series of bilingual leaflets – three on the context and content, and ten on parts of the programme.

Some of this material was sent to European journalists. The organisation collaborated with the City's department for tourism. As well as attending international trade fairs, they held two press conferences in Vienna, and invited four European journalists for familiarisation trips.

A press centre was opened for May and June. The organisers held a number of press conferences, and kept contact with a number of journalists via press releases and weekly programmes. The Cultural Month featured in 180 appearances on local or national TV, plus an estimated 500 radio broadcasts, and 500 reports in four daily newspapers. The Month was also covered in the British, American, Italian, Austrian, Bosnian, Yugoslav, German, and Macedonian press.

Legacy and long-term effects

The organisational difficulties of the Month demonstrated a need for small agencies or managers as well as the big institutions and artists themselves.

Monitoring and evaluation

Staff members contributed to a report of the event, finished in December 1997.

Linz 1998

General information

Linz is the regional capital of Upper Austria and has a population of approximately 208.000. It is the economic and commercial centre of the region and boasts a highly skilled work force. It has traditionally been an industrial city that has transformed itself into a modern future-oriented city that has seen an economic upturn due to the development of high-tech industries. It has also undertaken big investment in cultural infrastructure since the 1980's and has combined modern technology and the arts, notably with the Ars Electronica Festival and Centre. Other cultural festivals in Linz are the International Brückner festival and the International Street Art Festival (Pflasterspektakel).

Although the total municipality budget has decreased since 1998 (from approx. 605 million Euros to 548,5 million Euros in 2004), the percentage allocated to culture has increased from 5,6% in 1998 to 6,9% in 2004.

Linz is applying to host the European Capital of Culture in 2009.

Aims and objectives

The main motivations behind the city bidding to become ECM were to strengthen the international position of Linz as a cultural city and to help transform the post-industrial city into a city of culture. The broad aims were to show the fundamental change of society under the motto "job-net-gen-fun" and secure further cultural and artistic development of the city on a long-term basis. The objectives rated as having the highest importance were: developing the talent/career of local artists, growing and expanding the local audience for culture, encouraging artistic and philosophic debate, running a programme of cultural activities, creating a festive atmosphere, promoting innovation and creativity, the long-term cultural development, attracting visitors from Austria, enhancing pride and self-confidence, developing relationships with other European cities and raising the international profile of the city. Consultation to define aims and objective was undertaken with politicians, cultural organisations and artists, the tourism sector, community organisations, social services and local residents through meetings, workshops, visits and discussions in the City Parliament.

Organisation and management

Governance structure/board

Linz 1998 was managed by the Cultural Department of the City of Linz. The governing board was established in 1997 and consisted of 10 members (4 representing the city authorities, 2 from the regional authorities and 4 from the cultural sector). The Chair of the Board was the Director of the Cultural Department, Mr. Siegbert Janko. The primary roles of the Board were to appoint staff, develop policies and strategies, take final decisions about cultural projects and activities, take financial decisions and have overall financial control, raise funds and sponsorship and resolve problems and/or disputes.

No major issues or problems relating to the functioning of the Board were reported.

Operational structure

The primary responsibilities of the operational structure were the initiation and development of projects, coordination of the cultural programme, communication, promotion and marketing, fundraising/ sponsorship and the budget. Responsibilities for tourism, finance and economic development were given to the specific departments of the municipality. No infrastructural or specific social/community developments existed related to Linz 1998.

The first member of the operational management team to be appointed was the overall Director, Mr. Christian Denkmaier, in 1996. The structure consisted of the managing/programme director (m, had

overall responsibility and in close contact with the cultural director of the City of Linz and cultural councillor), a marketing manager (f, communications), a person responsible for public relations (m), two programme coordinators (both f, cultural programme), project coordinators (the programme of Linz 98 had about 30 big projects), an administrator (f) and two members of staff from the cultural department. There were approximately ten members of staff in total including part-time and free-lance staff. The team disbanded 1-2 months after the end of the cultural month.

Although no major problems were reported, respondents mentioned the following issues and problems related to the operational structure and personnel: in some cases inappropriate experience/competencies of personnel, responsibilities/job descriptions not clear and team too small.

Public authorities

Public authorities that were involved in the organisation or delivery of Linz 1998 included the municipality of Linz and the Upper Austria Region.

Linz received advice from previous Capitals of Cultures Stockholm 1998 and Glasgow 1990.

Cultural programme and cultural impact

The official cultural programme took place inside the city boundaries; it started on 28th August 1998 and ended on 4th October 1998. Specific orientations of the programme were summed up in their motto "job-net-gen-fun" that referred to the world of work, genetic technology, entertainment society and the communication society. This reflected the greater transformation of Linz from Steel City to 'Digital City'. The specific criteria for project selection were the quality and cost of the project, the experience of the organisers, the relevance of the project to the aims/themes, clearly defined target audiences, long-term impact and/or sustainability and the European significance. Consultation in developing and selecting projects was undertaken with cultural organisations and artists through meetings, workshops, surveys and by inviting submissions.

The cultural programme, consisting of some 30 projects, included a range of projects from different cultural sectors that focused primarily on contemporary and modern forms. Media art and digital art figured predominantly as well as interdisciplinary projects, visual arts and music. Special events/projects were organised for children, young people, minorities and women. A total attendance of 300.000 was recorded. Projects that illustrate the range of the programme include Clickscape98 – "public space becomes clickable" with light installations on buildings in Linz that could be activated and deactivated by internet users, Hephaistos Goes East – the metal-work master class of the University for Artistic and Industrial Design created a monument of impressive proportions from old castings used by the steel industry, Laager – four sound artists directed a mobile wagon train with all its sounds through Linz to different locations, Hybrid Factory – an old leather factory was reopened as an art-work where artists had to adhere to a five day working week, receive meagre salaries and produce goods to sell in the factory supermarket, Mikis Theodorakis and the Bruckner Orchestra presented the Canto General in the furnace hall of the old steel works, the Ars Electronica Festival featured a number of projects including Infowar, Safe Harbours and Orpheus//Donau//Euridike – a theatre production that reflected the possibilities of artistic production in the digital age.

No major problems or issues related to the programme were reported by respondents.

Infrastructure

Capital projects were not part of the strategy for Linz 1998. However, it was reported that some work was undertaken on city lighting, signs and transportation.

European dimension

Consideration was given to the European dimension when developing the programme and was defined as the inclusion of special projects, the development of European networking and European

themes. The focus was more on an international rather than European level and global issues were addressed such as work, technology and the new communication society.

The European dimension was given medium priority and was reflected through the promotion of shared European artistic movements and styles, the engagement of artists from other European countries, specific commissions to artists and creators in other European countries, the organisation of residencies/exchanges for artists from other European countries, important collaboration and co-productions between different European countries, conferences, seminars and debates on European themes and issues and the use of other European languages. A number of European countries were involved in cooperation projects (the most prominent being Germany and the Czech Republic). An EU Conference of European Ministers of Culture was organised and took place within the framework of the cultural month.

The main problem that respondents mentioned relating to the European dimension of the programme is the lack of a clear strategy.

Cooperation between Capitals of Culture and Cultural Months

In 1998 Stockholm hosted the Capital of Culture and Valletta and Linz both hosted European Cultural Months. No collaboration between any of these cities has been reported.

Funding and finance

Budget (Euros)

OPERATING INCOME

1. Public

National government	508.710
City	512.343
Region	508.710
EU (general support)	75.434

2. Private

Cash sponsorship	148.979
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3. Other

Trips by busses	254
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TOTAL OPERATING INCOME 1.754.430

OPERATING EXPENDITURE

Wages/salaries	137.813
Promotion and marketing	324.340
Programme expenditure	1.174.406
Conference of Cultural Ministers of EU	71.539
Documentation	47.819

TOTAL OPERATING EXPENDITURE 1.755.917

Financial outturn: small deficit of approximately 1.500 Euros.

Sponsorship

There were a number of different sponsors of specific projects as well as the following sponsors: Raiffeisen Landesbank Oberosterreich, Allgemeine Sparkasse Oberosterreich, Voest-Alpine and Stahl Linz (International Company).

Economic perspectives

Elements of the strategy to generate economic impact included developing tourism, expanding the market for cultural events, attractions and services and enhancing the general cultural environment. It was reported that one of the significant economic outcomes of the cultural month was that it helped secure the image development of the city. The city has been working hard to change its image from the one created by its industrial past into a future-orientated cultural city.

Communication, promotion and media response

The main focus of the communication strategy was to promote the city image/profile and the cultural month's programme. Opinion formers, politicians, cultural professionals and young people were high priority targets. Regional and national publics were targeted as priorities and print and broadcast media were the main tools used in promotion. New technologies were also used in promotion and included: a web site, e-zines/newsletters, e-mail messaging, booking tickets on-line, e-conferences and debates, internet broadcasting and electronic information points.

The month attracted considerable media attention with over 1.000 European and international press cuttings and over 300 national press cuttings.

Visitor perspectives

No specific objectives relating to visitors were reported to have been developed for the cultural month. Familiarisation trips were organised for domestic press and promotion programmes were developed jointly with the regional/local tourist office. The following promotional means were used in tourism markets: tourism trade fairs, national and foreign tourism trade press.

The main problem relating to attracting and/or servicing visitors reported was the lack of a clear strategy.

Social perspectives

Specific objectives relating to social impacts were developed and projects/programmes were specifically developed that focused on: education about culture and cultural values, cultural diversity, migration and asylum and crime and security.

This aspect of the programme was reported as lacking a clear strategy.

Legacy and long-term effects

There was an intention to deliver long-lasting benefits and the legacies rated by respondents as having the greatest effect on the development of the city/region were: growing and extending the local audience for culture, continuing development of the talent/careers of local artists, enhanced pride and self-confidence in the city/region, a more developed programme of cultural activities and arts events, new networks and increased collaboration in the cultural sector and the long-term cultural development for the city/region. Provision was made to continue and follow-up the cultural programme by the cultural department of Linz.

The "Cultural Development Plan" for Linz gained much of its dynamic and acceptance through the cultural month and this Plan has become an important set of guidelines for cultural policies since then. The main objectives of the plan are: to support independent local artists and the "free scene", support media and contemporary art, and support art in public space. Most projects within the programme of Linz 1998 were realised by independent groups of artists and cultural initiatives, who felt empowered by the experience gained through the cultural month. Culture has gained a more important position in Linz, which has led the opinion leaders and politicians to work towards and apply for the Capital of Culture status in 2009.

Respondents mentioned the following issues and problems relating to the legacies and long-term impacts: insufficient finance and the lack of advanced planning.

Monitoring and evaluation

Monitoring and evaluation systems were put in place and were the responsibility of the organisational team. A final brochure was produced as a documentation of the month. Respondents mentioned the following issues and problems relating to monitoring and evaluation: monitoring not linked to planning, and lack of time and limited resources for evaluation.

Valletta 1998

General information

Valletta is the capital city of Malta. It is a historic and port city. Malta became independent from British rule in 1964 and became a Republic in 1974. Since the mid-1980s, the island has become an important freight trans-shipment point, financial centre, and tourist destination. On May 1st 2004 Malta officially became a member of the EU. Malta has a population of approximately 400.000 and Valletta is the home to just over a quarter of the national population.

Aims and objectives

The main motivation behind the city bidding to host ECM was a desire to be recognised as a European cultural city and celebrate Malta's contribution to European culture. The broad aim was to present a varied cultural programme that would appeal to as wide an audience as possible. It was also hoped that the occasion would serve, in the words of Evarist Bartolo (the then Minister of Education and National Culture) "as a catalyst to create a bigger showcase of Maltese talents to an unusually larger audience and that it will instil a greater sense of pride and determination to continue preserving the artistic treasures of our national heritage".

Organisation and management

The municipality of Valletta created a mixed model organisational structure for the cultural month. The governing board or organisational committee as it was called consisted of 18 members representing the city authorities, national authorities and the cultural sector. The Chair of the Board was Professor Charles Camilleri. The primary roles of the Committee were to appoint staff, develop policies and strategies, take final decisions about cultural projects and activities, take financial decisions and have overall financial control, raise funds and sponsorship, monitor progress, evaluate projects and programmes, resolve problems and/or disputes and undertake media and public relations.

The organisational committee and the cultural department of the municipality together organised the month and their primary responsibilities were the initiation and development of projects, the coordination of the cultural programme, communication, promotion and marketing, fundraising and sponsorship, cultural policies for the city and budget. Tourism strategies were the responsibility of the local tourist board and the finances were under the control of the finance department of the municipality.

The municipality of Valletta, municipalities of other cities in Malta, the region and national government and state departments were involved in the organisation or delivery of the cultural month.

Cultural programme and cultural impact

The official cultural programme took place inside the city boundaries and in the suburbs immediately surrounding the city. The official programme started on 1st June 1998 and ended on 30th June 1998. The programme was designed to be varied and appealing to a wide range of people. Specific criteria for project selection included the quality and cost of project, the experience of organisers, the relevance of project to aims/themes, clearly defined target audiences, educational potential/ training opportunities and the location of project. Consultation in developing and selecting projects was undertaken with cultural organisations and artists, the tourism sector, community organisations and social services and local residents through meetings, visits, media campaigns and inviting submissions from specific groups.

The programme included a range of projects from different cultural sectors, with theatre, music and dance being the most prominent. Special events were organised for children, young people and schools.

There were approximately 30 projects many of which took place in the open-air. Projects that illustrate the range of the programme included: the Opening Concert with the National Orchestra in St. John's Square, a number of evening and lunchtime concerts, a special classical concert for children, a Scapino Rotterdam Ballet performance of NICO, the Contemporary Dance Festival, the Drama Festival featuring 7 drama companies, Antoine de Favray Exhibition, and the Puppet Show.

Means and methods used to develop the creative talents of local artists included the commissioning of new works, special training to enhance artistic skills and special grants and bursaries. These initiatives were undertaken within the framework of the Drama Festival, Street Theatre and the Children's Classical Concert.

Respondents commented on the insufficient planning time for the programme and lack of consultation.

Infrastructure

Capital projects stimulated by Valletta 1998 include the refurbishment and restoration of cultural facilities and non-cultural facilities, the development of public space, lighting and signs and transportation. The main roads were reconstructed with cobbles and old buildings refurbished. Special street lighting created to replicate the old original design was installed.

European dimension

Consideration was given to the European dimension when developing the programme and this was interpreted as including European artists and guests. This aspect of the programme was given medium priority and was reflected through the promotion of shared European artistic movements and styles, highlighting the city's European heritage, promotion of European public figures and historical events, touring of productions and exhibitions, development of European cultural tourism, engagement of artists from other European countries, special educational programmes and the use of other European languages. A number of countries were involved in cooperation, the most prominent being the UK and Belgium.

Respondents mentioned the following issues and problems related to the European dimension: insufficient planning time for the programme, financial problems, too much reliance on existing links and projects too ambitious and difficult to organise.

Cooperation between Capitals of Culture and Cultural Months

In 1998 Stockholm hosted the Capital of Culture and Linz and Valletta both hosted a European Cultural Month. No collaboration between any of these cities has been reported.

Funding and finance

The budget for Valletta 1998 was not available.

The main sponsors and funders were: Air Malta; Crowne Plaza Hotels; The British Council; MALTACOM; Lego; Crayola; Mercure Hotels.

Economic perspectives

Elements of the strategy to generate economic impact included: developing tourism, expanding the market for cultural events, attractions and services, enhancing the general cultural environment, building or improving cultural infrastructure, boosting confidence of the local business community and improving the external image of the city. Agencies responsible for these strategies were the Economic or Planning Department of the Municipality and the Tourist Board.

Communication, promotion and media response

The main focus of the communication and promotion strategy was the promotion of the city image/profile and the promotion of the cultural month's programme. Cultural professionals, children and young people were high priority targets. National and local publics were targeted as priorities and broadcast and print media were the main tools used in promotion.

Respondents have mentioned the following issues and problems relating to communication and marketing strategies: inadequate budgets, insufficient personnel, insufficient planning time, and lack of expertise and ineffective distribution of material.

Visitor perspectives

Objectives relating to visitors included the desire to reach as many visitors/tourists as possible through activities organised outdoors and indoors. Valletta was interested in increasing cultural tourism. Familiarisation trips were organised for travel agents/tour operators and domestic press. Promotion programmes were developed jointly with the National tourist office and local tourist office, hotels and restaurants, tour operators and travel agents, airlines and cultural venues. The following promotional means were used in tourism markets: local tourist offices, tourist offices abroad, national newspapers/ magazines, national and foreign TV/radio, national and foreign tourism trade press and tourism web sites.

Respondents mentioned the following issues and problems relating to attracting and/or servicing visitors: no clear strategy/strategy too limited, insufficient planning time, different planning periods for the travel and cultural sectors, inadequate budgets and limited involvement of tourist industry.

Social perspectives

Projects/programmes were specifically developed that focused on: education about culture and cultural values and education about non-cultural issues and cultural diversity. Examples included the children's programme, workshops on different disciplines and seminars. Respondents mentioned the following issues and problems relating to social impacts: insufficient planning time, inadequate budgets and lack of interest from targeted groups.

Legacy and long-term effects

There was an intention to deliver long-lasting benefits and the legacies rated by respondents as having the greatest effect on the development of the city/region were: a more developed programme of cultural activities and arts events, cultural and non-cultural infrastructure improvements, growing or extending the local audience for culture, continuing development of the talent/careers of local artists and an increased importance given to cultural development within the city. There was no provision made by the city to continue and follow-up the cultural programme although some individuals did so in their own field.

Respondents mentioned the following issues and problems relating to the legacies and long-term impacts: decreased public sector funding, decreased sponsorship and lack of a long-term vision.

Monitoring and evaluation

Monitoring and evaluation systems were put in place and were the responsibility of the organisational committee. Respondents mentioned the following issues and problems relating to monitoring and evaluation: monitoring procedures/responsibilities unclear, infrequent monitoring, criteria for monitoring inadequately defined, evaluation not linked to objectives, criteria for evaluation inadequately defined and limited or no follow-up to evaluation.

Plovdiv 1999

General information

Plovdiv is Bulgaria's second city, with a population of 340.000 people. During its long history, Thracians, Romans, Byzantines, Ottomans and Bulgarians have all made their mark on the city's architecture. It is now a district centre with well developed industry, the host of regular international trade fairs. Plovdiv is centre of culture and education, known for its university, historical monuments and music and arts events.

Plovdiv beat off competition from the capital Sofia to host the ECM in 1999.

Aims and objectives

The ECM in Plovdiv had three main aims:

- To promote European values.
- To promote Bulgarian culture and its long history in Europe.
- To bring together different cultures and ideas.

The desire to promote Bulgarian culture in a European context was influenced by the country's ambitions to join the EU.

Organisation and management

The organisers started shortly after receiving the designation, more than a year and a half before the Month.

The ECM was organised by an independent foundation, the Plovdiv 99 Foundation. It had a public Board of seven, including people from cultural institutions of the city and international supporters. The cultural department of the municipality was represented on the Board and supported the Foundation. Finally the Foundation, municipality and Ministry of Culture came together in a consultative committee.

Some 30 full time staff worked on the organisation of the ECM, with around another 70 part-time staff.

One respondent thought the project was very successful in attracting the support of national politicians, including the President and the Ministry of Culture. Many national institutions therefore performed for free during the programme.

Cultural programme and cultural impact

The programme started on 28 May and closed on 8 August 1999. It comprised at least 350 events over two and a half months.

The programme was a mixture of events produced by the Foundation, and events in partnership with other cultural institutions. Partners included Weimar '99 ECOC, the British Council and Goethe Institute, various foreign embassies in Sofia, the Open Society Institute, the EU Delegation in Bulgaria, a number of Bulgarian private organisations and NGOs, and the Ministry of Culture. The International Trade Fair in Plovdiv also collaborated and offered use of its indoor arena.

According to staff, the most popular events included concerts by Metallica, Goran Bregovitch and Apocalyptica; the Hamlet 2000 Theatre project with five international productions; the exhibition "A Stage for Dionysius – an ancient theatre and contemporary drama"; and the opening multimedia

event in the ancient theatre. Other projects included performances by the city's opera, a youth jazz festival, an international chamber music festival, an international festival of alternative theatre (performances and workshops), a German cultural programme (including two plays presented by Weimar 99, Europe In A Box, concerts and exhibitions), a British cultural programme including Michael Nyman, a French cultural programme, a USA cultural programme, exhibitions of Bulgarian relics, jewelry, icons, manuscripts, and art from the first half of the twentieth century, an international sculpture symposium, exhibitions and video installations organised in collaboration with the city of Graz and the Cultural City network, and a series of seminars and conferences.

Infrastructure

The ECM supported the renovation of an ancient amphitheatre in the city, as well as the construction of "Europe house".

European dimension

The European dimension was important for the project, described by the organisers as "a bridge for mutual understanding and integration of Bulgarian and European culture at the end of the twentieth century". Key European objectives included inviting European artists to the city, promoting the city on the cultural map of Europe, and promoting European values and standards of communication and cultural management. The programme involved many European partner organisations (see above). Half of the programme was estimated to originate from other European countries, and several Bulgarian events had international or European aspects, such as a number of exhibitions of Orthodox icons and relics, and seminars on Balkan culture.

Cooperation between Capitals of Culture and Cultural Months

The programme featured two performances with Weimar 99, as well as three other projects with themes or partners from the city.

Funding and finance

Budget (1,955830 Leva = 1 Euro)

	Leva	ECU/Euros
OPERATING INCOME		
1. Public		
State	1.000.000	511.292
City	1.000.000	511.292
EU (general)	100.000	51.129
EU (project grants)	200.000	102.258
2. Private		
Sponsorship	200.000	102.258
3. Other		
Tickets	700.000	357.904
TOTAL OPERATING INCOME	3.200.000	1.636.134

Respondents reported that 2 million leva from state and city were spent by the city authorities rather than the Foundation, and that income from tickets was given back to the municipality.

Communication, promotion and media response

The ECM made use of press conferences and press releases, special programmes on national and local television, street advertising, brochures and leaflets. All newspaper articles on the project were published afterwards in a special edition.

The Foundation's logo was created by a well known artist from the city, and is still used prominently in the city centre as a symbol of the town.

Legacy and long-term effects

The ECM foundation continued working until the end of 2003. There were cultural months in Plovdiv with international participation in 2000 and 2001, and the concept now continues as an annual event.

The ECM may have contributed to Bulgaria's decision to apply for the Europalia in Brussels in 2002.

The ECM was an opportunity for a number of institutions in the city to share decision making, including the municipality, NGOs, the Committee and others, as well as establishing strong cooperation between local institutions and the national authorities, especially the Ministry of Culture. At the same time the event demonstrated that the municipal authorities could coordinate an event on this scale.

Basel 2001

General information

Basel is the third largest city in Switzerland and is a regional capital. There are 188.000 inhabitants in the canton of Basel-City and 690.000 in the conurbation. It borders both Germany and France and is part of the Dreiland region that encompasses the regions of Basel, Alsace and Baden. Basel hosts Switzerland's oldest university dating back to 1459 and has been home to important intellectual figures including Erasmus and Jacob Burckhardt. It is an important capital of the chemical and pharmaceutical industries.

In 1997 Basel applied to be a Capital of Culture but its application was refused because Switzerland is not a member of the EU. It was awarded instead the title of European Cultural Month that could be given to non-member states.

Aims and objectives

The main motivation behind the city bidding to become the Capital of Culture (although they were instead given the title of cultural month) was a wish to be recognised as a genuine cultural city bordering two main countries of the EU, France and Germany. The broad aim of the month was to show the cultural activity of the city to the rest of Europe and present new music to a wide audience in an unintellectual way. The intendant wanted to do something original in Basel that would make the month totally unique so he decided to dedicate the month to music (the month became known as the European Music Month instead of cultural month). The objectives rated as having the highest importance were: growing and expanding the local audience for culture and in particular new music, creating a festive atmosphere and promoting innovation and creativity. Consultation was undertaken to define aims and objectives with politicians, cultural organisations and artists through meetings, workshops and media campaigns.

Organisation and management

Governance structure/board

An autonomous structure was created to manage the cultural month and the governing board was established in 1999. The Board had 5 members (2 from the regional authorities and 3 from the private sector) and the Chair was Dr. Peter Mosimann (m, occupation: lawyer). The primary roles of the Board were to develop policies and strategies, take financial decisions and have overall financial control and raise funds and sponsorship.

Respondents mentioned that the relationship between the Board and the operational management team was not always smooth and that some members of the Board were not convinced by the project and feared it would not be successful.

Operational structure

The primary responsibilities of the operational structure were the coordination of the cultural programme, communication, promotion and marketing, fundraising/sponsorship, infrastructural developments and finance and budget. The first member of the operational management team to be appointed was the overall director/intendant, Matthias Bamert, on 1/05/1999. He and Toni J Krein, who was the executive director, had previously managed the Lucerne Festival for several years. The operational team comprised the Intendant (m) who had overall responsibility shared with an executive director (m); a marketing manager (m); four project managers (m); an assistant (f) and a technical manager (m). There were approximately 12 members of staff including part-time and free-lance staff. The structure disbanded 5-8 months after the end of the cultural month.

Although no major problems were reported, respondents mentioned that some members of staff had inappropriate experience/ competencies.

Public authorities

Public authorities that were involved in the organisation or delivery of Basel 2001 were the municipality of Basel, the region surrounding the city and national governments/state departments.

Cultural programme and cultural impact

The official cultural programme took place inside the city boundaries, in the suburbs and in the broader region surrounding the city. The official programme started on 1st November 2001 and ended on 30th November 2001 although there were specific projects that lasted the whole year. The specific theme of the programme was contemporary classical music and its introduction to a broad audience. Specific criteria for the project selection included the quality of project, the relevance of the project to aims/themes, clearly defined target audiences, the educational potential/ training opportunities, the long-term impact and/or sustainability and European significance. Consultation in developing and selecting projects was undertaken with cultural organisations and artists through meetings.

There were approximately 120 projects in the programme and although the majority were in the music sector there were some theatrical performances and interdisciplinary projects. There were over 200 individual performances, 40 open-air events and a total attendance figure of 50.000. Special events/projects were organised for children, young people, schools, disabled people and socially disadvantaged people. Projects that illustrate the range of the programme included the Composer of the Week Project that ran from January to November 2001 and highlighted one contemporary composer per week, Klangserve – a series of educational activities throughout the year to widen the audience for new music and increase participation in music, including seminars and workshops and involving children and schools, the Music Month in November included 50 world premieres and performances by four highly-esteemed new-music ensembles: Paris's Ensemble Intercontemporain, Frankfurt's Ensemble Modern, Klangforum Vienna and the London Sinfonietta.

Means and methods used to develop the creative talents of artists included the commissioning of new works and special training to enhance artistic skills. The Composer of the Week project gave young composers the chance to take centre stage and have their works performed. Concerts would take place in different venues each week such as hospitals, streets and restaurants.

Infrastructure

Capital projects stimulated by Basel 2001 focused on the refurbishment and restoration of cultural facilities. A special temporary hall was created in a trade-fair building just for the Music Month by the architects of the Tate Modern, Herzog and de Meuron, who are based in Basel and this added to the uniqueness of the month. The old Gare du Nord was renovated and refurbished to house a centre for new music that opened in 2002.

European dimension

Consideration was given to the European dimension when developing the programme and was interpreted as an involvement of European artists. Four leading European ensembles for contemporary music (from Austria, France, Germany and UK) were resident in Basel for the month and various composers and artists from different countries participated in concerts and events. The European dimension was given medium priority and was reflected through the promotion of shared European artistic movements and styles, the engagement of artists from other European countries, specific commissions to artists and creators in other European countries, the organisation of residencies/ exchanges for artists from other European countries, important collaboration and co-productions between different European countries and special educational programmes.

The music month was seen primarily with an international perspective rather than a European perspective and undertook significant cooperation with the USA.

Cooperation between Capitals of Culture and Cultural Months

In 2001 Porto and Rotterdam both hosted the Capital of Culture and Riga and Basel both hosted a European Cultural Month. The only collaboration between these cities and Basel that has been reported was the presence of one music group from Riga that performed at the Basel 2001; however this was seen as a political gesture.

Some respondents commented that it was regrettable not to have had more cooperation and that time was the limiting factor.

Funding and finance

The approximate budget for the Music Month was 10,5 million Swiss Francs which is equivalent to 7 million Euros (Dec. 2001: 1 Euro = 1,4635 CHF).

Respondents reported that it was difficult to attract sponsorship particularly as the month focused on contemporary music. A significant amount of the budget was donated by a private donor.

Economic perspectives

The generation of economic impacts was not an objective of the Basel Music Month.

Communication, promotion and media response

The main focus of the communication and promotion strategy was the promotion of Music Month's programme. Opinion formers, politicians, cultural professionals, children and young people were high priority targets. New technologies were used in promotion including a web site, e-mail messaging, booking tickets on-line, internet broadcasting and electronic information points.

Visitor perspectives

The specific objective relating to visitors was the desire to increase the public for contemporary music and develop a wide audience interested in new music. An additional promotional effort to market the month to tourists was undertaken and domestic day and overnight visitors were targeted as a priority. Promotion programmes were developed jointly with the national tourist office and regional/local tourist office, hotels and restaurants and airlines. The following promotional means were used in tourism markets: local tourist offices, tourist offices abroad, national and foreign newspapers/magazines, national and foreign TV/radio and tourism web sites.

Social perspectives

The specific objective relating to social impacts was essentially to develop a broader audience for contemporary music. An educational programme was developed not just to teach people about new contemporary music but also allow them to make music themselves. Projects/programmes were specifically developed that focused on: social cohesion/social inclusion, education about culture and cultural values, education about non-cultural issues, training programmes for excluded groups and cultural diversity. A comprehensive 10 month educational programme took place in schools, business', banks, factories etc. and involved a composer, performer and teacher.

Legacy and long-term effects

There was an intention to deliver long-lasting benefits and the legacies rated by respondents as having the greatest effect on the development of the city/region were: growing and extending the local audience for culture, an enhanced artistic and philosophical debate and a more developed programme of cultural activities and arts events. There was no provision made to continue and follow-up the cultural programme as it was very much seen as a one-off project. The Gare du Nord centre for

new music that opened in 2002 continues to function. The Klangserve project was intended to continue but funds were not made available for this.

Monitoring and evaluation

Monitoring and evaluation systems were put in place and were the responsibility of the organisational team. Meetings, workshops and presentations were used in the monitoring and qualitative surveys and interviews and informal discussion groups, seminars and conferences were used for the evaluation. The cultural programme was evaluated by the management team in collaboration with local musicians and composers and the social impacts were evaluated by the management team in collaboration with the heads of schools and homes for the disabled.

Riga 2001

General information

Riga is the capital of the Republic of Latvia. In 2001 the population was around 760.000. Riga was a Hanseatic city, and remains a major port, as well as an industrial, financial and educational centre for the country. Unemployment in 2001 was around 4%. The city's history was marked by Swedish, Polish, German and Russian intervention, before Latvia won its independence in 1991. The town retains a great variety of architectural styles and ethnic groups.

Riga's European Cultural Month took place at the same time as the culmination of Riga's 800th anniversary celebrations, which was funded by the city authorities. The two events had different aims and programmes. Riga 800 included more large-scale events and amateur culture, while the ECM was more focused on international co-operation and contemporary art. The ECM organisers did not think the two events were in competition, but instead complemented each other.

Aims and objectives

The organisers wanted to change a perception that contemporary art forms are undemocratic and unreachable for the general public, encouraging both artists and audiences towards international co-operation, discussions, and untraditional venues.

Objectives included:

- To promote and stimulate creation of professional, non-commercial and innovative projects in contemporary culture and art fields.
- To promote the development of international co-operation projects.
- To enrich the cultural environment of the city and to activate creativity.
- To find and use new spaces for cultural activities.
- To attract new audiences to non-commercial contemporary culture and arts.

Organisation and management

Organisers started lobbying for state support in 1998. The decision was taken to finance the Month in 2000, leaving less than one year until the start of the programme.

The ECM bureau was founded as part of the Ministry of Culture. All agreements and documents were signed by the Ministry, finances were processed through the Ministry's accounts, and the Ministry confirmed the programme. Within those bounds, staff thought that the Bureau was relatively independent in terms of decision making and implementation.

Organisers thought the connection with the Ministry was a mixed blessing: although the Ministry provided political and financial support, political posts changed hands frequently, each new occupant bringing their own vision or interests for the event. The Bureau did not receive support from Riga City council, who concentrated on Riga 800.

The ECM office comprised 3 full-time managers: an executive manager, a PR manager and a technical manager. Around 30 people were involved in the creation of design and the PR campaign, while another 30 authors, critics and theoreticians wrote articles for ECM catalogue. The Bureau also collaborated with 20 institutions and producers, and their many volunteers who helped organise events.

Those institutions included: Riga Arts College, Riga Gallery, Latvian National Opera, Ministry of Culture, Hermanis Brauns Foundation, Foundation of Riga Cello Festival, Gints Kārklīņš Concert Agency, Arts Management Bureau OPEN, Public Foundation "Europa Nostra", Danish Cultural Institute, New Media Centre RIX-C, New Theatre Institute of Latvia, Writers Union, Centre of Actual Culture ORBITA, Latvian Radio Choir, Scottish Cryptic Theatre, New Riga Theatre, Agency Berserk Productions, Latvian Contemporary Arts Centre, State Arts Museum, publishers "Nordik", "Pētergailis", "Neputns", club Casablanca, and other independent producers.

Cultural programme and cultural impact

The ECM programme started in the last days of July. Most events took place in August and September. The Bureau and its partners organised 44 theatre and dance performances, 23 concerts, 6 opera performances, 6 new media events, 5 exhibitions, 4 literature readings, 3 seminars and conferences, as well as a meeting of European cultural ministers.

74% of the events were created for the ECM, while 26% were regular festivals (for example HOMO NOVUS or Art + Communications), which were included in the ECM programme because they shared the ECM's goals, as international events that represented new art forms.

The main criteria for selecting projects were: new forms of art and culture, the presentation of the latest work by Latvian artists, international co-operation projects, and events in untraditional venues. Projects included events in Riga, events in the ECM club, books and publications, subsidies, and events in the other European cities of culture of 2001.

The organisers also aimed to present one major international project. At first there were plans for a project by Peter Greenaway, cancelled due to a very tight timing and a lack of technical equipment. Instead they organised a retrospective of MAGNUM photographers, exhibited in an abandoned apartment building in the centre of the city. This was reported as the most popular event in the Month.

Events included the Rostropovich Cello Festival, City=Gallery (European art from the 1990s exhibited on billboards and public transport), and Black over Red (collaboration on a production of Anna Akhmatova's Requiem). The organisers also highlighted projects such as the festival of contemporary theatre HOMO NOVUS, the festival of new media "Art + Communications", the world music festival "European Sound Symposium", a festival of poetic video "Word in Motion", and a series of events "Untitled... Subversion in urban space".

The total audience for the Month was estimated at around 55.500 people, around 95% of available seats/places.

One respondent felt that the short preparation time meant it was very hard to invite internationally well-known artists or work on serious co-operation projects.

Infrastructure

A small part of the ECM budget was invested in the purchase of equipment for city institutions - a video projector for the Latvian Contemporary Centre of Arts, new mobile systems for Latvian National Opera and exhibition hall of State Arts Museum, equipment for NOASS floating stage and computer equipment for new media and arts centre RIXC.

There was some idea of renovating former industrial space for alternative art, but the organisers could not use state money towards it and had little other resources.

European dimension

The organisers estimated that 600 foreign artists, critics, theoreticians and producers participated in the ECM. Participating countries included Albania, Belgium, Bulgaria, Czech Republic, Denmark, France, Greece, Croatia, Estonia, Italy, Great Britain, Lithuania, Macedonia, Netherlands, Norway, Poland, Slovenia, Spain, Finland, Switzerland, Germany, Sweden, USA, Australia, Belorussia, South

Africa, Gambia, Georgia, Hong Kong, Canada, Russia, Israel, New Zealand, Senegal, Surinam, Tibet, and Ukraine. Most projects were cooperations between local and European artists.

Cooperation between Capitals of Culture and Cultural Months

Riga ECM helped to organise a master class and concerts by Latvian composer Pēteris Vasks and Latvian radio choir in Porto, as well as a satellite event in the festival of new media "Art + Communication" in Rotterdam with Latvian media artists.

Funding and finance

The Bureau had 1.031.340 Euros in total allocated by the government. The State Cultural Capital Foundation also contributed towards separate events. The main sponsors were AirBaltic and Reval Hotel Latvia (in-kind sponsorship), as well as around 30 private sponsors for the ECM in general, and many others supporters for separate projects.

78% was spent on the programme, 8% on promotion and communication, 8% on administration (including fees of independent experts, artists, and salaries of staff at the ECM Information centre), 2% on events in the ECM club, 2% on the meeting of European ministers of culture, and 1% on the opening ceremony. They were left with a surplus of 1% which was taken back by the Ministry of Culture.

The organisers thought that late financing by the state left little time for planning, and came too late to attract serious funds from private sponsors.

Communication, promotion and media response

All planning and implementation was carried out by the ECM Bureau. The priority was informing local society about the ECM's main concept and events. They participated in several tourism events with Riga 800 and sending out printed materials, but seem to have lacked the resources to organise a special PR campaign abroad.

The organisers considered their web site a priority, with direct broadcasting from the main events. Other initiatives included branded merchandise, and an ECM catalogue and special programmes.

In total 246 articles (an average of 4 articles a day) were published in the Latvian and foreign press, as well as interviews and information programmes on radio, TV and the internet.

Legacy and long-term effects

Organisers report that several festivals from the ECM continue, such as the New Media festival Arts + Communication, HOMO NOVUS, festival WORD IN MOTION (organized for the first time within ECM). Producers and curators like Kaspars Vanags (projects OPEN and "Subversion...") are still active, although some are short of funds. The organisers felt the ECM gave producers the opportunity to think about quality and programming instead of fundraising.

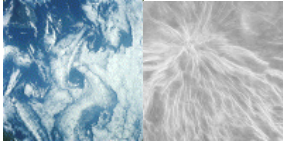
A number of international partnerships and practices started during ECM and now continue, including the Latvian Radio Choir and Scottish Cryptic Theatre, and RIX-C and international partners. The organisers think the MAGNUM exhibition stimulated interest in photo exhibitions in the city, as well as the use of more unusual spaces for cultural events.

The ECM was a stimulus to the development of the non-commercial, contemporary arts, and respondents felt it showed Latvian producers as equal partners at an international level.

Monitoring and evaluation

Evaluation consists of one report and several articles on the ECM.

Annex: Questionnaire



PALMER/RAE ASSOCIATES sprl

International Cultural Advisors

QUESTIONNAIRE ON THE CAPITALS OF CULTURE & CULTURAL MONTHS ©

About You

Name (first name, last name):
Gender (male/female):
Occupation/Profession:
Current employment:
Job for/relation to capital of culture:
Address:
Telephone (with country code):
E-mail:
City/Capital of Culture or Cultural Month:

SECTION 1 - GENERAL INFORMATION

1. How, in your opinion, is the city generally defined? (Put an X next to all that apply)

National Capital	
Regional Capital	
Historic city	
Port city	
Industrial city	
Post-industrial city	
Cultural City	
Major tourist destination	
Education and training centre	
Other (please specify)	

If you selected other please specify:

2. What are considered the 5 most significant characteristics of the city's identity? (Could be socio-demographic factors, geographical, historical, economic or cultural etc. For example: significant population decline since 1990, large scale unemployment since 1994, shopping, multi-cultural, aging population, centre for high-tech industries etc.)

3. a) Has the city hosted other large-scale events of European or International significance?

- b) If so, which ones?
c) Would the city wish to host other large-scale cultural events in the future?

4. What was the budget of the city council (in millions of Euros) during the cultural year and what is the budget this year?

Please give figures in millions (i.e. 1.2 for 1,200,000)

- a) Cultural Budget during the cultural year:
Cultural Budget in 2004:
b) Please specify which categories of expenditure are included in the cultural budget. (E.g. arts, sport, infrastructure etc.)
c) Total Budget during the cultural year:
Total Budget in 2004:

SECTION 2: ORGANISATION & MANAGEMENT

I. GOVERNANCE STRUCTURE/ BOARD

1. What was the model for the organisation of the formal board structure used to manage the cultural year/month in your city? (Put an X next to the model)

Direct administration within an existing local government structure (municipality, mayor's office, etc)	
Direct administration within an existing regional or national government structure (ministry, state office etc.)	
Autonomous structure (not-for-profit, trust, foundation)	
Mixed model, combination of the above	
Other (please specify)	

If you selected other please specify:

2. When was the governing Board or structure established?

3. How many members were there on the Board? If exact numbers are unknown, please give an estimate and put an X next to estimate below.

Estimate

4. Please indicate the number of Board members coming from each sector. If exact numbers are unknown, please give an estimate and put an X next to estimate below.

City authorities:

Regional authorities:

National authorities:

Cultural institutions:

Private sector (business):

Other (e.g. universities or foundations)

5. Please name the Chair(s) of the Board?

Name:

Gender (male/female):

His/her occupation at time of cultural year/month? (E.g. Mayor, university professor, director of local company etc.)

6. What were the primary roles of the Board? Put an X next to all that apply

Appoint staff	
Develop policies and strategies	
Take final decisions about cultural projects and activities	
Take financial decisions & have overall financial control	
Raise funds and sponsorship	
Monitor progress	
Evaluate projects and programmes	
Resolve problems and/or disputes	
Undertake media and public relations	
Other (please specify)	

If you selected other please specify:

7. What were the key issues and problems, if any, related to the functioning of the Board? Put an X next to all that apply

No problems	
Not fully representing funders' interests	
Not fully representing cultural interests	
Not fully representing community interests	
Not fully representing business interests	
Dominated by political interests	
Dominated by interests of the Chair	
Responsibilities not clear	
Weak leadership	
Structure too large	
Insufficient specialist expertise (e.g. finance/legal/artistic)	
Inability to operate strategically (desire to be involved in operational decisions)	
Poor relationships between Board members	
Poor relationship with operational management team	
Too many changes to Board membership	
Other (please specify)	

If you selected other please specify:

8. What advice would you give future Capitals of Culture concerning the governance structure?

II. OPERATIONAL STRUCTURE

9. a) What were the primary responsibilities of the operational structure? Put an X next to all that apply.

Initiation & development of projects	
Coordination of the cultural programme	
Communication, promotion & marketing	
Fundraising/sponsorship	
Infrastructural developments (capital projects)	
Cultural policies for the city	
Finance & budget	
Tourism development	
Economic development	
Social/community development	

b) If the operational structure was not responsible for any of the above, please tell us who was? E.g. tourism: local tourist board; finance: finance department of municipality etc.

c) Give the date when the first member of the operational management team responsible for the cultural capital was appointed?

d) Which position/role was this? Put an X next to the position

Managing Director	
Artistic Director	
Overall director (managing & artistic director combined)	

Other (please specify)	
------------------------	--

If you selected other please specify:

10. Describe the basic organisational and reporting structure of the operational team of the cultural year at the peak of activity - give details of the management positions (i.e. directors, managers, coordinators, project managers etc.), the gender of the person in the position and the numbers of personnel reporting to each. (E.g. Artistic Director (male, had overall responsibility); reporting to him was a General Manager (female, finance and administration), a Marketing Manager (male, communications) and a Programme Coordinator (female, cultural programme). The General Manager had 3 key assistants (finance/contracts (f), building (m), personnel (f)). The Programme Coordinator had 5 project managers (performing arts (m), visual arts (f), media (f), children (m), community projects (f)) etc.)

11. a) Did the management positions and/or key personnel change over time?

No, not at all	
Yes, to a minor extent (not affecting overall direction)	
Yes, to a major extent (affecting overall direction)	

b) If so, describe the main changes and indicate the reasons for the change. (E.g. the artistic director resigned due to dispute with the Board or new financial director appointed because accountancy skills were lacking)

12. Please indicate the number of personnel employed by the formal operational structure at the peak of activity. (If exact numbers are unknown, please give an estimate)

	Exact Number	Estimate
Full-time paid		
Part-time paid		
Free-lance paid		
Attachments/secondments from other organisations		
Stagiaires/interns/students		
All others (Please specify)		

13. a) When did the operational structure stop functioning? Please put an X next to your answer

Still continues to function	
Near the end or at the end of the cultural year/month	
1-2 months after the end of the cultural year/month	
3-4 months after....	
5-8 months after...	
9-12 months after...	
Other (please specify)	

If you selected other please specify:

b) If the operational structure continued to function beyond the cultural year/month, was it transformed into a new structure or was it part of the existing structure?

Part of the existing Capital of Culture operational structure	
New structure	
Other (please specify)	

If you selected other please specify:

c) If the operating structure continued beyond the end of the cultural year/month, what was its main role(s)? Select all that apply

To evaluate the cultural year	
To continue to promote cultural programmes	
To finalise accounts etc.	
Other (please specify)	

If you selected other please specify:

14. What were the main problems or tensions, if any, in the relationship between the key directors and/or managers? Select all that apply

No major problems	
Personality clashes	
Different priorities and objectives	
Different management styles	
Communication problems	
Other (please specify)	

If you selected other please specify:

15. What were the key issues and problems, if any, related to the operational structure and personnel? Select all that apply

No problems	
Inappropriate experience/competencies of personnel	
Inadequate selection/recruitment procedures	

Structure too hierarchical	
Structure too decentralised	
Responsibilities/job descriptions not clear	
Dominated by personal interests	
Organisation too large	
Organisation too small - excessive work loads	
Weak leadership	
Poor management	
Poor internal communication	
Inability to operate strategically	
Poor relationships with the Board	
Poor relationships between personnel	
Too many changes to personnel	
Other (please specify)	

If you selected other please specify:

16. What advice would you give future Capitals of Culture concerning its operational structure and personnel?

III. PUBLIC AUTHORITIES

17. Which public authorities were directly involved in the organisation or delivery of the cultural year/month? Select all that apply

Municipality of designated city	
Municipalities surrounding the city	
Municipalities of other cities	
Region/province surrounding the city	
Other regions/provinces	
National governments or state departments	
Other (please specify)	

If you selected other please specify:

18. What were the main sources of tensions and problems, if any, in the relationships between the different public bodies? Select all that apply

No problems	
Financial issues	
Political differences	
Conflicts over selecting cultural projects and priorities	
Personality clashes	
Other (please specify)	

If you selected other please specify:

19. What advice would you give future Capitals of Culture concerning involvement of public authorities?

IV. OTHER

20. a) Did the Board and/or operational structure seek and get advice from other Capitals of Culture or use any as models of good practice?

b) If so, which city or cities offered the most useful advice or were models?

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 3: AIMS & OBJECTIVES

1. What was the main motivation behind the city bidding to become Capital of Culture?

2. State the official mission or broad aim of the cultural year/month in one sentence.

3. In relation to the objectives of the cultural year/month, please rate from 0 to 5 the relative importance of the following (5 being of highest importance, 1 being of lowest importance, 0 indicating that this was not an objective).

a) Cultural infrastructure improvements (e.g. new venues, architectural restoration)	
b) Non-cultural infrastructure improvements (e.g. transportation, pedestrianisation, hotels etc.)	
c) Economic development (e.g. creative industries, jobs, investment etc.)	
d) Social cohesion/community development	
e) Growing and expanding the local audience for culture	
f) Encouraging artistic and philosophic debate	
g) Celebrating an anniversary or the history of the city/region	
h) Running a programme of cultural activities and arts events	
i) Creating a festive atmosphere	
j) Promoting innovation and creativity	

k) Long-term cultural development for the city/region	
l) Attracting visitors to the city/region from your own country	
m) Attracting visitors to the city/region from other countries	
n) Developing the talent/careers of local artists	
o) Enhancing feelings of pride and self-confidence in the city/region	
p) Developing relationships with other European cities/regions and promoting European cultural cooperation	
q) Raising the International profile of the city/region	
r) Other - please specify	

If you selected other please specify:

4. a) Was there a process of consultation to define aims and objectives?

b) If so, who was consulted? Put an X next to all that apply

Politicians	
Cultural organisations and artists	
Business community	
Tourism sector	
Community organisations and social services	
Local residents	
Other (please specify)	

If you selected other please specify:

c) And how was this consultation undertaken? (E.g. by meetings, workshops or visits, surveys, media campaigns, inviting submissions from specific groups or from anyone)

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 4: CULTURAL PROGRAMME & CULTURAL IMPACT

1. Where did the official cultural programme for the cultural year/month take place? Put an X next to all that apply

Inside city boundaries	
Suburbs immediately surrounding the city	
The broader region surrounding the city	
Throughout the entire country	
Regions or cities in other countries	
Other (please specify)	

If you selected other please specify:

2. When did the official programme for the Capital of Culture begin and end (not including pre-programme or post-programme)?

Start date:

End date:

3. How long did it take to plan the official cultural programme?

4. Based on your experience, what is the ideal advance planning period required for the cultural programme?

5. a) Were there specific themes/orientations of the cultural programme?

b) If so, please list the main themes/orientations:

6. a) Were there specific criteria for the selection of projects in the cultural programme?

b) If so, which of the following criteria were used? Put an X next to all that apply

Quality of project	
Cost of project	
Experience of organisers	
Relevance of project to overall programme's aims/themes	
Clearly defined target audiences	
Educational potential/ training opportunities	
Long-term impact and/or sustainability	
Location of project	
European significance of project/ relationship to EU objectives	
Other (please specify)	

If you selected other please specify:

7. a) Was there a process of consultation in developing and selecting projects?

b) If so, who was consulted? Select all that apply

Politicians	
Cultural organisations and artists	
Business community	
Tourism sector	
Community organisations and social services	
Local residents	
Other (please specify)	

If you selected other please specify:

c) And how was this consultation undertaken? (E.g. by meetings, workshops or visits, surveys, media campaigns, inviting submissions from specific groups or from anyone)

8. a) Select sectors in which projects and events took place (not including publications). Put an X next to all that apply.

	Classical/Traditional	Contemporary/Modern	Other (specify)
Theatre			
Dance			
Opera			
Visual Arts			
Film			
Literature (not including publications)			
Architecture			
Design and Fashion			
Crafts			

	Classical/Traditional	Contemporary/Modern	Popular/Rock	Other specify)
Music				

Heritage and History	
Archives and Libraries	
New Technology/ New Media	
Television and Radio	
Street Parades/Open-air events	
Interdisciplinary projects (combination of 2 or more sectors)	
Other (please specify)	

If you selected other please specify:

b) If the cultural year/month supported or paid for publications which were part of the cultural programme (e.g. books on the city's history, guides to cultural organisations, exhibition catalogues etc.), how many works were supported? Do not include publications to communicate or promote cultural events (e.g. brochures, monthly magazines etc.)

Exact number:

Estimate:

9. Which four sectors (from the list above) were the most prominent in the cultural programme? (I.e. had the greatest number of projects and events)

10. Select categories of specially targeted projects and events that took place.

Special projects for children (under 12 years old)	
Special projects for young people (12-25 years old)	
Special projects for schools	
Special projects for disabled people	
Special projects for elderly people (over 65)	
Special projects for local minority ethnic/linguistic/religious/cultural communities	
Special projects for socially disadvantaged people	
Special projects for women	
Special projects for men	
Special projects for gay/lesbian people	
Special projects for unemployed people	
Special European projects	
Special International projects (involving non-European countries)	
Other (please specify)	

If you selected other please specify:

11. Please indicate numbers of projects and attendance figures in millions in the boxes below. If exact figures are unknown, please provide estimates.

a) All projects and events:

	Exact number	Estimate
Total number of projects		
Total attendance		

Of this total please provide a breakdown into the following categories. Again if exact numbers are unknown, please provide estimates.

b) Individual performances (all sectors):

	Exact number	Estimate
Total number of performances		
Total attendance		

c) Exhibitions:

	Exact number	Estimate
Total number of exhibitions		

Total attendance		
------------------	--	--

d) Open-air celebrations:

	Exact number	Estimate
Total number of events		
Total attendance		

e) Other activities:

Specify general categories:

	Exact number	Estimate
Total number of projects/events		
Total attendance		

12. Please list up to 10 projects as examples to illustrate the range of the cultural programme.

13. Please list any five projects from the cultural programme that attracted the most interest/attention from the general public.

14. Did any commercial companies organise projects or events which generated profits to these organisations? (E.g. commercially organised rock concerts etc.)

As part of the official cultural programme (yes or no)

Outside the official cultural programme (yes or no)

15. For cultural years only (not cultural months), which season(s) had the greatest concentration of events?

All equal	
Winter	
Spring	
Summer	
Autumn	

16. Please estimate the percentage of cultural events and projects originating from outside the boundaries of the cultural capital. (I.e. from beyond the geographical limits of the Capital of Culture as opposed to projects organised and developed by organisations within the city/cultural capital boundary).

17. a) By what special means/methods, if any, did the cultural capital attempt to develop the creative talents and/or opportunities of local artists/composers/choreographers etc. and cultural managers? Put an X next to all that apply

No special means/methods	
Commissioning of new works	
Special training programmes/workshops to enhance artistic skills	
Special training programmes/workshops to enhance management skills	
Mentoring programmes/apprenticeships/internships	
Local and/or national residencies/ exchanges/visits	
International residencies/ exchanges/ visits	
Special grants and bursaries	
Other (please specify)	

If you selected other please specify:

b) Please give at least one example for all selected categories above:

c) If the cultural year/month commissioned new work (e.g. new plays, music, choreography, art works etc.), please give the number of works commissioned. If the exact number is unknown, please give an estimate.

Exact number:

Estimate:

18. Please estimate the percentage of cultural projects within the officially designated programme of the cultural capital that could be classified as “professional” (mainly paid persons) as opposed to “amateur/community” (mainly unpaid/ voluntary persons).

19. a) In addition to the officially designated cultural programme, were there other projects, programmes or events specially created for the cultural year/month but not included in the official programme? (E.g. an “unofficial” programme, commercial initiatives or tourism projects)

b) If so, please give examples

20. What were the problems and issues, if any, related to the official cultural programme? Select all that apply

No problems	
Insufficient planning time	
Inadequate consultation	
Too many projects	
Too few projects	
Scope of programme too wide	
Scope of programme too narrow	
Projects poorly distributed throughout the year/month	
Inadequate communication of programme	
Inadequate local interest	
Too much emphasis on projects for local residents	

Too much emphasis on projects for visitors	
Too much emphasis on star names and popular events	
Too little emphasis on star names and popular events	
Poor relationships with local artists/organisations	
Poor relationships with major/national cultural institutions	
Management problems	
Financial problems	
Programme choice influenced by political/economic interests	
Too many interest groups/stakeholders to serve	
Variable quality of projects	
Projects not sustainable over time	
Other (please specify)	

If you selected other please specify:

21. What advice would you give future Capitals of Culture regarding the cultural programme?

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 5: INFRASTRUCTURE

1. a) Which infrastructural/capital projects did the cultural year/month stimulate? Put an X next to all that apply

	Cultural	Non-cultural	None
New Buildings			
Refurbishment and restoration			

Development of public space (e.g. parks, pedestrian areas, waterfronts)	
Lighting and signs (e.g. illumination, banners/flags, signposts)	
Transportation (e.g. rail links, airports, more buses)	
Other (e.g. attractions, landmarks)	

b) Please list the five most important infrastructural developments/capital projects:

2. a) Were any infrastructural projects specifically linked to the architectural heritage or history of the city?

b) If so, please give examples

3. a) Did the cultural year/month lead to the regeneration or major upgrading of districts/areas of the city?

b) If so, please give examples:

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 6: EUROPEAN DIMENSION

1. a) Was there consideration given to the European dimension or significance when developing the cultural programme?

b) If so, how was the "European dimension or significance" interpreted or defined?

2. What level of priority was given to the European dimension in the planning, development and delivery of the cultural programme? Put an X next to your answer.

High priority	
Medium priority	
Low priority	
It was not a priority	

3. a) Did any themes and issues of the officially designated cultural programme specifically reflect a European dimension?

b) If so, which ones?

4. In projects, programmes and events how did the Capital of Culture reflect the European dimension. Please put an X next to all that apply

Through the promotion of shared European artistic movements and styles	
Through highlighting the city's European heritage	
Through the promotion of European public figures and historical events	
Through the touring of productions & exhibitions to other European countries	
Through the development of European cultural tourism	
Through the engagement of artists from other European countries (in any sectors)	
Through specific commissions to artists and creators in other European countries	
Through the organisation of residencies/exchanges for artists from other European countries	
Through important collaboration and co-productions between promoters, producers and institutions in different European countries	
Through conferences, seminars and debates on European themes and issues	
Through special educational programmes	
Through the involvement/participation of communities within the city originating from other European countries	
Through city twinning	
Through publications on European subjects and themes	

Through the use of other European languages	
Other (please specify)	

If you selected other please specify:

5.1 a) Please select the sector(s) in which there were European cooperation projects (i.e. projects in which people from 2 or more European countries cooperated to develop a project):

Architecture	
Archives and Libraries	
Crafts	
Dance	
Design and Fashion	
Film	
Heritage and History	
Interdisciplinary	
Literature	
Music	
New Technology/ New Media	
Opera	
Street Parades/Open-air events	
Television and Radio	
Theatre	
Visual Arts	
Other (please specify)	

If you selected other please specify:

b) Which European countries were involved in cooperation projects within the officially designated cultural programme? Put an X next to all that apply.

Austria		Belgium	
Bulgaria		Cyprus	
Czech Republic		Denmark	
Estonia		Finland	
France		Germany	
Greece		Hungary	
Iceland		Ireland	
Italy		Latvia	
Liechtenstein		Lithuania	
Luxembourg		Malta	
Netherlands		Norway	
Poland		Portugal	
Romania		Slovakia	
Slovenia		Spain	
Sweden		Turkey	
United Kingdom			

c) Which European countries/regions/cities were most prominent in the officially designated cultural programme? (I.e. had the greatest number of projects and events, given the most publicity etc.)

5.2. Please provide information on the European funded cooperation projects within the city's official programme

a) How many projects/events in the official programme were part-financed by special funding programmes of the European Union? (E.g. Culture 2000, Media II, NetDays etc.) If the exact number is unknown, please give an estimate.

Exact number:

Estimate:

b) Please give details of the main European projects and funding programmes (project name, sector, EU countries participating, EU funding programme).

6. a) Did the cultural year/month stimulate greater networking and new contacts at the European level (e.g. through the joining of European networks or new artistic partnerships etc.)?

b) If so, please give examples.

7. a) Were there any initiatives or projects designed specifically to promote dialogue between the cultures of Europe and the cultures of other parts of the world?

b) If so, please give examples.

8. Which non-European countries/regions/cities were most prominent in the officially designated cultural programme? (I.e. had the greatest number of projects and events, given the most publicity etc.)

9. What were the problems and issues, if any, relating to the European dimension of your programme?

No problems	
Insufficient consideration of this aspect/low priority	
No clear strategy	
Insufficient planning time	

Financial problems	
Difficulties in developing European partnerships	
Too much reliance on existing links	
Decisions influenced by political/economic interests	
Too many countries involved	
Too few countries involved	
Lack of experience and expertise	
Lack of interest from local artists/ organisations/ institutions	
Projects of variable quality	
Projects/relationships not sustainable over time	
Projects too ambitious and difficult to organise	
Other (please specify)	

If you selected other please specify:

10. What advice would you give future Capitals of Culture in relation to the European dimension of the programme?

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 7: SHARING THE TITLE OF CAPITAL OF CULTURE FOR THE YEAR

1. a) If your city was sharing the title of Capital of Culture with one or more European city or cities that were hosting a cultural year, did you collaborate with them? Please put an X next to your answer

Yes, to a major extent	
Yes, to a minor extent	
No, not at all	

b) If so, please give some examples of collaboration

2. What were/are the advantages and disadvantages of sharing the title and the problems of collaborating? Please put an X next to all that apply.

a) Advantages:

No advantages	
Increased cultural cooperation	
Increased visibility by joint promotion and marketing	
Increased sponsorship possibilities	
Exchanges of ideas and projects (opportunities to learn from other cities)	
Exchanges of people (e.g. artists, community groups etc.)	
Joint promotion of events and projects	
Joint business initiatives and investment stimulated	
Greater sense of common European heritage	
Other (please specify)	

If you selected other please specify:

b) Disadvantages & Problems:

No disadvantages/problems	
Competition for visibility	
Competition for sponsorship	
Competition for visitors	
Different sizes and/or types of cities	
Different scales of budget	
Different aims and interests	
Personality differences	
Insufficient planning time	
Lack of interest from one side	
Lack of past linkages and cultural connections	
Other (please specify)	

If you selected other please specify:

3. a) In your opinion, should this system of having more than one city designated as the cultural capital in the same year be continued?

b) Please give the main reasons for this view:

c) If yes, how should cities be "twinned"?

A decision taken by the EU	
A decision taken by national governments	
A decision taken between the cities themselves	
Other (please specify)	

If you selected other please specify:

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 8: COOPERATION BETWEEN CAPITALS OF CULTURE & CULTURAL MONTHS

1. a) Did the cultural year and cultural month collaborate? Please put an X next to your answer

Yes, to a major extent	
Yes, to a minor extent	
No, not at all	

b) If so, please give some examples of collaboration

2. a) The EU programme of European cultural months has been discontinued. Do you think that a new programme of cultural months should be developed in the future?

b) Please give reasons for your answer:

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 9: FUNDING & FINANCE

I. Budget

1. Please complete the budget form we have sent you (excel file) and e-mail it back to us.

2. a) What was the financial outturn of the cultural year/month at the end (not including infrastructure/capital projects)? Please put an X next to your answer

break-even	
financial deficit	
financial surplus	

b) Please give the amount of the deficit/surplus in millions (if exact figure is unknown, please give an estimate):

	Exact figure	Estimate
of deficit:		
of surplus:		

3. What were the financial problems or issues, if any, during the cultural year/month? Put an X next to all that apply

No problems	
Inaccurate forecasting	
Poor financial management	
Exceeding budgeted expenditure	
Insufficient income	
Late confirmation of funding	
Withdrawal of funding	
Inadequate contingency (unallocated funds for unforeseen circumstances)	
Other (please specify)	

If you selected other please specify:

4. What advice would you give future Capitals of Culture regarding the budget and financing?

II. Sponsorship

5. Please list the business/commercial sponsors of the cultural year/month under the following headings:

Local sponsors
Regional sponsors
National sponsors
European sponsors
International sponsors

6. How would you rate the response from the business community to the cultural year/month in terms of financial and non-financial support?

	Very poor	Poor	Satisfactory	Good	Very good
Financial support					
Non-financial support					

7. What were the problems or issues, if any, with sponsorship during the cultural year/month? Put an X next to all that apply

No problems	
Delays in finalising cultural programme	
Delays in sponsorship commitments	
Expectations of sponsors were too high	
Benefits offered to sponsors were too ambitious	
Inadequate sponsorship contracts	
Sponsors trying to influence programme decisions	
Sponsors complaining about branding & visibility	
Sponsors withdrawing/reducing financial commitments	
Inadequate strategy for raising sponsorship	
Disagreements/divisions within sponsors own company	
Ethical problems	

Political problems	
Other (please specify)	

If you selected other please specify:

8. What advice would you give future Capitals of Culture in relation to sponsorship?

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 10: ECONOMIC IMPACT

1. a) If generating economic impact for your city/region was an objective of your cultural year/month, which of the following were elements of the strategy? Put an X next to all that apply

Not an objective	
Special job creation schemes/employment programmes	
Attracting inward investment, company headquarters	
Developing and/or incubating creative industries	
Developing tourism	
Expanding the market for and spending on cultural events, attractions & services	
Creating special cultural districts	
Enhancing the general cultural environment, public space, amenities	
Building or improving cultural infrastructure, facilities etc.	
Urban renewal, including physical improvements, fostering cohesion & vitality, etc.	
Boosting confidence of the local business community	
Improving the external image of the city	
Developing exportable culture-related business services	
Other (please specify)	

If you selected other please specify:

b) Please list the specific agencies and other organisations in your city/region that were responsible for or contributed to the strategies selected above (e.g. Economic Development Agency, Economic or Planning Department of the municipality/region, Tourist Board).

2. If your city/region has conducted any research or has been part of any studies that examine the economic impact of expenditure on culture (e.g. direct and indirect impacts, employment, etc.), or any surveys about the economic characteristics or value of culture in your city or region, please list these. Please include any specific studies relating to the cultural year/month. If no studies/evaluation were undertaken why in your opinion was this?

3. What, in your opinion, were the most significant economic outcomes of the Capital of Culture experience?

4. What were the problems & issues, if any, relating to the economic impact of the cultural year/month? Select all that apply

No problems	
No clear strategy/strategy too limited	
Poor management	
Inadequate investment/funding	
Insufficient planning time	
Lack of interest from the business community	
Lack of interest from cultural organisations	
Lack of interest from public authorities	
Difficulties in creating partnerships	
Political problems	
Lack of leadership	
Projects and initiatives not sustainable	
Other (please specify)	

If you selected other please specify:

5. What advice would you offer to future Capitals of Culture concerning economic impacts?

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 11: COMMUNICATION, PROMOTION & MEDIA RESPONSE

1. What was the main focus of the communication and promotion strategy? Put an X next to your answer

Promotion of city image/profile	
Promotion of Capital of Culture programme	
Promotion of all events & attractions in the city	
Other (please specify)	

If you selected other please specify:

2. Please rank the following target groups of the communication strategy in order of priority (1-5, with 1 being of highest priority)

Local	
Regional	
National	

European	
International (non-European)	

3. Within these population targets, which specific audiences were targeted and what was the level of priority?

	Not targeted	Low priority	Medium priority	High priority
Opinion formers (e.g. community/business leaders, media)				
Politicians				
Cultural professionals				
Children (under 12 years old)				
Young people (12-25 years old)				
Elderly people (over 65 years old)				
Ethnic minorities				
Disabled people				
Other (specify)				

If you selected other please specify:

4. Please rank the following general tools used in promoting the cultural year/month in terms of their relative importance in your communications. (1-5, with 1 being of highest priority)

Print media	
Broadcasting media (TV/radio)	
IT/internet media	
Merchandising	
Special events (e.g. launches)	

5. Which new technologies, if any, were used to promote events and disseminate information? Put an X next to all that apply

None	
Web site	
E-zines/newsletters	
E-mail messaging	
Booking tickets on-line	
E-conferences and debates	
Internet broadcasting	
Electronic information points	
Use of ATM bank machines	
SMS text messaging	
Other (please specify)	

If you selected other please specify:

6. What was the media response? (if exact figures are unknown, please give an estimate)

a) Number of press cuttings

	Exact figure	Estimate
Number of local press cuttings		
Number of regional press cuttings		
Number of national press cuttings		
Number of European/international press cuttings		

b) Hours of broadcasts (radio & TV)

	Exact figure	Estimate
Hours of local broadcasting		
Hours of regional broadcasting		
Hours of national broadcasting		
Hours of European/international broadcasting		

c) If known, what is the total estimated value of the press/media coverage in Euros?

7. What were the problems or issues, if any, with the communication and marketing strategies? Select all that apply

No problems	
Inadequate budgets	
Inadequate strategy	
Insufficient personnel	
Insufficient planning time	
Insufficient definition of target audiences	
Lack of expertise	
Relationship problems with sub-contracted agencies	
Relationship problems with local media	
Lack of national interest	
Lack of international interest	
Poor design/copywriting	
Difficulties in using several languages	
Ineffective distribution of material	
Other (please specify)	

If you selected other please specify:

8. What advice would you offer to future Capitals of Culture concerning their communication and marketing strategies?

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 12: VISITOR IMPACTS

1. a) Were there any specific objectives of the cultural year/month relating to visitors/tourists?

b) If so, please indicate the specific objectives:

2. Total number of people attending events in the programme. If exact numbers are unknown, please give an estimate.

Exact number:

Estimate:

3. Breakdown of people attending events by category. Please give an estimate in percentage form (%).

Local residents	
Day visitors	
Domestic tourists (staying overnight)	
Foreign tourists (staying overnight)	

4. Total number of visitors (in all categories) to the cultural capital in millions. If exact numbers are unknown, please give an estimate. If you are answering for a cultural month please give figures for a) the same month in the previous year, b) the cultural month and c) the same month in the following year.

	Exact number	Estimate
a) Year before the cultural year		
b) Cultural year		
c) Year after cultural year		

5. Overnight stays

a) Total number of overnight stays in the cultural capital. If exact numbers are unknown, please give an estimate. If you are answering for a cultural month please give figures for a) the same month in the previous year, b) the cultural month and c) the same month in the following year.

	Exact number	Estimate
a) Year before the cultural year		
b) Cultural year		
c) Year after cultural year		

b) Number of overnight stays in the cultural capital by foreign tourists. If exact numbers are unknown, please give an estimate. If you are answering for a cultural month please give figures for a) the same month in the previous year, b) the cultural month and c) the same month in the following year.

	Exact number	Estimate
a) Year before the cultural year		
b) Cultural year		
c) Year after cultural year		

c) What was the average length of stay by visitors/tourists? If you are answering for a cultural month please give figures for a) the same month in the previous year, b) the cultural month and c) the same month in the following year.

a) Year before the cultural year	
b) Cultural year	
c) Year after cultural year	

d) Which geographical area do the above visitor figures relate to? (I.e. municipal boundaries, municipality and neighbouring areas, entire region etc.)

6. a) If your city/region/tourist board has conducted any research/evaluation or has been part of any studies that examine visitor impact or visitor profiles prior to, during or after the cultural year/month, please list these (e.g. official tourism surveys, market segmentation studies etc.). If no studies/evaluation were undertaken why in your opinion was this?

b) If data on visitor spending were collected, what was the total visitor expenditure in millions of Euros? If the exact figure is unknown, please give an estimate.

Exact figure:

Estimate:

c) And what elements does the total visitor expenditure include? Put an X next to all that apply

Travel to the city	
Travel within the city	
Accommodation	
Food & drink	
Shopping	
Cultural expenditure relating to Capital of Culture programme	
All other cultural expenditure	
Multiplier effects	
Other (please specify)	

If you selected other please specify:

7. a) Was there an additional promotional effort, over and on top of the usual promotional activities, to market the cultural capital to tourists?

b) If so, which of the following types of visitor were specifically targeted by promotion and marketing activities, and what was the level of priority? (0-5, 0 indicates that this group was not specifically targeted, 1 indicates a low priority and 5 indicates a high priority).

Domestic day visitors	
Domestic overnight visitors	
Foreign day visitors	
Foreign overnight visitors	

c) Were there any special campaigns for specific segments of the visitor/tourism market, and if so please give details? (E.g. for visitors 'visiting friends and relatives', cultural tourists, conferences/conventions and business visitors etc.)

d) What was the total expenditure on tourism promotion in the cultural year/month in millions of Euros? If the exact figure is unknown, please give an estimate.

Exact figure:

Estimate:

e) In comparison to the previous year, was there special additional expenditure on tourism promotion because of the Capital of Culture status? If so, how much (in Euros)? (If the exact figure is unknown, please give an estimate.)

Exact figure:

Estimate:

8. a) If there were any tourism promotion programmes for the cultural year/month developed jointly with other organisations, which partners were involved? Put an X next to all that apply

There were no joint promotion programmes	
National tourist office	
Regional/local tourist office	
Hotels and restaurants	
Tour operators and travel agents	
Airlines	
Cultural venues	
Other (please specify)	

If you selected other please specify:

b) What means were used to promote the cultural year/month in tourist markets?

Local tourist offices	
Tourist offices abroad	
National newspapers/magazines	
National TV/radio	
Foreign newspapers/magazines	
Foreign TV/radio	
Tourism trade fairs	
National tourism trade press	
Foreign tourism trade press	
Tourism web sites	
Other (please specify)	

If you selected other please specify:

c) Were familiarisation trips organised for the following?

travel agents/tour operators	
foreign press	
domestic press	

9. a) Were any data collected on the effectiveness of tourism promotion for the cultural year/month?

b) If so, what measures were used?

Volume of press coverage	
Value of press coverage	
Volume of TV/radio coverage	
Value of TV/radio coverage	
Enquiries at tourist offices/requests for brochures	
Visits to Internet sites/on-line booking	
Promotional cost per visitor	
Tour operator programmes featuring the city	
Other (please specify)	

If you selected other please specify:

10. What were the problems or issues, if any, related to attracting and/or servicing visitors. Select all that apply

No problems	
No clear strategy/strategy too limited	
Insufficient planning time	
Different planning periods for the travel and cultural sectors	
Poor management	

Inadequate budgets	
Ineffective marketing and promotion	
Inadequate visitor services (e.g. poor information, no central booking arrangements)	
Inadequate visitor infrastructure (e.g. too few hotels, poor transport)	
Cultural programme not sufficiently attractive to visitors	
Language issues	
Limited involvement of tourist industry	
Communication/relationship problems between the cultural and tourism sectors	
Other (please specify)	

If you selected other please specify:

11. What advice would you offer to future Capitals of Culture concerning their visitor strategies?

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 13: SOCIAL IMPACTS

1. a) Were there any specific objectives of the cultural year/month relating to social impacts?

b) If so, please indicate the specific objectives:

2. a) Were any programmes or individual projects developed specifically or partly to address any of the following issues. Put an X next to all those that did.

Social cohesion or social inclusion	
Education (about culture and cultural values)	
Education (about non-cultural issues)	
Training or employment programmes for excluded groups	
Civil society and democratic participation	
Health and social services	
Community and NGO development	
Cultural diversity	
Migration, asylum and human trafficking	
Crime and security	
Other (please specify)	

If you selected other please specify:

b) For each of the selected categories above please give at least one example of the projects developed.

3. If the city/region/other bodies have evaluated any of these programmes/projects, conducted any research or been part of any studies that examine the social impact of culture, prior to, during or after the cultural year/month, please list these below. (If no studies/evaluation were undertaken why in your opinion was this?)

4. What were the problems or issues, if any, related to the social impact of the cultural year/month? Select all that apply

No problems	
No clear strategy/strategy too limited	
Insufficient planning time	
Poor management	
Inadequate budgets	
Inadequate expertise	
Difficulties in creating partnerships	
Political problems	
Lack of interest from targeted groups	
Variable quality of projects	
Projects and initiatives not sustainable	
Difficulties in overcoming prejudice	
Too many interest groups/stakeholders to serve	
Social programme not well integrated to general cultural programme	
Other (please specify)	

If you selected other please specify:

5. What advice would you give to future Capitals of Culture concerning social impact?

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 14: LEGACY & LONG-TERM EFFECTS

1. As part of the main aims of the cultural year/month was there an intention to deliver long-lasting benefits?

2. Which, if any, of the following legacies and impacts of the Capital of Culture have had an effect on the development of the city/region? (Give a score of between 0 and 5, 5 indicating greatest effects, 1 indicating minimal effects, 0 indicating that this was not a legacy or impact):

Cultural infrastructure improvements (e.g. new venues, architectural restoration)	
Non-cultural infrastructure improvements (e.g. transportation, pedestrianisation, hotels etc.)	

Economic development (e.g. creative industries, jobs, investment etc.)	
Social cohesion/community development	
Growing or extending the local audience for culture	
Enhanced artistic and philosophic debate	
A more developed programme of cultural activities and arts events	
New cultural organisations still in existence	
New networks and increased collaboration in the cultural sector	
New projects, events or festivals still running	
Continuation of a festive atmosphere	
Enhanced innovation and creativity	
Long-term cultural development for the city/region	
Increased public funding for cultural organisations/projects	
Increased sponsorship for cultural organisations/projects	
Increasing visitors to the city/region from your own country	
Increasing visitors to the city/region from other countries	
Opening up of new visitor markets for the city/region	
Continuing development of the talent/careers of local artists	
Enhanced pride and self-confidence in the city/region	
Developed relationships with other European cities/regions and European cultural cooperation	
Raised international profile of the city/region	
Other (please specify)	

If you selected other please specify:

3. a) Was there any provision made to continue and follow-up the cultural programme of the year/month after the close?

b) If so, who was it done by?

c) If not, what were the specific reasons for this?

4. If any cultural organisations established especially for the cultural year/month continued to exist after the cultural year/month was over please give examples of those that continued in the short-term (up to 3 years after event) and in the long-term (over 3 years after the event). (Complete only if applicable to your city)

Short-term:

Long-term:

5. a) Are there specific cultural events that were created especially for the cultural year/month that continued after the year was over?

b) If so, please give examples.

6. a) Despite the positive legacies and benefits of the cultural year/month are there any instances where the effects of the cultural year/month could be seen as having a less favourable or negative impact?

b) If so which ones? Put an X next to all that apply

Problems caused by gentrification of urban areas	
Destabilising effect on cultural status-quo	
Lack of ownership by local population	
Projects unsustainable (lack of funding in following year)	
Political arguments and fallout with negative consequences	
Conflicts within the cultural sector	
Problems resulting from community projects	
Press and media distortion and negativity	
Adverse effects on future cultural spending and/or policies	
Negative impacts on staff health and personal life	
Other (please specify)	

If you selected other please specify:

7. What were the problems and issues, if any, related to the legacies and long-term impacts of the cultural year/month? Select all that apply

No problems	
Insufficient finance	
Decreased public sector funding	
Decreased sponsorship	
Insufficient interest	
Inadequate organisational structures in place	
Change of city priorities	
Political changes	
Negative media coverage	
Lack of advanced planning	
Lack of energy	
Absence of leadership	
Other (please specify)	

If you selected other please specify:

8. What advice would you offer to future Capitals of Culture regarding legacies and long-term effects?

Final question to be completed only by cities designated City/Capital of Culture & Cultural month from 1985-1999 inclusive.

9. How have the effects of the legacies and long-term impacts changed over time? E.g. visitor numbers increased for the first 3 years following the cultural year but have since declined; all events and projects that initially continued following the year have now stopped; the importance of cultural development in the city has consistently increased. Please be as specific as possible

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 15: MONITORING & EVALUATION

1. a) Were there systems/methods of monitoring the progress of the cultural year/month put in place?

b) If so, who was responsible? Put an X next to your answer

The Board	
Executive management team	
Other (please specify)	

If you selected other please specify:

c) And what systems, if any, were used for the detailed monitoring of the cultural programme? Briefly describe and indicate any project management software used.

2. What were the problems and issues, if any, regarding the monitoring of progress? Select all that apply

No problems	
Monitoring procedures/responsibilities unclear	
Monitoring not linked to planning	
Monitoring began too late	
Infrequent monitoring/ not continued throughout entire project	
Criteria for monitoring inadequately defined	
Insufficient detail/lack of information	
Limited or no follow-up to monitoring	
Lack of cooperation	
Other (please specify)	

If you selected other please specify:

3. a) Were there systems/methods of evaluation put in place to evaluate the outcomes of the cultural year/month?

b) If so, who was responsible? Put an X next to your answer

The Board	
Executive management team	
Other (please specify)	

If you selected other please specify:

c) If so, what aspects were evaluated? Put an X next to all that apply

Cultural programme	
Social impacts	
Economic impacts	
Tourism/visitor impacts	
Other (please specify)	

If you selected other please specify:

d) Who did the evaluation, which independent bodies or consultancies (if any) were involved and when did the evaluation take place?

Cultural programme

Who did the evaluation?
Which independent bodies, if any, were involved?
When did the evaluation take place?

Social impacts

Who did the evaluation?
Which independent bodies, if any, were involved?
When did the evaluation take place?

Economic impacts

Who did the evaluation?
Which independent bodies, if any, were involved?
When did the evaluation take place?

Tourism impacts

Who did the evaluation?
Which independent bodies, if any, were involved?
When?

Other

Specify:
Who did the evaluation?
Which independent bodies, if any, were involved?
When did the evaluation take place?

e) And what methods of evaluation were used?

Quantitative surveys and/or questionnaires	
Qualitative surveys and/or interviews	
Informal discussion groups, seminars and conferences	
Other (please specify)	

If you selected other please specify:

4. What were the problems and issues, if any, regarding the evaluation of the cultural year/month? Select all that apply

No problems	
Insufficient planning	
Lack of time	
Limited resources	
Evaluation procedures and/or responsibilities unclear	
Evaluation not linked to objectives	
Insufficient detail when evaluating	
Criteria for evaluation inadequately defined	
Limited or no follow-up to evaluation	
Lack of cooperation	
Other (please specify)	

If you selected other please specify:

5. Please provide details of any reports, publications, theses, conference proceedings etc. that you are aware of that monitored, evaluated or assessed any aspect of the cultural year/month.

6. What advice would you offer to future Capitals of Culture regarding monitoring progress, evaluating and assessing the cultural year/month?

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 16: KEYS TO SUCCESS

1. In your opinion what are the most critical success factors for a successful Capital of Culture?

2. What would be the most important piece of advice you could give to future European Capitals of Culture?

3. What, if anything, would you recommend to improve the transfer of knowledge and best practice between cities? Put an X next to all that apply

No improvements needed	
Collection and transfer of knowledge managed by the EU	
Creation of a special independent organisation/secretariat for the European Capital of Culture	
More comprehensive evaluations and studies	
Publication of material on dedicated web site	
Books and guides	
Workshops, seminars and training courses	
An effective network of European Capitals of Culture	
Other (please specify)	

If you selected other please specify:

4. a) In order of priority, indicate the type/scale of cultural event that you believe benefits cities most. (Give a rating of 1 to 4, 1 being the events that benefits cities most)

Cultural Olympiads (cultural events associated with Olympic, Commonwealth Games etc.)	
Cultural events associated with World Expos	
European Capital of Culture	
Big blockbuster exhibitions, shows and festivals	

b) If you think there are any other large-scale cultural events, not in the above list that benefit cities please indicate below.

ANY OTHER COMMENTS ON THIS SECTION

SECTION 17: EUROPEAN UNION PROGRAMME

1. a) Do you think the European Union's programme to designate European Capitals of Culture has been successful? Put an X next to your answer

Successful	
Partly successful	
Not successful	

b) Please give the main reason for your response

2. a) If you had direct contact with the European Commission was your relationship/contact with them

Satisfactory	
Partly satisfactory	

Not satisfactory	
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b) Please give reasons for your response

3. a) If you were involved at the time the cultural capital was selected by the EU, were you satisfied with the formal EU procedures for nominating, selecting, managing the European Capital of Culture programme?

Satisfied	
Partly satisfied	
Not satisfied	

b) Please give the main reason for your response

4. a) In your opinion, should the EU programme and its procedures be changed at all?

b) If so, what suggestions would you make for a revised or improved programme/procedure?

5. In your opinion what should the role(s) of the EU be in relation to European Capital of Culture programme? Select all that apply

To designate cities	
To provide financial support	
To provide information/transfer of knowledge	
To assist with programme development/European networking	
To assist with promotion	
To monitor progress	
To evaluate results	
Other (please specify)	

If you selected other please specify:

ANY OTHER COMMENTS ON THIS SECTION:

SECTION 18: THE FUTURE

1. What are your suggestions/proposals/visions/dreams for the future of the European Capital of Culture programme? Please feel free to comment on any aspect of the programme, the approach, the means and/or the impact.

Do you have any other comments on this questionnaire or any other useful information, reference materials or other contacts that would be helpful for our study?