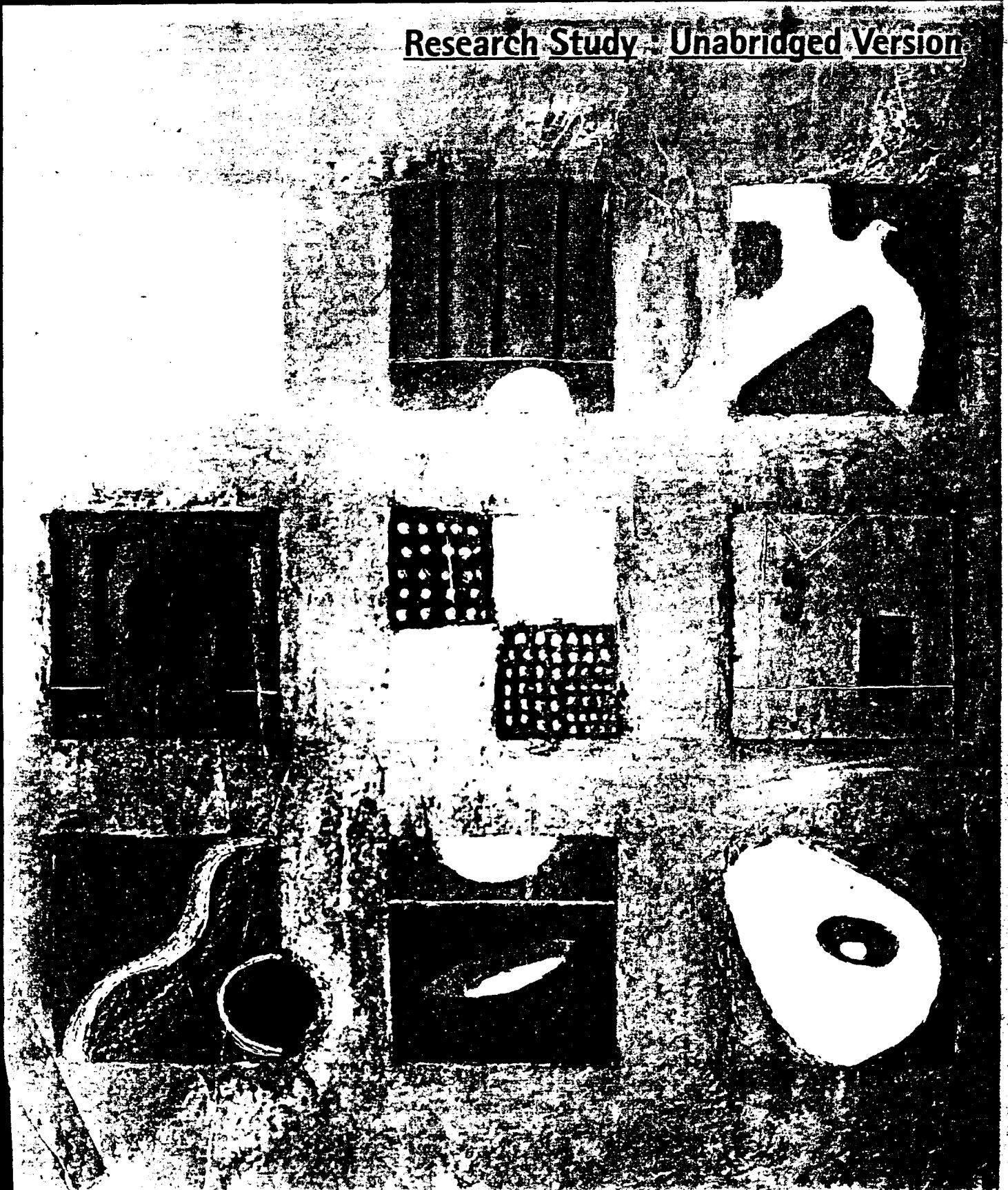


# European Cities of Culture and Cultural Months

Research Study - Unabridged Version



# **European Cities of Culture and Cultural Months**

**Full Report : Unabridged Version**

**Prepared for  
The Network of Cultural Cities of Europe**

**Funded by  
the European Commission  
and city authorities of  
The Network of Cultural Cities of Europe**

**October 1994**

**JOHN MYERSCOUGH**

# **EUROPEAN CITIES OF CULTURE AND CULTURAL MONTHS**

Research by John Myerscough

This study was funded by the European Commission and city authorities of the Network of Cultural Cities of Europe

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## **MESSAGE FROM THE COMMISSIONER**

The European City of Culture was originated in 1985 from an idea of Melina Melcouri, Greek Minister of Culture. It was ratified by the Community's Council of Ministers and has become more successful, and achieved greater impact, with each succeeding year.

Today, after ten years have produced a wealth and variety of experience, cities continue to apply and have been designated beyond the year 2000.

I would like to offer my deepest homage to Melina Melcouri whose inspired idea has proved to be fair and felicitous. This wonderful event which enables a different city to shine and sparkle every year, enhanced by the addition of The Cultural Month since 1992, has contributed in an exemplary fashion to the celebration of the richness and diversity of our cultures, and the talent and creativity of our artists and performers, and shown itself to be a special opportunity for our citizens to participate in cultural events and exchanges.

The European Commission has supported, and continues to support, the event itself, as well as the work of the Network of Cultural Cities of Europe. So I am delighted to present this study which examines the impact of the initiative.

The study proves not only that culture is a marvellous resource for the mind and the spirit but also has relevance in social and economic terms. This is an aspect which I would like to be more widely known and appreciated. The precise and in-depth research which has gone into this study testifies to the value and importance of an occasion without equal, which is the fruit of the commitment and generosity of our leaders in the field of culture, our local authorities and our sponsors, all of whom contribute to its influence and success.

By providing information about, and paying tribute to, the talent of our countries, this study can contribute to raising awareness of the value and impact of culture on our societies and the degree of involvement of our citizens, which appears to me to reflect the multi-faceted opportunities offered by Europe today.

João de Deus Pinheiro  
Commissioner for Culture  
European Commission  
15 December 1994



## **PREFACE**

**“If I were to begin again, I would begin with culture”.**

**- Jean Monnet, *Founding Father of the EEC***

The European City of Culture programme has been fostered by the Cultural Ministers of the member states of the European Community. The conception was not the result of a carefully developed and strategically managed plan, but like much of art was borne from a simple idea and a far-sighted vision. The idea involved the selection of one European city each year to be awarded the title of European City of Culture. The vision anticipated a renewed focus by cities on their cultural heritage, and on their distinctive cultural identity and vitality.

Historically, much of the debate about cultural policy, development and diversity has been dominated by nation states, and more recently by regions. Yet it has been the cities within these states and regions which have been the major force in cultivating the arts and offering a wide arena for their expression. A city encompasses a concentration of different energies which foster a milieu which is creatively dynamic and culturally productive. It may not be entirely accidental that the initiation of the Cultural Cities Scheme from 1985 coincided with renewed emphasis on the cultural, economic, social and political importance of cities in Europe.

It was the realisation of the growing impact of the European City of Culture programme that promoted the need for a comprehensive study. The Network of Cultural Cities of Europe, comprising representatives from all designated Cities of Culture was formed in 1990. Through discussion it became apparent that there were very significant stories to tell about the aspirations, achievements, problems and legacies of the special programmes which were organised to celebrate each city's special status. This was equally true for cities which had been chosen to host special cultural months, as part of a complementary scheme.

The differences in approach and circumstances of each city prevents rigorous or conclusive comparisons between cities. Simplistic generalisations about the relative success of one city's achievements as against another is invidious and unimportant. It is clear that certain common trends have been emerging, and instructive lessons have been learned that would be valuable to share with many different organisations and individuals who are active in the cultural sphere at local, regional, national and European levels.

The collection of data about the experiences of the 21 cities included in the study took seven months to complete. The extent and quality of information varied considerably from city to city. The publication of all the material which had been gathered would have resulted in a volume of encyclopaedic proportions. The results have been presented in two complementary reports. The version which is contained in this document represents the unabridged findings. A shorter summary report is also available.

The research programme was undertaken by John Myerscough. The methods of study included a review of all the available published and unpublished documentation, archival retrieval and assessment, the commissioning of new research, and interviews with artists, cultural administrators, politicians, and individuals from the tourist sector and the business community. Over one hundred people contributed their experience or assisted in the gathering of material. The realisation of the programmes of the Cultural Cities was the result of major organisational efforts in each city, which were supported by finance from local authorities, national ministries, commercial sponsors, trusts and foundations, the European Commission and other bodies. Unfortunately it has not been possible in this report to give due recognition to each of these important contributors.

The European Commission and in particular Direction Générale X have been instrumental to the completion of this study. The Commission along with most of the cities included in the report generously offered the funding required for the research and provided continuing support and encouragement.

Investment in culture is regularly subjected to sustained scrutiny. The results invariably confirm the impact and importance of this investment, although there are many aspects of culture which cannot be analysed meaningfully. It was Goethe, the German poet and playwright, who stated: "Art is long, life short; judgement difficult, opportunity transient." This report offers a tangible start to the difficult task of evaluation. The opportunity remains for future European Cities of Culture, and indeed for all cities and towns throughout the world, to continue to demonstrate the indelible power of culture as an essential creative force which helps us to understand, interpret, challenge and transform the communities we inhabit.

**Robert Palmer**  
**Project Director**

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## **INTRODUCTION**

### **Terms of reference**

This study was commissioned by the Network of Cultural Cities of Europe. It has been undertaken in two parts with a preparatory report on feasibility completed in February 1994, followed by the full project which commenced in April 1994. The work was carried out in close collaboration both with the European Commission (DGX) which made a substantial contribution towards the cost of the project, and with the individual cities each of which also contributed to the cost.

The purpose of the project is to provide a clear assessment of the programme of European Cities of Culture and European Cultural Months (ECCMs) and to address the lessons to be learned. In particular, the study was asked to provide:

- a description of the promotion, as it was undertaken in each city, the aims, organisation, relationship to existing cultural structures and outcomes; and
- a comparative review of the experience of all participating cities, drawing together the common threads, identifying the linkages among participating cities, and the lessons to be learned from the achievements of the programme.

### **Background**

The European City of Culture (ECC) was established at the first meeting of Culture Ministers of the European Community in 1983 and the programme of annual designations started with Athens in 1985. The programme of European Cultural Months (ECMs) was initiated with Cracow in 1992. Since 1990, those responsible for organising the event, both former and forthcoming cities, have been meeting informally as the Network of Cultural Cities of Europe to exchange information and professional experience. The Network is recognised by the European Commission which offers support and encouragement to its regular gatherings.

### **Feasibility**

A phased approach to the project was considered necessary for a number of reasons:

- ten years have elapsed since the ECCM programme was initiated;
- specialist units created to manage the events had, in several instances, been disbanded, and the individuals involved have moved on to other positions;
- given such discontinuity, it was uncertain how many city administrations and other relevant agencies involved had maintained any continuing interest in the programme;

- the quality and whereabouts of relevant research materials was uncertain, as was the degree to which sound comparisons could be drawn.

Accordingly, a period of preliminary consultation and research was necessary in order to establish:

- the interest of the designated cities in participating in the project;
- the nature and availability of research materials; and
- the scope of the project and the relevance of the themes to be examined.

Since one aim of the project was to draw useful lessons for the benefit of future participants in the programme, it was prudent to check with cities the areas of potential interest and concern. An initial report was submitted to the Network in February 1994 and the decision was taken to proceed. The study period concluded in October 1994.

#### Methods of Study

The scope of the Study extended to all the former Cities of Culture and Cultural Months, including Lisbon 94 (an interim statement) and Budapest 94. Forthcoming cities were also consulted about their objectives and plans.

Available research materials were variable in the extreme. Full evaluation studies were commissioned only by Glasgow and Cracow. Antwerp has commissioned a study on the economics aspects only but it was not completed in time to be consulted by us. Several of the cities prepared Commemorative Volumes which were of value and relevance to the work. Management reports and financial assessments where they existed could be consulted. Accordingly, the methods of study included:

- reviewing all the available documentation published and unpublished;
- archival retrieval and assessment;
- commissioning specific new research;
- city visits to interview "key informants".

The latter were especially important in order to establish opinion and recollections from those involved or who witnessed the event, and to validate impressions gained by us from archive material. Key informants included politicians, cultural administrators and artists involved in the event, as well as individuals from the tourist sector and the business community. Many of the case studies needed compilation from scratch. The findings of the study are limited by the nature of materials available and by the information provided.

The Council of Ministers and the European Commission provided helpful information. The Network files were fully reviewed. In addition, the views of selected EC member states (especially the cultural divisions of the Foreign Offices) were obtained, as were the opinions in various European networks.

The names of people consulted in this Study are listed in Appendix III. The study team (including Christopher Gordon, William Dufton and Brenda Ferns) would wish to thank them all for responding helpfully to our requests.

Reference was also made to a small secondary literature touching on the ECCM programme:

- Baeten, E, "De Europese Cultuursteden: voorbeelden en analyse", Paper prepared for Flemish Theatre Institute (1989):
- Bianchini, F and Parkinson, M, (eds.), Cultural Policy and Urban Regeneration (Manchester, 1992);
- Myerscough, J, "Measuring the impact of the arts: the Glasgow 1990 experience", Journal of the Market Research Society (1992);
- van Praete, S and Corijn, C, "Antwerp 1993 in the context of European Cultural Capitals: art policy as politics: a balance sheet", Unpublished paper: University of Brussels (1994).

Day-to-day liaison and briefing on the Study has been with Mr Robert Palmer, previously Director of Glasgow's European City of Culture programme in 1990 and now Director of Performing Arts in Glasgow District Council. In this capacity, he represented the Network's Steering Group, to whom a presentation of preliminary findings was made.

### Structure of Report

The format of the Report is as follows. General observations are brought together in the first part. This is followed by case notes dealing with each of the European Cities of Culture, together with notes on European Cultural Months and forthcoming cities. The quotation marks generally refer to unattributable remarks made by "key informants".

## GENERAL OBSERVATIONS

### 1. BACKGROUND

#### 1.1 History

The decision to designate each year a "European City of Culture" was made at the first meeting of Culture Ministers of the European Community (EC) in November 1983. Cultural action was not part of the legal system of the European Community until Article 128 in the Treaty on European Union was agreed in 1992. Nevertheless, in June 1983 the EC Heads of State, in their "Solemn Declaration of European Union", invited member states to promote European awareness and to undertake joint action in a number of cultural areas (see A Forrest, "A new start for cultural action in the European Union", European Journal of Cultural Policy, Vol. 1, No. 1, 1994). This resulted in the first informal meeting of Culture Ministers held under the Greek presidency of the Council.

The European City of Culture (ECC) was established at the suggestion of the Greek Minister of Culture (at that time Melina Mercouri) strongly supported by the French Minister, Mr Jack Lang. This was a decision which the Ministers could take by themselves. The programme, starting with Athens in 1985, still operates today on the basis of inter-governmental agreement. The European Commission, though not formally associated with the decision, gives financial assistance on its own authority. The ECC designation is decided by the Council of Ministers and permanent staff of the Council of the European Union oversee the process.

The ECC concept was intended to bring forward the cultural dimension in the work of the European Community and to give the Community a more attractive image. Cultural action was perceived as an important means of achieving the process of "creating an ever-closer union among the peoples of Europe". Culture was also entering a grey area in that it was already affected by general community legislation. The economic importance of culture was such that economic reasons were being invoked in support of cultural needs and intentions. Melina Mercouri had explained that she wanted to improve communication amongst artists and the intelligentsia in Europe. She also argued that "it is time for our (the Culture Ministers) voice to be heard as loud as that of the technocrats. Culture, art and creativity are not less important than technology, commerce and the economy."

#### 1.2 Rules

The ECC programme operates with simple rules and minimal central supervision. The objectives were deliberately kept as vague and wide as possible. Interpretation of the scheme is left very much to the individual cities designated. The resolution governing the programme was agreed on 13 June 1985. This defines the aim of bringing "the people of the member states closer together". Recognising that European culture is "characterised by having both common elements and a richness borne of diversity", it suggests that the event should:

- open up to the European public particular aspects of the culture of the (designated) city, region or country concerned; and
- concentrate on the city concerned a number of cultural contributions from other member states.

The original conception was that each year one member state should hold the event and that the states would follow each other in alphabetical order. The national authorities should nominate the authority to take responsibility for organising and financing the event within the member state. Whilst the alphabetical order was not followed, a sequence of designations was achieved for the first full round of the member states.

### 1.3 Designations

In the process, some states were keener to volunteer than others. Italy wished to secure an early place in the sequence and the Dutch Minister of Culture was personally an early enthusiast for the ECC concept. After Florence was moved from 1985 (owing to slippage of Athens from 1984 - the original idea - to 1985), they found themselves competing for 1986. The Council of Ministers left this to the two member states to resolve alone. For Germany 1988 was accepted although it was not ideal from Berlin's point of view. France had staked its claim to 1989 because of the planned bicentennial celebration of the French Revolution.

These early designations left a relatively short run-in time for planning the event, especially in the cases of Athens and Florence (less than one year each) and Amsterdam (less than two years). The UK designation (Glasgow) made in 1986 was the first to allow a three year planning period. Ireland lobbied hard to secure an Irish designation for 1990 to coincide with the Republic's holding the Presidency of the EC. In the event, Ireland stepped into the breach with Dublin for 1991 and was left with an uncomfortably short run-in time of one and a half years. The sequence was virtually completed in 1989 when cities in Spain, Belgium and Denmark (Madrid, Antwerp and Copenhagen) were designated for 1992, 1993 and 1994. Finally, by inter-governmental agreement, Denmark swapped 1994 for 1996 with Portugal (Lisbon). Luxembourg's ECC designation for 1995 was agreed in 1989.

### 1.4 Post 1996

Consideration was given by the Council of Ministers in 1990 to the future of the programme after 1996 when the first cycle of EU member states would have been completed. Rather than run a second round of designations for the member states, it was decided to open up the nomination to other European countries basing themselves on the principles of democracy, pluralism and the rule of law. Widespread interest had been shown in holding the event both inside and outside the Community. Plans for extending the membership of the Community and the recent collapse of the Communist Bloc in Eastern Europe gave further impetus to the decision.



### 1.5 Revised procedures

Since the field of choice would be much wider, a new designation procedure was needed and the original cycle of sequential nomination among the member states was replaced by a form of competitive selection among rival candidates. The aims of the programme were not altered. Thessalonika was designated for 1997 in May 1992 in the spirit of the first cycle as the start of a second round. The procedure for the new process was agreed in November 1992 and this included for the first time criteria for the selection of the city. These were concerned with the balance of the programme between capital and provincial cities, EC cities and others, and different geographical zones.

The decisions on designation were still taken within the Council of Ministers. Nominating governments were invited to submit dossiers in support of applications. Not surprisingly, the process led to the new experience of strong advocacy and lobbying on the part of some candidates. The designation for 1998 was particularly hard-fought during November 1993 when eventually Stockholm was preferred to Prague. At the same time, Weimar was chosen for 1999. These selection procedures are currently under review.

### 1.6 European Cultural Month

In May 1990, the Culture Ministers agreed to create a further event, a special "European Cultural Month". The event, which in fact could last for a slightly longer period than one calendar month, was intended to respond to the widespread interest in the ECC programme, especially in European cities outside the Community and it took account of the recent political changes in Eastern Europe. The designation was to be styled "Europe in X (the city) 199X".

The Cultural Month event was launched as quickly as possible and in November 1990, the designation of three cities was proposed, Cracow for 1992, Graz 1993 and Budapest 1994. The hope was expressed that some linkage could be established between the ECC and the ECM of the same year. In 1993, Nicosia was designated for 1995 and in 1994 St Petersburg and Ljubljana were designated for 1996 and 1997 respectively.

### 1.7 European Commission

As explained above, the European City of Culture is not a European Commission programme. But the Directorate General X for Information, Communication, Culture, Audiovisual Culture and Audiovisual Policy (DGX) has been active in supporting the project with funding and in other ways. Financial support given to the cities was as follows:

	<u>ECU thousand</u>
1985 Athens	108
1986 Florence	136
1987 Amsterdam	137
1988 Berlin	200
1989 Paris	120
1990 Glasgow	120
1991 Dublin	120
1992 Madrid	200
1993 Antwerp	300
1994 Lisbon	400

Concerning the European Cultural Month, the Commission contributions were:

	<u>ECU thousand</u>
1992 Cracow	100
1993 Graz	80
1994 Budapest	150

It is clear that the level of support has been on an upward trend especially since 1991. Whereas Athens was granted ECU 108,000 in 1985, Lisbon received ECU 400,000 in 1994. The exceptional political circumstance of Berlin (West) merited an above-average contribution. The ECC programme matches directly some of the policy concerns of the Commission (DGX) in the cultural area, especially the development of networks and the encouragement of sponsorship.

#### 1.8 Additional support

Additional support for the ECCs has come from the Commission in a number of ways. Since its inception in 1990, the Commission's Aristeion Literary Prize has been awarded annually at a ceremony held in the current year's ECC. It has proved possible to give additional project support to the cities concerned under various grant programmes. For example, Dublin received ECU 50,000 for co-operation with Central and Eastern European countries and additional support through the Kaleidoscope Programme has been given for particular projects; Antwerp received ECU 149,000 this way and Lisbon ECU 29,000. The latter was a grant towards a meeting of the Network of European Cultural Cities and Months. Since 1990, on the instigation of Glasgow, those responsible for organising the event, both in the past and the future, have been meeting informally to exchange information and professional experience. The Commission has encouraged this initiative, maintaining contact with the group and giving financial support for meetings.

#### 1.9 Wider context

As it has developed, the ECC programme has come to touch several other areas of Commission competence, including urban regeneration, training, and tourism.

Though there has not been much "horizontal" contact within the Commission on these points, one important example concerns Dublin's Temple Bar project. This is a major city-centre urban regeneration scheme utilising the cultural industries and the entertainment potential of the area. Consideration of the seed grant to the project by DGXV1 was linked to Dublin 91 as a pilot study for using culture and the environment as engines of economic and social regeneration in peripheral cities of the European Union. The tourism unit in the small enterprises section of DGXX111 acknowledges the interest of the ECC programme from a tourism perspective, but has had no contact with DGX on the matter. Special consideration will be given to proposals coming from ECCs and ideas have been received from Lisbon and Copenhagen.

#### 1.10 Future policy

Under Article 128 of the Maastricht Treaty, culture has been recognised as an EU competence, and policies are being developed accordingly. This will touch the ECC programme in several respects:

- financial support;
- wider ramifications of culture in EU actions;
- powers of Parliament and the new Committee of the Regions.

The Commission's current proposals for establishing a programme of support for artistic and cultural activities with a European dimension places the European City of Culture in the category of "emblematic actions", alongside the European Community Youth Orchestra, the EC Baroque Orchestra and Europe Day. Budgetary estimates project an expansion for the European City of Culture from ECU 600,000 in 1996 to ECU 900,000 in 1999 and ECU 3x1 million in the year 2000.

Paragraph 4 of Article 128 also states that "the Community shall take cultural aspects into account in its action under other provisions of this Treaty". According to the Commission's proposals, this wider responsibility will be addressed by preparing an inventory of the main Community policies concerned and by taking internal procedures to ensure that the demands of culture are given due consideration when Community policies are being formulated and implemented.

#### 1.11 European Parliament and Committee of the Regions

The new post-Maastricht phase of cultural action in the EU will involve the new Committee of the Regions and the European Parliament. The Committee of the Regions could have an obvious interest in the European City of Culture programme which involves the European Union in reinforcing the city as a cultural entity. The European Parliament's interest can be judged from the many questions since 1985 dealing with particular designations and general progress with the ECC project. The Committee on Youth, Culture, Education and Media and Sport has taken evidence

from organisers of the event (e.g. Athens in January 1986 and Glasgow in February 1991) and a report (Rapporteur Ms Patricia Rawlings) in November 1990 reviews the record of the project. It was critical of what it saw as limited international commitment and argued for more conscious efforts at meaningful European collaboration and for education to be a major component of future ECCs. The importance of achieving a wider range of participation was emphasised. The Committee welcomed the European Cultural Month initiative. It suggested as a further possibility twinning a city in Eastern Europe with the European City of Culture and expressed a desire to play a role in the programme, including the process of designating cities.

## 2. CHOICE OF CITIES

### 2.1 Nominations

The choice of the first 12 European Cities of Culture was essentially a matter for the national authorities in each member state. This resulted in a range of cities being nominated, mainly capitals but also provincial centres, cultural flagships and cities with a cultural case to make, major metropolitan centres alongside lesser places. Some eight member states nominated their capital cities and, in many cases, these were also international cultural flagships. Luxembourg extended the designation to encompass the whole of this small state. The non-capital cities nominated were Florence, Berlin, Glasgow and Antwerp.

Not all nominations were determined in close partnership with the cities concerned. In Ireland, for example, though Cork would have been interested in pursuing designation, the assumption within government seems to have been always that it would be Dublin and the idea was introduced to the city by the Irish Prime Minister. Broadly speaking this was the pattern for most of the early nominations, for example, Athens, Florence and Amsterdam, where the national authorities took the lead in the choice and nomination of the city.

The possible candidacy of West Berlin was raised as early as 1985 when the city contributed to the programming of Athens 85 and Florence 86. Given that the status of West Berlin within the European Community at that time was still contested by the Soviets, the city wished to identify itself with Europe and present itself as a showcase of the free world. After giving some consideration to rival suggestions of Bonn and Munich, the Federal German Government nominated West Berlin. For the Council of Ministers, designating West Berlin was a political decision to help the city in its exposed position.

The city of Lisbon, mindful of the wider benefits it might bring, was keen to be designated. Florence was nominated for its established cultural reputation and as home to the European University and several European institutes. Choosing Florence to follow Athens, as the Mayor of Florence pointed out, established a fitting sequence: "if the roots of European civilisation lie in classical Athens, the modern world, which put man back at the centre of the Universe, was born in humanist and renaissance Florence, and based itself on the re-discovery of Greek civilisation".

## 2.2 UK competitive process

Only in the case of the UK was an internal competitive process organised. Proposals were sought from nine short-listed cities and the selection of Glasgow was made following visits to the city by representatives of the national authorities. The choice of Glasgow was a significant turning point because this extended the concept of European City of Culture to non-capitals and to aspiring cities as well as to established cultural centres.

## 2.3 Subsequent nominations

This gave comfort to some of the smaller cities in the sequence and also inspired Antwerp to seek the Belgian nomination. There was really no rival candidate to Antwerp within Belgium because Lieges had financial difficulties and, given the inter-community rivalries in the country, Brussels would have proved problematical, not to mention Brussels' private competition with Strasbourg and Luxembourg over roles in the political and administrative functioning of the EC. The nomination of Weimar went to a vote in the KMK, the German Standing Conference of Cultural Ministers. Weimar was chosen because it sealed the re-unification of Germany and alluded to the 250th anniversary of the birth of Goethe. The rival idea was a joint nomination of Nuremburg and Cracow which was conceived as an act of historical reconciliation.

## 2.4 City scale

All but three of the former European Cities of Culture are first cities in population terms in the countries concerned. The exceptions are Glasgow (largest in Scotland but fourth as a conurbation in the UK), Antwerp (the second city in Belgium) and Florence (eighth in size among Italian cities). In terms of population size, Antwerp (0.5 million), Florence (0.4 million) and Luxembourg (0.1 million) are the smaller centres. Five cities form part of million plus conurbations, although the resident populations of the designated local authorities are less than one million, Amsterdam (0.7 million), Lisbon (0.8 million), Dublin (0.5 million), Copenhagen (0.6 million) and Glasgow (0.7 million). The remaining four cities are in the two million-plus category: West Berlin 2.1 million; Paris 2.2 million (conurbation of 10.1 million); Athens 3 million (with 52 local authorities); and Madrid 3.1 million.

There is a paradox over the appropriate size of a City of Culture. In a large metropolitan area there is a risk that the year could go largely unnoticed whilst in a smaller city a year's dynamic programming may be difficult to sustain, both in terms of attendance and finance. There have been successes both on the part of large and small centres. West Berlin demonstrated how a distinctive mark could be made by a metropolitan centre already generously endowed with cultural assets, and Antwerp achieved a major impact from a much smaller base. It was neither size nor capital status which lay behind the muted interpretation of the event in Paris.

## 2.5 Timing of Cultural Year

The timing of the Year is a factor to bear in mind. France was guided to 1989 through its intention to mount a major celebration of the bicentenary of the French Revolution. West Berlin considered doubling up with the 750th anniversary of its foundation in 1987. In the event, West Berlin decided to go for the following year and to momentum from two events over a two-year period. Ireland had the idea of securing a Dublin European City of Culture for 1990 to coincide with its presidency, but this proved impossible. In nominating Madrid for 1992, the Spanish national authorities, after considering rival candidacies from Salamanca and Granada, had it in mind to find a role for the capital city in 1992, the year of the Barcelona Olympics, the Seville Expo and the 500th anniversary of the arrival in America of Christopher Columbus.

## 2.6 Relation to other events

Doubling up with another promotion meant, in the case of Paris, that the European City of Culture was over-shadowed by the bicentennial celebrations, though this was but one aspect of general background difficulties in the relationship between the city and the national authorities. Despite some evidence of citizens' fatigue after West Berlin's 750th anniversary in 1987, the City of Culture achieved additional further growth in cultural and tourism markets during the following year. The two events adopted strongly contrasted approaches. The experience led to some questioning, especially in the promotional field, of the merits of trying to carry over expertise from one event to the other. Madrid 92 shared in a wider promotion of the whole of Spain during 1992. Madrid found some difficulty in projecting internationally the distinctive message of the European City of Culture through the welter of Olympic and Expo activity. Nevertheless, it would appear that the foreign tourist impact in Madrid matched that of Seville and was very much better in both these cities than in Barcelona. But how far this was attributable to the City of Culture cannot be said.

# 3. APPROACHES TO THE DESIGNATION

## 3.1 Individuality

The contrasts between different European Cities of Culture in terms of scale, scope and programme components have in some ways been more striking than the similarities. Common strands emerge, a number of which were defined in Athens, the very first European City of Culture (such as a role for conferences, infrastructure initiatives, cultural spreading). The individuality of the different approaches requires separate consideration of different objectives set by the cities for their participation in the programme.

### 3.2 Lack of preliminary consideration

Most of the Cities of Culture received their designations without any prepared plans or published intentions. The designation City of Culture is given to the city rather than to an "event", and not always at the request of the city concerned, in the early days. This led to a degree of improvisation which was compounded by the short run-in times for the first three or four cities. It was an advantage of the bid process adopted in the UK that the chosen city formulated its objectives for the City of Culture and gave some preliminary consideration to its organisation and implementation.

### 3.3 Differing foci

Three broad areas of project focus can be identified amongst the former Cities of Culture. These are by no means exclusive categories and almost all the cities have in practice adopted multiple objectives either formally or by implication. The three approaches relate as follows to:

Infrastructure: three cities (Athens, Glasgow and Lisbon) made the development of structures which will have long-term positive effects on the cultural system as the focus of the event; in the case of Glasgow, this extended to economic, social and environmental objectives, Athens wanted to achieve a substantial stimulus to Greek cultural life, spreading activities to new areas of the city and improving the physical arrangements for events; Lisbon is seeking to upgrade venues and run a full season of activity in order to raise the status of the sector and stimulate markets;

Festival programmes: Florence devised what it called a festival programme which explored the cultural theme of the Florentine contribution to European development. Dublin arranged a "celebratory" programme loosely focused on the theme of Ireland in Europe; of course, in both cases, other elements were included, heritage conservation in Florence and especially in Dublin, capital projects and a major tourism effort linked to the year; Paris does not fully fit the mould, but it linked its Year to the celebration of the bicentennial of the French Revolution;

Artistic concepts: four cities put specific artistic concepts or projects at the centre of the year; Amsterdam's "A Future for Ideas" bravely explored the issues of cultural identity through multi-disciplinary co-productions; West Berlin's Werkstatt, a project carried through with great conceptual coherence, which explored the breakdown of barriers between art forms and gave insight into creative processes, was a special event of considerable professional artistic significance; Madrid included a focus on re-discovering (partly through scholarly research) its creative traditions; Antwerp with exceptional clarity of purpose in "opting for art" used the Year to search for a modern philosophy of art; the conceptual path naturally stimulated professional and specialist interest but the "narrow" focus was capable of producing wider effects on institutions, cultural structures and public attitudes, both in the cities concerned and further afield.

### 3.4 Objectives

Athens: under the inspiration of Melina Mercouri, the progenitor of the event, a broad approach was adopted. The intention was to provide: a meeting place for artists, intellectuals and scientists; a substantial stimulus to Greek cultural life; and the means of allowing "every citizen to participate in the shaping of the European consciousness". The latter point embraced the ambitious theme of democratic participation in cultural life. These aims were translated into three main action areas which encompassed an expanded programme of cultural attractions and performances in Athens, the spreading of activity throughout the 52 municipalities of the region of Athens and improvements to the physical infrastructure for cultural activities. The programme created an opportunity to explore the historic place of Greek thought and drama in a European context.

Florence: the designation was interpreted as a "valuable opportunity to reinforce its image" as a city with a widely-perceived cultural reputation. The vision was of a festival which positioned Florence in relation to Europe, covering art, science and culture. In practice, this meant a mix of new and already-planned events, supplemented by programme elements requested from other European countries including its twin towns. To this was added a significant programme of heritage restoration projects from which a lasting benefit might be gained.

Amsterdam: the Dutch national authorities perceived a specific national benefit in participating in the initiative by giving the Netherlands a more positive profile and accustoming the Dutch to participating more strongly in a cultural Europe. The contractors appointed to implement the project devised the unifying theme of "A future for ideas" which sought to "investigate the cultural identity of the various countries of Europe and how these countries influence each other". This was explored both through the resources of an existing international festival and an assembled programme of multi-disciplinary projects examining cultural issues by means of international co-productions. Some broader socio-political issues were addressed from a cultural perspective but the event focused on "high professional art" and studiously avoided "populism", broader interpretations of culture, or social and economic targets.

West Berlin: the high level of policy thinking in Amsterdam was mirrored in West Berlin. Against the background of a city with a vigorous cultural life developed as a central feature of a strategy to sustain the metropolitan status of a former capital, the aim was not to produce a festival, but to create a "meeting point for artists and professionals to explore and exchange new kinds of work, especially in the field of inter-disciplinary activity". To this "workshop" approach was added the theme of Berlin as a "meeting point between East and West", which was implemented by appearances from some seven East European countries featuring half a dozen or more items each, an important breakthrough in its time. Berlin demonstrated in this approach how distinctive a mark could be made with the European City of Culture concept in a city already generously endowed with cultural assets.

Paris: for reasons stated above, a "low profile approach" to the event was adopted. The aim of the very modest public relations exercise mounted was to promote the



city of Paris by "highlighting the quality of its cultural and artistic relations with the whole of the Community". In justification of this approach, it was argued that Paris functions permanently as a cultural capital of Europe, and that the bicentennial activities responded in part to the intentions of the ECC programme.

Glasgow: in line with the city's strong motive to profit from the event, it set the clear aim of demonstrating its new face as a post-industrial city geared to growth in the service sector. Glasgow was already committed to using the arts as a means of communicating its "renaissance". A broad approach was embraced such as first chosen by Athens, but with the addition of specific reference to economic and social goals: "to celebrate Glasgow as the Cultural Capital of Europe in 1990 by developing a visible high-profile programme of cultural activities; and to develop and strengthen structures which will have longer-term positive impacts on Glasgow's cultural, social and economic environment beyond 1990". Glasgow also broadened the interpretation of the designation in two other ways, first, by undertaking a full 12-month programme of activities and, second, by adopting an all-encompassing definition of culture to include "everything that makes Glasgow what it is: history, design, engineering, education, architecture, shipbuilding, religion and sport, as much as music, dance, visual arts, literature and the theatre".

Dublin: uncertainties about funding and the constrained planning time meant it was prudent to focus on attainable targets, and so Dublin kept things simple. It set out to arrange a "cultural celebration" which brought "Ireland to Europe and Europe to Ireland", a formulation previously used by Florence. It was addressed in a programme of additional events, with "markers" spaced through the year. At the same time, Dublin was mindful of the wider potential benefits and it took a broad view of its prospects as a city with a strong cultural case to make against a background of significant urban problems. There was huge pressure on the tourism sector to justify the event. The European City of Culture was also used as an occasion to bring forward a number of capital projects within the city.

Madrid: a wide "political" objective was set for the event, namely to establish this newly-democratic City's credentials in Europe as a cultural capital. This was expressed in the strapline used in the event's promotional campaign "Madrid Culture is Capital" and it was addressed in a programme which sought to rediscover and reflect on Madrid's own creative tradition. This was done with neither "a self-advertising festival" nor a "stand alone artistic project", but rather with a programme of extra activities which sought to complement and help co-ordinate the work of existing institutions in the city. The reassertion of Madrid's cultural claims to be a European city of first rank was a timely reminder that "culture does not come only from the airport".

Antwerp: this city placed an artistic rationale at the centre of the project. It was defined as "opting for art" and involved exploring the place of art in contemporary life. A strict feature of the approach was that it ruled out using the European City of Culture primarily as a "platform for Flemish artists and institutions". The project, which challenged the city over the purpose of its cultural institutions and its policies towards art, was supported by a major investment in communications (marketing and public relations) and in education. Alongside the artistic programme, a substantial facelift for the city was carried out by the private and public sectors.

Lisbon: a clear strategic approach was adopted which focused on infrastructure developments for the cultural sector in the city. It set out to achieve improvements and extensions in cultural venues and to implement full programming during the year. This has meant developing a season rather than a festival with programming intended to fill out the city's regular activities. The linking theme was "Lisbon a Meeting Point of Cultures".

Forthcoming European Cities of Culture: in Luxembourg, the underlying theme is about dialogue with objectives which are quite specific over tourism targets and upgrading certain elements of the cultural infrastructure. A re-definition of culture as a means to establishing political identity intends to produce a deliberate focus on minorities. Copenhagen has set a wide range of targets, defined through a process involving a large number of dialogue meetings with key individuals and organisations. The city is seeking to create lasting improvements for the arts and culture, with particular emphasis on "cathedrals for culture", large scale building and renovation plans in the city centre. The intention is also to bring about a sea-change in attitudes and actual resources regarding corporate investment in the arts. The other forthcoming cities, Thessalonika, Stockholm and Weimar, are still at an early stage in their planning.

### 3.5 Interaction in the sequence

The cities in the sequence interact with each other. Ideas and approaches tried by earlier cities are picked up or dropped by later cities. Generally, elements of competition have not been a motivating factor. If competition arises, it is usually at the regional/national level, in which the designation of European City of Culture is exploited in the context of traditional rivalries such as Glasgow versus Edinburgh and Amsterdam versus Rotterdam. Antwerp sought to persuade the other Flemish cities Ghent and Bruges to join the project, especially in partnership over tourism, but was not successful. Dublin felt the comparisons with Glasgow, which were ever present in the Year, perhaps too close for comfort.

## 4. OPERATIONAL FEATURES

### 4.1 Organisation

The Years have been arranged broadly using two alternative organisational models: either direct administration within existing government structures, usually "politically" driven; or independent promoting companies. The exception was Amsterdam where the Ministry and the City jointly contracted two existing independent organisations with experience in international cultural activities to arrange the Year. The Holland Festival and the Netherlands Theatre Institute ran on parallel tracks in reasonable harmony but this typically Dutch solution may not be a particularly good model for other cities.

Athens 85 was handled centrally by the Greek Ministry of Culture through a newly established autonomous office. In the highly centralised Greek governmental system

it was thought unnecessary to involve the municipalities formally in planning the event. The French Ministry of Culture declined to hand the event to the city to execute, and so the arrangements were shared with the City of Paris. The Years in Florence, Berlin and Glasgow were each organised by their respective city authorities. The Cultural Affairs Department of the Senate of West Berlin co-ordinated the event, giving project grants to organisations, and also created a specialist independent organisation to be responsible for the "workshop" part of the programme. Glasgow set up a new office within the local authority, alongside existing cultural departments, with a new Director responsible for the event. This was an halfway house towards the independent model.

In contrast, the four most recent Years have all been handled by independent companies. Dublin revived the company created by the local authority to arrange its 1988 millennium celebrations. The other cities created new companies and this is the model planned for the forthcoming European Cities of Culture in Luxembourg and Copenhagen. In Dublin and Madrid, the mayors acted as chairperson, but in Antwerp and Lisbon independent figures held the post. In Lisbon an ex-Finance Minister is executive chair and the company directors each take executive responsibility in relation to a particular area of the programme. Politicians were active in driving the event in Athens, Florence and in Berlin where also a director was appointed to the Werkstatt. In other cases, directors were appointed to carry the executive function. These individuals have been selected mainly from a professional background in the performing arts

#### 4.2 Merits of different models

The "in-house" model gives political strength to the event and can secure that the full resources of major local authorities are put at the disposal of the organisers of the initiative. Perhaps, an independent company can bring in the private and other sectors more effectively and focus more directly on delivering the event. Much depends on the tradition of the country concerned. The irony is that if the independent company is the more effective organisational model it is nevertheless time limited and when the teams are dispersed expertise and lessons learnt are dissipated. Some of this experience could and should be retained for the future advantage of the city concerned. The company formed to organise Antwerp 93 proposed that it be retained in being as a promoting body, but this was rejected by the city, and the independent company was disbanded. In Glasgow, the local authority created a new department to carry on some of the work begun in 1990.

#### 4.3 Responsibilities

Broad responsibilities are much the same whatever model is adopted, namely to plan the programme, and co-ordinate and promote the event. Only in Athens were building projects made the responsibility of the City of Culture office. The number of staff required depends on the structure and methods of organising the year. There is no recognised formula to follow. Size of office required is most affected by the programming method adopted, especially the degree to which direct promotion is undertaken "in-house". Antwerp, Madrid and the West Berlin Werkstatt were especially active in direct promotion. Lisbon is handling between a quarter and a

third of its official programme direct, including staffing and programming two new venues. The Athens office ran a touring programme for the municipality.

Others sought to keep involvement in direct promotion to a minimum. The Dublin office chose only to arrange "things the institutions could not deliver on their own" and relied heavily on others in the city for contributions to a "federated programme". Numbers of staff engaged to manage and co-ordinate the Years ranged from 15 in Athens and 16 in Dublin to 93 in Antwerp.

#### 4.4 Framework of relationships

A challenge which no city has so far fully met is the best way to establish an effective framework of relationships between all the professional and political partners involved in the initiative. Methods attempted vary according to particular traditions of the country concerned and so does the degree of democratic involvement. A careful balance of political interests and of different tiers of government in a consortium can so easily deteriorate into a complete stalemate. Glasgow lived without an integrated management structure and relations between the district council and the regional council (which built a separate specialist programme of its own focusing on education and social work) and other agencies were handled through informal political contacts and lateral professional links loosely co-ordinated by a special office.

The role of the national authorities was a further dimension. Poor state-city relations hindered planning in Florence. Pressure to participate was put on key institutions by the national authorities in Dublin and Madrid. In Glasgow and also in Dublin the respective arts councils kept their distance from a major government inspired project which sat outside the circumference of existing cultural policies.

#### 4.5 Intention to "follow-up"

Many Cities of Culture expressed an intention to deliver lasting benefits following on from the Year. These were defined in areas such as: building projects; cultural development (new strands of programming, new institutions); raised aspirations for the sector; and market stimulation (both commercial and social targets in local and visitor markets). For the most part, these aspirations were not part of any strategic long term plan for cultural development and not spelt out as "action plans" in advance of the Year, apart perhaps from the building projects.

Quite often, the City of Culture introduced to the city concerned a comprehensive approach to reflecting on the cultural sector for the first time. In some cases, split responsibilities between different tiers of government could mean poor co-ordination for the sector. Thinking long proved testing for some cities, especially where the pressure of the event made it difficult to give due consideration to "follow up" initiatives. In Dublin, the opportunity to learn necessary lessons and devise constructive solutions was channelled into the Dublin Arts Report which attempts to set the agenda for the various parties over a three-year period.

The Florence City Council used the event to draw conclusions about the cultural system in the city; and in a frank appraisal it was suggested that the city may need to do more in order to stay in the first rank. The Athens municipalities were stimulated by the City of Culture to take more interest in cultural provision, another example of positive channeling. In West Berlin, it was suggested that both 1987 and 1988 represented the peak of the policy to promote the city on a cultural platform. It was followed by some retrenchment and evidence of a less positive attitude emerging towards the city's cultural assets in the new context set by the political changes of 1989. The political impact of the City of Culture in Madrid would appear to have been at best neutral and cultural policies have not gained a higher priority than previously.

## 5. RESOURCES

### 5.1 Operational resources

Net operational resources contributed to the Cities of Culture programme between 1985 and 1994 total ECU 210 million (excluding ECU 7 million in operating budgets for capital projects). Most of the money was additional to regular cultural budgets. At least a further ECU 75 million were spent on building projects triggered or linked to the Year. Such projects contributed considerably to the critical mass effect of the event, especially in Glasgow, Dublin and Lisbon, though just how attributable these projects are to the programme is a grey area. Antwerp's major facelift to the city, including refurbishment of cultural facilities, is not included in these figures.

Additional resources were contributed to most cities from other organisations and budgets viz. tourism authorities and foreign institutes. These were particularly significant in Athens (adding ECU 2.5 million) and Dublin (adding an estimated ECU 2.6 million).

### 5.2 Average expenditure

Average expenditure by each city was thus ECU 21 million, but the level ranged from Athens (ECU 8 million) to Madrid and Glasgow (both at ECU 52 million). Lisbon also made a major commitment with ECU 30 million. In the middle scale were West Berlin (ECU 24 million), Florence (ECU 20 million), and Antwerp (ECU 18 million), with Athens, Dublin, Paris and especially Amsterdam the smaller players. Glasgow and Antwerp would appear to have registered the highest spending per head of resident population.

### 5.3 Budget comparisons

Such expenditure was substantially above that customary for major international festivals, such as Edinburgh, Holland and Vienna which might expect budgets averaging ECU 10-12 million (though it should be remembered that Salzburg is in a much higher class of its own). The Glasgow expenditure roughly doubled the annual

budget for culture in the city; Madrid also recorded a doubling in relation to the City Council's budget, though the Ministry is also a major contributor to the cultural system in the city; West Berlin's expenditure on the European City of Culture represented eight per cent of the regular cultural budget in the city.

#### 5.4 Sources

The national authorities carried virtually full financial responsibility for Athens and Florence. Thereafter, there was a switch to the partnership approach between the state, the local authorities and the private sector. An average of 29 per cent of funding was provided by the state and 50 per cent by the local authorities. In the case of West Berlin and, more surprisingly, Glasgow, the local authority provided the major share of the public funding. The UK national authorities contributed one per cent of the overall cost. The European Commission's contribution generally represented a very modest proportion, averaging less than one per cent of the total.

#### 5.5 Sponsorship

Business sponsorship played a significant role, which expanded with the programme, contributing on average 20 per cent of operating resources. The total is valued (cash and kind) at some ECU 42 million, contributed by as many as 559 companies. Glasgow was the first city to attract major sponsorship support and substantial contributions have been achieved in Antwerp and Madrid. The high figure in Madrid is boosted by one bank required by law to pay from profits to cultural causes. The proportional importance of the business sponsorship contribution to Dublin was very significant at around one third of total resources.

#### 5.6 Sponsorship rationale

Companies were mostly drawn from the local business communities and generally represented a cross section of the local economy. Firms headquartered in the cities concerned tended to take a particularly positive interest. Sponsorship rationales included community engagement (60 per cent in the case of Antwerp) and specific marketing and image development targets. In Glasgow, the banks tended to spread their sponsorship with community commitment in mind whilst the beverage companies went for larger sponsorships aimed at specific consumer markets. Many first-time sponsors were attracted in Glasgow. In Antwerp they formed 64 per cent of the total, though for a significant minority of firms in Antwerp, involvement in the Year was a major one-off initiative. An important development in Glasgow was the interest shown by relatively small firms and partnerships.

The City of Culture has not yet attracted much pan-European sponsorship. IBM supported a public information system in the two most recent cultural cities. The mutability of the event and its long duration (with consequently diffused media focus, especially in relation to TV) have been seen as difficulties. With the growing momentum of the City of Culture programme and the increased potential for targetted market approaches this could change. The unique designation and

international character of the event have been significant factors in building sponsorship interest; this applied with particular force when "distant" headquarters were involved in the decision.

#### 5.7 Public and private partnerships

The back-up and professional expertise offered by many of the sponsoring companies in Dublin was often a crucial factor in the successful mounting or promoting of an event. Business sponsorship represented a dynamic and decisive element in the year. This wider partnership was a vital theme in Antwerp. Many companies developed additional initiatives for their personnel, customers and business contacts. The conclusion was that "many businesses took up their social role with a great sense of responsibility; sponsoring was not only a matter of providing money, but above all one of participation and of support".

#### 5.8 Sponsorship success

The programme appears to have made a positive contribution to the development of business sponsorship. The broader scope for sponsorship achieved in Antwerp stands out. Evidence from Dublin suggests the positive impact was sustained, with a number of long-term sponsorship contracts emerging from the event. Copenhagen has already begun the process of bringing about a change in attitudes and actual resources regarding corporate investment in the cultural sector. Benefits offered to sponsors (ranging from privileged entertainment opportunities to public profiling and acknowledgement) need careful scaling and specification. The role of training and the value of a professional approach on the part both of sponsors and of cultural organisations are important factors in achieving success, as the Glasgow and Antwerp examples demonstrate.

### 6. PROGRAMME

#### 6.1 Scope and scale

The European City of Culture programme relies on changing interpretations of the designation for its vitality and meaning. Variations in the scope and scale of the years make it clear that it is conceived as the very antithesis of a pre-formatted event wheeled round to a sequence of destinations. It is also clear that both the duration and scope of the event have tended to expand with the development of the programme. The main elements which determine the variations in approach appear to be:

Duration: only Glasgow and Madrid achieved a full 12-months' programme activity; the first Cities of Culture were much shorter in duration (6/7 months); Dublin and Antwerp ran for nine months; various attempts were made to cope with the longer period by giving emphasis to different parts of the year through "marker" events or changing the tone of the programme; in Glasgow and now

in Copenhagen events are being planned to lead into the years and to pilot new ideas.

Scope of programme: all the Cities of Culture, with the exception of Paris, chose to develop main programmes of performances and exhibitions (some, such as Berlin and Antwerp, with a specific focus); the first Cities included existing festivals and events already planned: Glasgow took the exceptional step of trying to incorporate the entire cultural programme of the city into the promotion of the event; recently, the programmes have been more fully additional; West Berlin introduced a youth and educational strand to the City of Culture; education was a major enterprise in Glasgow, which also devised a social work programme; community projects were important in Dublin and education in Antwerp; conferences featured from the start in almost all cities.

Scale of programme: the scale of programmes has varied enormously; the volume of activity is determined both by level of expenditure and the nature of events selected; the largest Years were mounted in Glasgow and Madrid; in the latter case, there were perhaps five times more performances than in Florence; subsequently in Antwerp and Lisbon, the scale was reduced and the focus probably increased; earlier Cities of Culture were on a much smaller scale.

Parallel programme: the all-encompassing approach of Glasgow stimulated organisations and agencies drawn from most aspects of life in the city to make a contribution; this broad mobilisation of activity was a feature to a lesser degree in Dublin; the fringe programme in Antwerp was marked by a separate logo; in order to clarify the artistic purpose of the main event, it was kept distinct from the fringe programme; parallel programmes were not much encouraged in the other cities.

Building projects: most of the building projects linked to the Years were schemes already in the pipeline; the City of Culture was the trigger which delivered the projects in a number of cases (viz Dublin); a general face-lift of Antwerp and Glasgow's long-needed concert hall were targeted on the Years; Berlin's major building effort had been during 1987; Florence undertook some heritage conservation projects.

## 6.2 Established institutions

Few of the Cities of Culture placed their major institutions centre stage. Most followed paths which complemented the work of the established institutions, rather than "subsidise them for a boom year" which some would have liked. Some institutions spotted for themselves the danger implicit in over-extension outside their routine creative procedures. Other institutions tended to lose interest when major extra resources were not forthcoming.



Museums and galleries generally co-operated with the event and accepted moral obligations placed upon them to provide extra exhibitions, sometimes with no additional money (e.g. the National Gallery of Ireland). The reluctant team players tended to be the performed arts organisations. Two Amsterdam institutions (the Netherlands Theatre Institute and the Holland Festival) took on the implementation of that Year. But for the most part the major arts organisations in the city (the orchestras, operas, dance and drama companies) made no contribution; and the same was true in Berlin. The strict approach to artistic plans made for difficulty in Antwerp's finding a meeting of minds with a range of artistic organisations. Lisbon appears to have established a smoother partnership because established executives from cultural institutions in the city have been brought into the management of the year.

### 6.3 Fellow EC member states

Contributions from fellow EC member states were an important ingredient in Athens 85. Direct appeals were made to ambassadors and fellow ministers of culture for companies and exhibitions and the total response was valued at some ECU 2.5 million. The model of an inter-governmental festival was not maintained, despite the expectation of the City of Florence and of the Netherlands national authorities that it would be. Florence resorted to its twinning networks for programme ingredients.

The willingness of fellow EC member states to participate or help looks rather unimpressive as a whole. Portugal helped in Madrid and made an input into Budapest 94. The French national authorities provide support for projects in the various cities as part of routine arrangements through l'AFAA and other French institutes but it seems to have no specific policy in this area. Only Greece, Germany and the UK seem to have been willing to enter into the spirit of the Cities of Culture scheme.

Berlin was a special case in relations with foreign governments and the UK as one of the protecting powers made a serious commitment to the event, seconding a British Council official part-time to work in the West Berlin Werkstatt office. The British Council now expects to make an organised contribution to the ECC programme reckoning to spend around ECU 130 million each year. The aim is to "respond to the local infrastructure and the cultural goals set by each ECC". Partly as a result of the ECC programme, the Council now has a London-based events unit which provides a "coherent capability to respond to one-off events".

The German Federal Government was expressly willing to provide extra funding through the Goethe Institute in each of the Years to projects which had the support of the Goethe Institute and met the approval of the German Foreign Office. This was handled case by case but in practice the upper limit was roughly ECU 450,000. That figure is now reducing, viz ECU 350,000 Lisbon, ECU 250,000 Luxembourg. The Greek Government followed a policy of offering projects, mainly exhibitions, to each ECC. This was taken over for a while by the Municipality of Athens. Sometimes these projects were placed in fringe or side programmes. Matching the requirements of the Year to the interests of the foreign institutes with other longer-term priorities in the country concerned can be time-consuming. Both the UK and German governments have on occasions published separate brochures advertising their contributions to a City of Culture (e.g. UK in West Berlin and Antwerp and Germany in Dublin and Glasgow).

#### 6.4 Artistic elements

Artistic content is considered in detail in the case reports on the Years. Most Cities of Culture managed to avoid the "excesses of the star system" and find individual points of emphasis. Points worth mentioning include: the remarkable first drama season in Athens; the music programmes of Antwerp and Madrid; the experimental music theatre in Berlin; Dublin's and Florence's scientific programmes; the Dublin literary emphasis; Glasgow's visual arts and theatre programmes; the urban and architectural interventions in Lisbon, Glasgow and Antwerp; Amsterdam's cross-art form projects and the music education initiatives in Berlin, Glasgow and Dublin.

#### 6.5 Opportunities for artists

The Years created many short-term opportunities for artists, but the level of commissioning looks rather disappointing. Glasgow excelled with 40 works and Berlin's Werkstatt addressed professional needs in ways that have left lasting traces (viz on the dance and the design professions in the city). Co-production networks have sprung from new institutions such as Glasgow's Tramway and Berlin's Hebbel Theater. Participating cities benefited generally from more advanced professional networking. The French Cultural Attache in London might be cited: "the proof of the positive impact of 1990 was that afterwards French artists do not have to be persuaded to come to Glasgow, but actively put themselves forward". Cultural Capital Broadcasting (the arts TV channel) is a particular legacy of Amsterdam.

#### 6.6 Common European cultures

Many Cities of Culture created opportunities for philosophical discussion on European cultural affinities, not to mention the newly apparent "splintering into nationalisms". The role of art within a European cultural framework was thoroughly examined. The international visits (e.g. the Berlin Werkstatt) were a practical contribution to "making the cultural unity of Europe". But, except in respect of various historical exhibitions (e.g. in Athens and Florence), there were surprisingly few structured examinations of "common European cultures" through contemporary artists' eyes.

Some cities tried to develop programmes to feature different aspects of European cultural identity. Formula approaches, taking examples from each member state, have rarely proved artistically valuable and should be viewed with some caution. Other cities extended invitations to foreign projects which related to specific artistic themes of the Year and extra European cultural links featured in the programmes of several cities. There are dangers in politically pressing too hard beyond the limits of artistic initiative and professional linkages. This danger could apply to "forced marriages" between Cities of Culture and Cultural Months.

## 6.7 Socio-cultural themes

On the other hand, conferences on politico-cultural themes seemed to address the European level with more conviction. Prominent events in the cultural field were the EEC conference in Florence 86 "A changing Europe: The Cultural Challenge" and the Arts Council of Great Britain's conference in Glasgow 90 "Arts without Frontiers". Numerous seminars and colloquia on practical management issues (e.g. sponsorship) and on "great issues of the day" were arranged to coincide with Cultural Years.

## 7. IMPACTS

### 7.1 Promotion

West Berlin was the first city to commit a significant budget (ECU 1.9 million) to promoting the event. Glasgow more than tripled this sum with a budget of ECU 6.55 million and subsequently all cities, except for Dublin, made substantial provision for promotion in the range of 10 to 15 per cent of project cost. These resources have often been supplemented by expenditures from tourist authorities (viz in the UK, Belgium and Portugal). Promotion and public relations were usually handled directly by the City of Culture organisations. "In house" arrangements seemed generally to provide the more satisfactory services, though there were some experiments with external contractors. All the Cities of Culture left tourism promotion to the specialist authorities.

Most of the cities involved in the programme used the designation of European City of Culture for self-promotion purposes. West Berlin was projected as a "meeting point between East and West" and as a "centre of great creativity", and Glasgow sought to improve its image by highlighting the cultural revival in the city. A prize-winning consumer advertising campaign took a substantial share of the 1990 promotions budget (around two fifths) and was handled by the local Tourist Board in consultation with other interests.

In other cases, the approach was different. Amsterdam devoted the year to a self-effacing exploration of an idea, quite independently of that particular city's place in the dialogue. Dublin chose to treat the ECC as a "designation rather than a ranking" and preferred the formulation "City of Culture" to the alternative "Cultural Capital". West Berlin was the only other city to use the "Cultural City" formulation, responding to the sensitivity of its position vis-a-vis the East. Antwerp's exceptionally well prepared public relations campaign focused as much on artistic philosophy and the City's approach to the idea of the Cultural City as on Antwerp itself. The approach was so unusual that it excited much specialist media interest. The ironic result was that reporting still tended to cover the city rather than the specifics of the programme.

## 7.2 "Images" and "branding"

In Glasgow, the most intense public debate of the year concerned the "image of the city", reflecting some of the strains of urban transition with critics contrasting the allegedly superficial cosmopolitanism of the City of Culture with traditional local values. A consistent, fresh and accurate vision of the city to which all parties can agree is an essential requirement, and time was sometimes too short for the broader processes of mutual education and discussion to take place. Dublin perhaps underestimated what was necessary to achieve success in local "branding" of the event. Antwerp, admittedly with more resources, showed the value of an effective communications strategy which did not neglect the city's own residents.

## 7.3 Media response

The international press interest in Athens 85, the first City of Culture, was substantial and positive. Available figures on media responses, which relate only to the more recent cities, report a positive picture with 10,000 press cuttings for Glasgow and 13,000 for Antwerp (with 3,480 from the foreign press) and already 1,000 foreign press cuttings collected for Lisbon. There seems to be a general impression that local media were sceptical to hostile, whilst foreign coverage was more sympathetic to aims and achievements. Some 39 per cent of the Antwerp press came from the Netherlands and Germany, but France also accounted for 18 per cent, the UK 7 per cent and the rest of Europe 32 per cent. For Lisbon, 55 per cent of the foreign press cuttings were Spanish with 28 per cent from the rest of Europe. There was also a tangible interest in both Cities of Culture in North America. The quality of the international press on Dublin was excellent.

The strong impact of a successful promotional campaign, which pertains to substantive changes in the circumstances of a city, can be striking. In the case of Glasgow, a tracking study followed the image of the city of Glasgow amongst ABC1 residents in the south-east of England, 400 miles away. There was a fifteen percentage point increase in the belief that Glasgow was "rapidly changing for the better". There remained scope for further improvement with 35 per cent still believing in September 1990 that the city was "rough and depressing".

## 7.4 Attendance

Total attendance for the designated programmes of the European City of Culture from 1985 to 1993 amounted to some 15 million. This includes 5.5 million for open-air celebrations, free performances and spectacles. Core programming attracted some 9.7 million. As explained elsewhere, some of the years included festivals and already-planned events which would have taken place anyway.

The additional core attendance generated by the Year in each of the cities ranged from four per cent of the cultural market in Berlin and ten per cent in Amsterdam (both cities with a high market base), to Dublin which started from a low base and achieved a 58 per cent rise, to a particularly impressive achievement in the light of

the modest resources used, much helped by the efforts of the national museums and galleries. Antwerp's museum sector rose 80 per cent but a lower-performed arts growth brought down the average. The impact was relatively disappointing in Madrid (eight per cent), especially in the context of a large population, a low market base, and the major investment in the City of Culture. Also starting from a modest base, Lisbon seems to be generating a 25 to 50 per cent gain. Cities attracting the largest general attendance were Glasgow and Antwerp.

Cultural markets were evidently boosted during the Years. We have been able to check the market reaction in the aftermath of the event in a number of cases. The advancement in Dublin would appear to be well-grounded, with no sign of market exhaustion and two years after the event the attendance at cultural institutions was 58 per cent above the base level. The small rise in Amsterdam held up and growth began again (up 6 per cent) two years later. After Berlin 88 there was some retrenchment in West Berlin's cultural market, which had also been substantially stimulated by the 750th anniversary celebration in 1987, but halted the drop well above previous levels. Provisional figures for Glasgow suggest substantial retrenchment, more marked for museums and galleries than for theatres and concerts, where a substantial infrastructural investment had taken place in 1990.

#### 7.5 Social impact

Only in the case of Glasgow were data collected to permit a detailed analysis of the social impact of the Year. They show that marked gains in "reach" took place during the Year, most evident amongst "lapsed" attenders and "fifteen to thirty-four year olds". Specific targeting on neighbourhood groups and over 60s for certain projects proved successful. The major effort in education and social work achieved some notable pedagogic successes such as the Strathclyde Concertos project, as well as a sea change in professional practice in incorporating the arts into social work. Research is currently in progress to assess post-1990 developments in Glasgow.

Other centres enjoyed specific social initiatives, such as a large community programme in Dublin and a music education experiment in West Berlin. Such projects can demonstrate a method, show a philosophy in action and provide short-term results, but they cannot achieve fundamental transformations without structured and longer term effort, not always a feature of the programme so far. As for the wider public, a programme such as the Werkstatt could not be expected to address broad targets in audience development, but it hit its professional public and evidently had an impact on the young. The public responded well to celebratory events, and these were often the best remembered features of the Years (viz the Big Day in Glasgow, Eurosail in Antwerp, and also the Jordaens Exhibition).

Dublin paid the price of under promoting the European City of Culture concept, and some much appreciated events were not associated in the minds of residents with the promotion. Dublin research suggests that virtually 90 per cent of citizens were aware of the celebration but less than 5 per cent could identify a specific event they had attended. In Madrid, some 60 per cent had contact with the City of Culture, but only 5 to 10 per cent bought a ticket for a specific activity. Equivalent figures in Glasgow suggest a much higher impact. Some 61 per cent of residents thought the

Glasgow 90 programme "made the City a more pleasant place to live in". Some 54 per cent went to the theatre or a concert at least once in the year and 61 per cent visited a museum or gallery. "Neighbourhood events" reached 24 per cent of adults, including ten per cent who were otherwise non-attenders at cultural events and attractions.

#### 7.6 Constructive international thinking

General forces have been propelling many cities in a European direction during the period of the Cities of Culture programme. Nonetheless, the programme could well have been a catalytic point of departure for more constructive thinking and international links, especially cultural networking, by several of the cities involved. The European focus of international activity appears to have been generally sharpened as a result of the Years.

Impact of the Cities of Culture on public European awareness had much to do with the general promotional success of the event. The suggestion in Dublin was that the event did not do much for Euro sentiment, pro or ante. On the other hand, schools projects (e.g. in Strathclyde) can be cited which would appear to have taken the impact beyond that of usual city twinning. Just as Glasgow, for example, learnt to be at ease with the words "culture" during the Year, its self-perception as a "great European city" also moved forward in 1990.

#### 7.7 European Union

There seems general agreement on the point that, whilst the facts about the relationship of the event to the European Union were generally stated, the Years were seen as city initiatives, mediating art and culture to residents and visitors, rather than Euro political initiatives. The European Union has shown commendable restraint in not using the programme as a vehicle for political messages and much has been gained in credit through discreet association with the developing success of the City of Culture programme. Nevertheless, the Dutch press in particular argued that the event was being used to whitewash the Common Market.

#### 7.8 Economic significance

The economic significance of the cultural sector has been much addressed in recent years, both in critical debate and in practical experiments to link "cultural policies with the "marketing" of cities and with strategies aimed at expanding tourism and other consumer service industries" (see J Myerscough et al, Economic Importance of the Arts in Britain, London, 1988; and M Hummel and Berger, Die volkswirtschaftliche Bedeutung von Kunst und Kultur, Munich, 1988). The opportunities relate to four specific headings:

- the market for cultural products and services is large and set to expand;

- the arts represent a strategic investment in creativity, contributing ideas and personnel to other industries and forming a seed bed for spin-off into the "cultural industries;
- the arts are a powerful magnet for visitors; they stimulate spending, improving directly the quality of consumer services, and can have a catalytic effect in the regeneration process;
- a strong cultural infrastructure plays a part in attracting commerce, industry and tourism to an area; senior executives place value on cultural amenities as a means of sustaining confidence in a business location and of spearheading the promotion of a place as somewhere people will want to live and work.

At the same time important warnings have been given about the dangers of spurious cosmopolitanism. It is vital to underpin the pursuit of economic benefits through the arts with investment in the creativity of a place and the features which make it distinctive and of interest beyond the immediate locality. The most recent critical study of the area advised that "an explicit commitment to revitalise the cultural, social and political life of local residents should proceed and sustain the formulation of physical and economic regeneration strategies" (see F Bianchini and M Parkinson (eds), *Cultural Policy and Urban Regeneration: the West European Experience*, Manchester, 1993).

A key process in Europe today is the increasing competition between cities and "at a European level increasing the competitiveness of cities is an important way of strengthening the European economy" (European Institute of Urban Affairs, Liverpool, John Moores University, *Urbanisation and Functions of Cities in the European Community*, Commission of the European Communities, Brussels, 1992). The effective application of cultural policies in the context of some of the intractable problems of economic and social marginalisation and deteriorating environments has proved feasible.

#### 7.9 Place of economic objectives

Only a few of the Cities of Culture placed social and economic targets at the centre of their objectives and then always in the context of cultural, educational or social aims. Glasgow is the prime example and now Luxembourg has set specific tourism targets. In Dublin, there was pressure on the tourism sector to justify the event. The primary focus in Antwerp was on artistic objectives, but those closely involved in this and other cities were mindful of the incidental economic benefits success might bring.

#### 7.10 "Cultural industries"

Most of the economic interest of the Cities of Culture related to the tourism and city marketing aspects. The economic opportunities in the cultural industries (meaning the audio-visual sector, publishing, the "making trades" of craft, design and fashion, and cultural services for the business sector such as advertising and graphic design)

were for the most part not explicitly addressed. This aspect was, of course, implicit in the audio visual programmes, publishing initiatives and architectural exhibitions presented by the Years, and some "industry" prizes in literature and film also featured at various points

West Berlin hosted an independent record producers fair and featured fashion and design in the workshop programme. Other cities created opportunities for presenting products of the "cultural industries". A by-product of the programme has been the stimulus given to the graphic design sector, a particularly important effect in Glasgow. Reference has already been made to the Temple Bar project which was moved forward by Dublin 91. This urban regeneration scheme utilises the cultural industries and the entertainment potential of the area as engines of economic and social regeneration. Thus, there has been no lack of interest in the cultural industries, but the opportunity remains for some European city to put the "cultural industries" at the centre of its City of Culture nomination plan.

#### 7.11 Tourism

Cultural tourism potential was an understandable interest on the part of many Cities of Culture. The travel trade recognises the growing market opportunities in urban tourism and cultural tourism. A number of factors point in this direction:

- the trend in European tourism is towards short breaks, activity holidays and more sophisticated entertainment tastes;
- business tourism benefits from the arts because cultural entertainment is a growing factor in the conference trade and incentive travel markets; and
- cultural tourism supports and provides resources which residents enjoy as well as tourists; its development can harmonise with wider social and economic progress locally and nationally.

The case notes give the details of the various approaches adopted in trying to achieve effective collaboration between the arts and tourism. Whilst culture and tourism are to a large extent mutually dependent, they can have very different primary aims and this does not always make for seamless cooperation. Differences commonly arise in three areas:

- planning lead times relate to different timetables;
- disagreements arise over product definition and appreciation; and
- weaknesses of market information limit initiatives in specialist areas.

Cultural tourism markets are complex and segmented and not always most effectively addressed along conventional tourism channels.



Dublin was an example of the tensions which can arise. The tourist authorities were nervous about the market implications of profiling sensitive points of history and conceding areas of neglect and decay in reassessing Georgian stereotypes of the city, but the fears seem to have been unfounded. Much has been achieved within the programme in developing appropriate approaches. The main challenge for forthcoming cities will remain establishing better understanding between the two sectors.

#### 7.12 Market response

The raw tourism figures suggest a strong market response to the City of Culture, especially in foreign tourist markets. Cities for which data have been assembled show marked upward movements in the foreign tourist market during the course of the Year:

Amsterdam	+ 8%
West Berlin	+ 7%
Glasgow	+ 50%
Dublin	+ 11%
Madrid	+ 12%

Glasgow enjoyed the greatest proportional growth, but the figures are positive in all the other cases. West Berlin's seven per cent growth followed an exceptional year (750th anniversary celebrations). Madrid 92 reversed a previous decline, and it would appear that Lisbon has pulled off a similar result with a 10 per cent increase in hotel occupancies January to March following two previous years of decline. This performance is distinctly better than that of Portugal as a whole. This appears to be true in the other instances. For example, foreign trips to Dublin increased by 11 per cent in 1991 whilst Irish traffic overall showed a 4 per cent decline. Trade reports in Antwerp suggest a 4 per cent increase against a national background of a ten per cent fall.

#### 7.13 Glasgow

On the basis of such figures alone it is impossible to determine a causal link to the European City of Culture promotion. Only in Glasgow was a full evaluation carried out and this was conclusive on the importance of the event. The important lessons of the Glasgow study from a tourism perspective were:

- Glasgow moved into third position among UK top town destinations in overseas markets;
- museums and galleries remained a principal attraction but theatres and concerts substantially enlarged their visitor base in tourist markets;
- the campaign boosted general leisure tourist traffic even among customers with no specific cultural intentions;

- the visitor market responded more to the work of Glasgow institutions (many with enhanced programmes) than to the imported cultural spectacles;
- the event gave a particular boost to the conference trade;
- within a falling domestic market, the Year identified culturally motivated tourism as the expanding sector, accounting in 1990 for 57 per cent of holiday/VFR market (the equivalent foreign market figure was 76 per cent).

#### 7.14 Evidence from the other cities

In the case of the other Cities, evidence from the trade can be cited:

- Dublin Tourism claims that tourism was the major beneficiary of the Year; it is believed that Dublin gained from Glasgow's successful promotion in Britain which helped establish an awareness of Dublin's designation in the UK market;
- a comparison between Barcelona, Seville and Madrid in foreign markets in 1992 shows Madrid performing as well as Seville which hosted Expo, the "Year of Spain", and better than Barcelona with the Olympic Games;
- Antwerp's tourism authorities were happy about the Year, with day visitor markets substantially stimulated (perhaps two and a half times increased) and an impact on the hotel trade which was positive but less dramatic; initially, the tourism professionals were sceptical about the artistic programme and its specialist approach, but they now believe that this was a principal cause of the press interest which enabled the City to be "discovered"; it is their view that conventional artistic programming would not have stimulated the same level of interest;
- Lisbon is pleased by the positive impact of 1994 on the conference trade; the national tourist authorities switched their international consumer advertising to cultural themes and are pleased with the result.

A common factor is the strength of the public relations impact of the Cities of Culture. The Irish tourism authorities received a record number of press visits in relation to 1991. The Portuguese claim to have achieved for Lisbon 94 Portugal's biggest exposure in the international press since the revolution of 1974. The volume and quality of foreign media interest in Antwerp has been referred to previously.

#### 7.15 Follow through

The economic gains to the cities might be real enough during the Year itself, but they depend on changing perceptions which are inevitably fragile and can be easily eroded. For example, Glasgow risked much in abruptly terminating its public relations, press and advertising campaigns at the end of 1990, especially when trading conditions in tourism and cultural markets were difficult. Despite this, post-1990 Glasgow's tourism fared remarkably well. It fell back somewhat in the

following year but regained the City of Culture level in 1993. Dublin held on to its gain and after a pause experienced major growth again in 1993. Madrid, Antwerp and Lisbon each confirmed that the year reinforced the prospects of cultural tourism. The Spanish Ministries of Culture and of Tourism have established a joint committee to pursue further collaboration starting with a pilot project on Madrid museums.

#### 7.16 Broad economic assessment

In a broader economic assessment, the Ecotec study on Glasgow showed that a positive net economic return to the regional economy arose from the event valued at £10 - 14 million. The figure was arrived at after allowing for displacement effects and full allocations of cost. Net extra jobs in the regional economy were estimated at 5,350 to 5,580 person years and the gross public sector cost per job compared very favourably with costs in other employment and enterprise initiatives. The project levered significant private sector support. In part this relates to the less tangible benefits perceived by the business community in the event which substantially improved perceptions of the city (a fifteen percentage point increase amongst London ABC1s) and established a positive backdrop for business. Such broad lessons could well apply to other Cities of Culture, though whether the scale or scope of the impacts produced would represent the same value for money as in Glasgow would require equivalent studies to determine. A forthcoming study will make an assessment for Antwerp.

#### 7.17 Cultural outcome

Whilst the perceived success of the Cities of Culture seem to increase once the objectives move beyond the narrow artistic framework into infrastructure (and tourist destination) territory, lasting impacts were made in the cultural field itself. These included new institutions such as the Netherlands Cultural Capital Broadcasting, Berlin's Hebbel Theater and Glasgow's Tramway, and specific artistic impacts which have continued to reverberate (viz the effect on choreography in Berlin). An increased capability at handling major events and a willingness to undertake and accept international projects are other results. In a number of instances (thought not all), the status of the cultural sector rose and cultural attitudes changed in other ways. Ireland, for example, has been re-assessing what it can offer culturally within a more mainstream European context and this will result in various foreign initiatives later in the decade. Madrid 92 contributed to a re-assessment of how Madrid might define its cultural role in Europe.

### 8. EUROPEAN CULTURAL MONTHS

#### 8.1 New programme

European Cultural Month is a relatively young programme which, with only three completed episodes so far, may not yet have gained its full momentum. As with the Cities of Culture, a variety of approaches has characterised the sequence of Cultural Months. Cracow, Graz and Budapest were designated at the same time in November

1990 and so there has been no opportunity for the experience of former cities to inform their plans.

## 8.2 Objectives

The cities which mounted the Cultural Months vary in size and status. Whilst Budapest is a capital city and major metropolis with a population of two million, Cracow is the third city of Poland (population 730,000) and a provincial centre. Graz (population 243,000) is a smaller place, albeit the second city of Austria and a regional capital with a reputation for avant-garde impulses especially in literature and architecture. Each of the cities sought the designation. Budapest and Cracow, in the wake of the political changes of 1989, used the Month, with a mix of political and economic motives, to address the challenge of adjusting to democracy and the market economy, which applies to the cultural field as much as to others. Graz wished to reinforce its reputation as a cultural city and develop its role as a cultural meeting point for near-neighbours within its own geographic sphere of influence. It originally applied to be a European City of Culture, but, since that title was restricted to EC member states, it accepted to organise a cultural month.

## 8.3 Approaches

Two of the Months took the form of four-week-long international arts festivals, in the case of Cracow a new event, but in Budapest it was combined with an existing festival. Graz chose to intensify existing cultural activity over a six-week period:

Cracow (June 1992) organised a large international arts festival, the first of its kind in the city, covering music, theatre, film and the fine arts; this was implemented under the auspices of the Ministry of Culture and Fine Arts through its newly-created International Cultural Centre; both for Cracow and the Polish national authorities, the month was a symbol of the evolving relationship with the European Community; for the city, it was also an opportunity to experiment in exploring the economic potential of the cultural sector in the city;

Budapest planned the event (11 March to 10 April 1994) in the context of a well-considered policy to use its cultural assets in promoting the city internationally; it decided to combine the Month with the existing Budapest Spring Festival and create an event of enlarged scope and scale which drew both the Municipality and the State into a wider framework of partnership with the National Tourist Board; InterArt which organised the event hoped it would "validate" its new policy towards the Spring Festival (more international and demanding programming) and provide an opportunity for acquiring professional experience in contact with the West;

Graz chose not to organise a festival but created the circumstances in which over two dozen cultural organisations in the city could bring forward creative projects during a six-week period (24 April to 6 June, 1993) within

a special European focus; the event was set up by the City Council Cultural Department working through the usual channels, though an existing festival organisation (Steirische Kulturveranstaltungen) was given the specific task of co-ordinating the activity and promoting the event.

#### 8.4 Resources

Measured in ECUs, the resources made available to each Cultural Month were roughly similar at ECU 2.14 million in Cracow, ECU 2.27 million in Graz and ECU 2.24 million in Budapest. The figures include estimates of foreign institute/government support in kind for visiting companies.

In the case of Cracow, a quite exceptional amount of the resource (70 per cent) was contributed from abroad, which included a cash contribution from the Italian government (fund for conversion of the Polish debt) valued at 22 per cent of the total resources of the Month. The value of foreign in kind support for Budapest was put at seven per cent of resources. The European Commission's contribution ranged from four per cent in Graz to six per cent in Budapest and 15 per cent in Cracow.

Local funding resources came from both the local and national authorities. Whereas in Graz, the local authorities were the main contributor (69 per cent), the balance was the other way round in Cracow (two per cent) and Budapest (20 per cent). Business sponsorship was not a major factor in any of the Months, though Budapest achieved a doubling of sponsorship in relation to the previous year's Spring Festival.

#### 8.5 Event

With these resources it was possible to achieve larger events in Cracow and Budapest than in Graz. A major international arts festival was mounted in Cracow with 400 events including performances and exhibitions. Theatre companies visited from Rotterdam, Mannheim and Minsk. Budapest expanded the scope and scale of the Spring Festival with 56 extra performances compared with the previous year, dance and drama programmes (with companies from Germany, Greece, France and Portugal) and 33 exhibitions which included a Csontvary (1853-1919) retrospective. Though on a smaller scale, Graz mounted significant programmes in architecture, literature and music.

In each case, the Month was used to achieve substantial international elements in the programming. Cracow reported some 2,500 performers from abroad. At least 70 foreign companies/artists took part in the Budapest Cultural Month. Graz was particularly active in achieving international contributions to its symposia and workshops drawing as many as 2,000 participants from abroad, especially from its near-neighbours.

The Cultural Months and Cities of Culture contributed to each other's programmes only to a limited degree. A small number of artists and groups were exchanged by

the Months (e.g. Graz sent two exhibitions and one theatre group to Cracow). Cracow acknowledged Madrid 92 with three exhibitions on Spanish themes. Graz tried to achieve artistic collaboration with Antwerp but both parties realised there was a danger of artificiality in pressing such collaboration too far. On the other hand, substantial programmes were exchanged between Budapest and Lisbon. Despite these elements and the contributions of foreign institutes and governments, there was little in the way of co-production or international commissions attempted by the Cultural Months.

#### 8.6 Attendance

Public responses to the Cultural Months were broadly in line with the relative scale of the events. Cracow reported an attendance of some 300,000 of which two thirds were for outdoor free events. Ticketed performances drew 40,000 and exhibitions 50,000. The Comedia Consultancy study showed 70 per cent of attendance came from Cracow, with 21 per cent from the rest of Poland and nine per cent from abroad. These effects should be set against the resources committed to the Month, which in the case of Cracow were not far short of the Municipality's annual budget for culture (Zlotys 38 billion or ECU 2.32 million).

Despite fears of overloading the market, Budapest achieved 24,000 extra attendance for the Spring Festival and as many as 270,000 for two exhibitions (one on coins, the other on Csontvary) in the National Gallery. Average capacity at 72 per cent was the same as in the previous year. Graz achieved 61,000 attendance overall, of which 30,000 were for free events. Some 15,000 attended ticketed performances and 6,000 seminars/symposia/readings. This is roughly equivalent to one fifth of the cultural market in Graz over a six-week period.

#### 8.7 Promotions

Promotion of the Cultural Months was generally under-resourced and it proved difficult for the Months to project themselves internationally. Comedia commented in the case of Cracow on the lack of marketing experience and poor tourism infrastructure. Budapest created a new marketing office in time for the event. Whilst Graz argued that the Month was not essentially conceived in destination marketing terms, the volume of press cuttings (some 800) was satisfactory and some good television coverage was achieved, but only 16 per cent of cuttings were from the foreign press and these were mainly restricted to near-neighbour countries Hungary, Slovenia and Germany.

#### 8.8 Tourism

A certain unease characterised relations with the tourism authorities in all of the Months. Nevertheless, Budapest succeeded in doubling ticket sales to tourists (30 per cent of the Spring Festival total), but the actual influence of the event on tourist decisions to visit the city is not known. Graz also achieved a positive result in very difficult market conditions with bednights in Austrian cities down 5.7 per cent in

1993 compared with the previous year. Bednights in Graz during the Cultural Month fell three per cent compared with a nine per cent fall for 1993 as a whole. The tourism picture "would have been much worse without it", according to the Graz Tourist Office.

#### 8.9 European dimension

Reactions to the European dimension were variously expressed in the different cities. Whilst Graz targeted the Month on re-exploring the tradition of cooperation with its neighbours to the south and east, the press in the city reacted negatively to the political link to the European Union. In contrast, in Budapest the "expression of goodwill towards Hungary from the European Union was appreciated", and it was felt that more might have been made of this aspect. For Cracow, the event raised European interest and marked "a new era in its reintegration with Europe".

#### 8.10 Impact

The impact of the Cultural Months varied with the circumstances in which they were held. Graz quite sensibly used the Month to intensify activity already present in the city and to pursue a strengthened regional role in Europe. Cracow organised a Cultural Month which was in some ways a benchmark event for the city. It demonstrated the potential value of the cultural sector as a tourism and promotional resource but as a one-off event it represented a long-term investment which will need specific measures and considerable determination to realise. Budapest's Cultural Month highlighted the value of wider partnerships between different tiers of government and across party divisions. The Budapest Spring Festival underwent a major expansion which with a strong public response confirmed the artistic validity of its approach.

In both Cracow and Budapest the experience of organising the event, the membership of wider networks and the contact with Western know-how were valued aspects of the experience which gave a tangible boost to professional development. The Months were also full of symbolic meaning for these cities. The Hungarian Ministry of Culture referred to the symbolic importance of a bridge in a multi-cultural society. The European dimension was a positive aspect of the message in which the deeper significance lay in the moral support given to cultural values and to the democratic culture of the cities concerned.

### 9. NETWORK

#### 9.1 Related contacts

A number of European cultural organisations and initiatives have crossed paths with the European Cities of Culture programme since 1987. Whilst the event took time to get going, it has begun to impinge on European consciousness. The organisations include:

- **Prix Europa:** established by the European Cultural Foundation, the prize for the best European TV programme held its first two juries in the ECCs of 1987 and 1988;
- **European Film Prize:** launched by the Senat of Berlin in 1988, the award ceremonies were held in ECCs in 1988, 1989 and 1990, thereafter returning to Berlin;
- **Aristeion:** the European Commission's own literary prize has been linked with the ECCs since 1990;
- **EC Japan Fest:** an organisation aiming to present a cultural image of Japan in Europe provided a ten day support programme to the 1993 ECC and events throughout the year in 1994; it plans to continue the association with the ECC programme.

Similarly, the ECC has attracted various meetings and conferences, some of them on a regular basis. For example, the Federation Nationale des Communes pour la Culture has organised conferences in each ECC since 1992. The European Forum for the Arts and Heritage met in Lisbon this year. There are several theatre networks of which the Informal European Theatre Meeting met in the ECCs in 1987 and 1990 and in the ECM in 1994, though it should be stated that these locations were chosen on an ad hoc basis in relation to particular professional invitations, not in any attempt to establish a regular link. The European Theatre Convention (with 11 theatres in membership from 10 countries) arranges performance programmes every two years and will take a festival to Luxembourg in 1995. On the other hand, the Union Theatres de l'Europe, with 14 of the most important companies as members, amongst other things, promotes important theatre festivals (Dusseldorf 1992, Budapest 1993 and Milan 1994) which have not yet intersected with the ECC programme.

The principle of encouraging each city to make its own arrangements from scratch means that an opportunity to co-ordinate these ad hoc linkages is lost. The European Cultural Foundation considered a regular link for the Prix Europa but this did not always fit the programmes of the Cities of Culture. There is no central unit to address such matters. Of course, not all such links would necessarily be desirable, but it is possible to envisage advantageous arrangements being made.

## 9.2 Network of Cultural Cities of Europe

The vacuum has been filled by the Network of Cultural Cities and Months of Europe. Organisers of former and forthcoming European Cities of Culture and Months (ECCMs) began meeting informally to exchange information and professional experience on Glasgow's initiative in 1990. The Network has held eight meetings to date. Basic secretarial tasks (summoning meetings and preparing papers) are performed on a rotating basis within the Network (usually the immediately forthcoming City of Culture takes the responsibility) and meetings generally take place in the current ECC, and more recently a second meeting has been held in the ECM.



The active members of the Network include the "old hands" (Athens, West Berlin and Glasgow) and the forthcoming cities (Antwerp, Lisbon, Copenhagen and Thessalonika, and also Cracow, Graz, Budapest and Nicosia). The involvement of Madrid, Dublin and Amsterdam virtually ceased with the completion of their years. Florence has not attended recently but keeps in contact. Paris dropped out but has now re-established its interest and attended the two most recent meetings.

The Network functions according to a "conference model"; the meetings are the core activity which refreshes the relationship amongst the group and leads to professional bilateral contacts being taken up as necessary between meetings. Information exchange and professional contacts are the essence of the activity. Meetings concentrate mostly on the plans and outcomes of the ECCM programme. This is the core interest which is valued especially by forthcoming cities who seek advice on specific topics and general approaches, making use of the Network as a sounding board, mainly on organisational matters but also some programming issues. This dialogue between the "aspirant cities" and the "veterans" has been a formative influence on the developing professional tradition behind the ECCM programme.

Network meetings also spend time on operational matters and topics in cultural policy. Specific actions have been limited to a co-ordinated initiative between the cities over Sarajevo and the commissioning of this Study. Requests for information and collaboration are commonly announced at meetings and channelled into the Network in areas such as media materials, city inputs into ECCM programmes, project collaboration and, in a few instances, artistic linkages. Follow-up is generally handled bilaterally.

Issues facing the Network are: whether the arrangements are sufficiently secure to sustain the work; and whether the Network could or should try to do more. The Network is performing its chosen task well and at little cost (with no grant dependence). There is merit in the informal approach and the Network is already much more than a talking shop. The Network holds an unusual position in that, unlike for example the Eurocities network, it is built on a specific experience, but as a city-to-city network it is more than simply a grouping of arts professionals. At the same time, it takes a broad view of culture which sets it apart from specialist arts networks such as the various theatre and festival associations. Because of the expanding chain of members, the Network can look forward to built-in expansion and renewal.

Weaknesses of the present arrangement relate to the lack of a regular organisation. There is no single point of contact; the organisation lacks a clear public profile; and without a legal or financial status it is limited in the power of its actions. The nature of the membership is an issue. The Network is not built up formally of representatives of city authorities. It falls uneasily between city representation and artistic collaboration, the only common feature being the fact of the designation. Members consist of representatives of city governments (from international cultural policy departments), directors or ex-directors of the ECCMs and, especially from the forthcoming cities, politicians. Non-participating cities are generally those in which an independent company organised the event which was then dissipated. It has proved difficult to transfer the point of contact from these organisations to an appropriate local authority department.

The opportunity to sustain the role of the Network is tangible, especially given the current lack of any central guiding mechanism for the programme. There is growing international interest in the experience and information available within the Network and the relationship with the EC is a potential area of development. The attitudes of members and of all those cities contacted in this Study is positive to the continuation of the Network, and some would like more opportunity to develop projects with other cities. Nobody wants to establish a bureaucracy but some would like to see the structure strengthened and systems developed to enable the Network to have a wider impact.

## 10. CONCLUSION

### 10.1 "Ownership"

The European City of Culture programme has become perhaps the most newsworthy of the European Community's actions in the cultural field. As an inter-governmental programme, ownership of the event lies with the Council of Ministers, though the event is widely perceived as an initiative by cities to mediate art and culture to residents and visitors, which has encouraged much reflection on Europe, its cultural, historical and social heritage, and reinforced the role of cities as cultural entities. Whilst the link to the EC has been explained, it is not widely understood. The Council has generally resisted any temptation to use the City of Culture as a vehicle for political messages; nevertheless, much credit has been gained from association with a successful programme, especially one handled with discretion and tact in this way. By the same token, there was a political dimension to the idea of the Cultural Month and to some of the City designations. Within the Council of Ministers, Berlin 88 is remembered as an event of political importance, as in a different sense was Athens 85.

### 10.2 "A designation"

One reason for the success of the City of Culture initiative is that the cities concerned are left to find their own value in the designation in relation to specific local needs, and most of the cities involved seem satisfied with the outcome. The programme is much assisted by the use of simple rules and minimal central supervision. Some cities would have liked rather more central guidance, especially in the initial stages of planning their year. On the other hand, too much of this could be stifling and a useful informal mechanism has developed in the informal Network of Cultural Cities of Europe which provides information and professional advice on the City of Culture programme to forthcoming cities.

### 10.3 Scope and scale

The protean nature of the designation is its strength, which means that cities can find a variety of ways of interpreting the opportunity and can pitch the event at different levels, as appropriate. Key points are:

- duration has ranged from seven to 12 months; extra programmes can be high volume but there is merit in doing less with more focus;
- education, community and social work programmes involving the arts have each been tried; some cities encourage fringe or parallel programmes of activity drawn from wide areas of civic life;
- building projects have been emphasised by some cities; these tend to be schemes already in the pipeline which happen to be triggered by the year.

The event has tended to expand in both scale and scope. It might well be sized down in particular circumstances to address specific targets. A 12-month programme has never been regarded as an indispensable requirement.

#### 10.4 Approaches

Three broad approaches have been adopted so far, depending on whether the focus was on structural developments in the cultural environment, celebratory programmes, or specific artistic ideas. In fact, most cities have in mind multiple goals for the event. The most focused interpretation of the designation does not prevent wider influences having their effect on cultural structures, institutions, public attitudes and tourism. By the same token, it is perfectly possible to envisage other kinds of approaches and many variations on these themes.

#### 10.5 Suitability of cities

Within the range of cities nominated for the event, perhaps the non-capital cities with more to prove mounted the more effective years. There is a paradox over size. In a large metropolitan area there is a the risk that the year could go largely unnoticed whilst in a smaller city a year's dynamic programming may be difficult to sustain both in terms of attendance and finance. On the other hand, Berlin demonstrated how a distinctive mark could be made by a metropolitan centre already generously endowed with cultural assets, and Antwerp achieved a major impact from a much smaller base.

#### 10.6 Resourcing and sponsorship

The Cities of Culture were successful at generating extra interest and extra resources for the cultural sector. This was generally achieved through a partnership between the national and local authorities and the private sector. Operational resources contributed to programming between 1985 and 1994 totalled some ECU 210 million, with 80 per cent from the public sector and 20 per cent from business sponsorship. The Commission's contribution was relatively small (less than one per cent) and it might make some sense to consider targeting it on a particular aspect of the programme. The appeal of the City of Culture to business sponsors (559 providing some ECU 42 million) is a strong feature which has grown with the programme. Many first-time sponsors have been recruited and the benefits of broader partnership

between the public and private sector demonstrated. With a professional approach, the future prospects are reasonable, though pan-European sponsorship has hitherto posed difficulties.

#### 10.7 International linkages

The specific inter-governmental effort over programming which was an important feature of Athens 85 was not a sustainable model of cultural collaboration. The international aspects of the programme are now generally handled through the established commercial and cultural diplomatic channels. Only the UK, Germany and Greece appear to have entered into the spirit of the scheme, but traditional cultural diplomacy can jar in this context and the experiments with different forms of partnership (e.g. the work of the British Council) seem to be more constructive in their outcome. There is a pressure on the programme to expedite international collaboration and co-production but there are dangers in politically pressing too hard beyond the limits of artistic initiative and professional linkages. This danger could also apply to "forced marriages" between Cities of Culture and Cultural Months.

#### 10.8 Impact

It is clear that the City of Culture programme has constituted a significant stimulus to city life, generating in a number of cases quite exceptional levels of energy and activities in the local context. Positive impacts might be listed:

- a substantial media interest, spreading well beyond the city, including a significant international coverage in neighbouring countries and elsewhere in Europe; this is capable of transforming perceptions of a particular place;
- a boost to the cultural market in the city, not always sustained after the event;
- broad public satisfaction with the event including enhanced pride in the city; social/educational targets (e.g. wider access) can be addressed within the framework of the year, but fundamental transformations still require longer-term application;
- destination marketing to tourists on the City of Culture platform can be effective; foreign markets responded particularly well and the market impact appears positive in subsequent years;
- broad economic benefits arise in tangible (e.g. tourism, cultural industries) and intangible (e.g. image change) areas; the business community back the project with sponsorship;
- development in the cultural field itself (specific artistic impulses, new institutions, opening to international work), and a reassessment of what can be offered culturally in a European context.

**10.9      Incidence and value for money**

This is not to say that all or any of these results necessarily occur in every City of Culture. Nor can such impacts be promised to forthcoming cities. The gains need to be worked for in each city context. A value-for-money assessment was carried out on Glasgow 90 and produced a positive result. Obviously, this may not apply to other Cities of Culture.

**10.10     Difficulties**

The level of strategic planning in the cultural sector appears rather limited in most of the cities examined. The process of running the City of Culture event is too demanding to permit due consideration to be given to "follow up". With one organisational model for the City of Culture, the independent company (which in some cities proved to be a particularly effective structure), the lessons and information gained can be lost after the event. The search for an effective means of delivering "lasting benefits" has proved particularly testing. In Glasgow, the local authority created a new department to carry on some of the work begun in 1990.

The scale of resources being committed under the Cities of Culture programme is substantial. The evidence suggests that the event can generate funding and a range of commitment and awareness that other initiatives may not be able to achieve. At the same time, there are dangers that such sums invested as a one-off might produce disruption and inflation in the "cultural economy". Well-managed, the event can prove to be a potent tool of cultural development, but effective interaction with established policies and institutions is one of the most challenging tasks for any city in the programme. So far, only one city has chosen to build up its programme with test marketing over a two-year run in, which would seem to be a sensible procedure.

**10.11     European Cultural Months**

This is a relatively young programme which has already shown a diversity of approach by the cities involved. Cracow's one-off international arts festival was a significant achievement in difficult circumstances. Budapest secured substantial added value for the annual Spring Festival. Graz developed international cultural relations within its own geographic sphere of influence. These experiences confirmed the development potential of the cultural sector and the role that a European initiative can play. The forthcoming Cultural Month in Nicosia intends to reach out in its programme to mainstream Europe.

The impact would appear perhaps greatest where the European contact is most valued, both the boost to professionalism given by access to Western know-how and the support for "cultural values" reinforced by the Month. On the other hand, the timescale of the Month is obviously limited, as are the resources being committed to it and in some respects the impacts have been confined. Difficulty has inevitably been experienced in communicating broader messages internationally. Doubts must also be expressed about the value of festival programming as the most effective route to cultural development.

In considering the future of the Cultural Month programme, it will be important to target the designation where professional and cultural needs are most evident. At the same time, it may be that the manifest benefits could be better delivered by other kinds of contact or association and by professional programmes of longer duration. This could have implications for both the resourcing, timing and targeting of the Cultural Month programme.

#### 10.12 Considerations

This report was not tasked formally to evaluate the programme, nor to undertake a comparative assessment of the achievements of the participating cities. Given the nature of the available information, this would have been impossible. Nevertheless, some factors to bear in mind for future participants might be indicated, including:

- the need for clear objectives and targets, set at an appropriate time, agreed by the appropriate partners;
- a "shared vision" of the city concerned, enhanced by the relevant agencies in the public and private sectors;
- an adequate and professional delivery mechanism, with a good framework of working relations (not necessarily over-organised) including all appropriate interests;
- cultural objectives placed at the centre of the event, informed by on good co-ordination in the cultural sector and a full partnership with the established institutions;
- a communications plan which includes local residents;
- tourism professionals who understand the complexities and specifics of cultural tourism markets; and
- sufficient foresight given to "follow-up" in relation to longer-term strategic targets for the cultural sector in the city.

#### 10.13 "Common European culture"?

T S Eliot wrote that "the cultural health of Europe requires two conditions: that the culture of each country be unique and that the different cultures recognise the relation between them". Much the same might be said about cities. In this context, the lesson of Glasgow is positive that visitor markets responded more to the work of the Glasgow institutions than to imported cultural spectacles. By the same token, Antwerp's difficult message "opting for art" provoked exceptional interest. On the other hand, whilst the City of Culture stimulated much professional artists' exchange, the level of commissioning looks disappointing. The structured examination of "common European culture" was less pronounced in the Cities of Culture than the re-assessment of local or national traditions, and the search for extra European linkages.

**10.14     Unique designation**

The European City of Culture was slow to get going but now appears to impinge on European consciousness. As the project has gained in maturity and credibility, the City of Culture has acquired something of the character of a "brand", even an institution. There is evidence in tourism of an international market developing for the Cities of Culture programme. The time may be due to consider the exploitation of these features. On the other hand, the uniqueness of the designation each year is of the essence. This is why it could well be a mistake to give the designation to more than one city in a single year. There is a danger that this would diminish media interest; reduce sponsorship; split the conference and tourism impact; and confound contributions to the event from the member states.

**10.15     Improve designation**

The designation procedure has already been changed for the post-1996 Cities of Culture which introduced a competitive element and these procedures are now under review. The programme could well be improved by tighter designation procedures, preferably ones that clarified the cultural purpose of each city in seeking the designation. Previously, the selection process was somewhat haphazard and failed to require prior consideration by the city of the organisation and resources necessary for implementing the City of Culture. Involving national governments and cultural ministers is obviously an important mechanism. A new procedure needs at least to ensure that full proposals are prepared by cities bidding for the designation, and that some professional assessment informs the choice.

**10.16     Conclusion**

The City of Culture designation started as an accolade for places with an existing cultural reputation. It has become a versatile development tool of cultural policy capable of achieving multiple objectives. One reason for the success is the flexibility of the formula, the interpretation of which has been able to reflect the specific needs and aspirations of different kinds of city. Participating cities have made much of the opportunities afforded by the designation. Increasing competition between cities is a key process in Europe today, leading, in the opinion of one authority, to a strengthening of the European economy. The Cities of Culture programme has contributed to this process in ways which for the most part have served well the cities concerned and stimulated their rivals to constructive responses.

The decision of the Council of Ministers to reach out to selected cities in the European Union has produced an energetic and imaginative response which reinforces the role of the cities as cultural entities. This has contributed to a deeper understanding of the diversity of European cultures. The line of designated cities extends to the end of the century, Luxembourg 1995, Copenhagen 1996, Thessalonika 1997, Stockholm 1998 and Weimar 1999, and Cultural Months are being planned in Nicosia 1995, St Petersburg 1996 and Ljubljana 1997. Other cities have registered an interest in participating in the programme into the 21st century. The vitality of the City of Culture concept lies in its ability to respond to changing

requirements. It will be for the future Cities of Culture to confirm its validity by devising new ways to explore its further development.



## European Cities of Culture, Antwerp and Lisbon foreign press cuttings, by country

	Antwerp 93	Percentage Lisbon 94
Netherlands	24	-
Germany	15	5
France	13	3
UK	7	3
Spain	..	55
Rest of Europe	32	17 <sup>a</sup>
USA/Canada	5	8
Rest of world	<u>4</u>	<u>9<sup>b</sup></u>
	100	100

<sup>a</sup> Includes 9 per cent Belgium.

<sup>b</sup> Includes 7 per cent Brazil.

## European Cities of Culture, resident populations

	Million		
	City	Conurbation	Rank within member state <sup>a</sup>
Paris	2.2	10.1	1
Madrid	3.1	3.1	1
Athens	3.0 <sup>b</sup>	3.0	1
West Berlin	2.1	2.1	1
Lisbon	0.8	2.6	1
Glasgow	0.7	1.5	1 <sup>c</sup>
Copenhagen	0.6	1.3	1
Dublin	0.5	0.9	1
Amsterdam	0.7	1.0	1
Antwerp	0.5	0.6	2
Florence	0.4	0.4	8
Luxembourg	0.1	0.3	1

<sup>a</sup> By population.

<sup>b</sup> Covers 52 local authorities; event managed by Ministry of Culture.

<sup>c</sup> First in Scotland, fourth in UK.

## European Cities of Culture, main programming

	Exhibitions	Performances <sup>a</sup>	Social/education	Literary, urban, intellectual	Percentage additional
Athens	102	633	.. <sup>b</sup>	41	70
Florence	23	218	-	43	65
Amsterdam	25	800	-	23	50
West Berlin	18	741 <sup>c</sup>	293	129	90
Paris	-	-	-	-	n.a.
Glasgow	200	962	2,180 <sup>d</sup>	160	100 <sup>e</sup>
Dublin <sup>f</sup>	66	580	170	120	90
Madrid	20	1,200	574	38	65
Antwerp <sup>g</sup>	26	600	..	52 <sup>h</sup>	90
Lisbon	41	868	..	48	90

<sup>a</sup> Excluding cinema.

<sup>b</sup> No figures available on major involvement from associations in the city.

<sup>c</sup> Includes 180 workshop projects with 291 associated performances.

<sup>d</sup> Plus a further 2,212 community events.

<sup>e</sup> Programme increase on previous year; this does not include community/education projects.

<sup>f</sup> Includes non-funded projects contributed by institutions and organisations.

<sup>g</sup> Excludes fringe programming; differentiated from main artistic programme, under separate logo.

<sup>h</sup> City trails (which attracted over 60,000 people to explore the city on daily walks) counted as one.

## European Cities of Culture, commencement and duration

	Commencement	Duration (months)
Athens 1985	June	7 <sup>a</sup>
Florence 1986	July	6
Amsterdam 1987	May	7
West Berlin 1988	August	9 <sup>a</sup>
Paris 1989	June	-
Glasgow 1990	Jan	12
Dublin 1991	March	9 <sup>b</sup>
Madrid 1992	January	12
Antwerp 1993	March	9 <sup>b</sup>
Lisbon 1994	Feb	10 <sup>c</sup>

<sup>a</sup> Performances largely confined to June to August.

<sup>b</sup> Summer programming switch to open air and large-scale entertainment.

<sup>c</sup> With break in August.

## European Cities of Culture, business sponsors, number and value

	Sponsors (number)	Value <sup>a</sup>	
		Million	ECU million
Athens 1985	4	Dr 80	0.75
Florence 1986	10	Lira 3,000	2.05
Amsterdam 1987	29	Nfl 1.63	0.70
West Berlin 1988	42	DM 1.56	0.75
Paris 1989	1	-	-
Glasgow 1990 <sup>b</sup>	260	£ 6.5	8.52
Dublin 1991	66	IP 1.9	2.47
Madrid 1992	15	Ptas 1,658	12.51
Antwerp 1993	99	BF 433	10.70
Lisbon 1994	<u>33</u>	<u>Esc 72,000</u>	<u>3.65</u>
Total	559	n.a.	42.10

<sup>a</sup> Cash and kind, gross

<sup>b</sup> All cultural activity in city during year; excludes corporate memberships.

## European Cities of Culture, net available operating resource\*, by origin

	Central govt %	Local auth %	EC %	Sponsors %	Value (ECU million)
Athens 1985	88	-	1	10	7.39 <sup>b</sup>
Florence 1986	73	17	1	9	21.89 <sup>c</sup>
Amsterdam 1987	40	31	4	24 <sup>i</sup>	2.99 <sup>d</sup>
West Berlin 1988	5	90	3	2	24.33
Paris 1989	..	77	23	..	0.51
Glasgow 1990	1	82	0	17 <sup>j</sup>	52.35 <sup>e</sup>
Dublin 1991	32 <sup>f</sup>	32	3	32 <sup>i</sup>	7.68 <sup>g</sup>
Madrid 1992	47 <sup>h</sup>	29	0	24	51.84
Antwerp 1993	28	43	4	27	17.99
Lisbon 1994	<u>43</u>	<u>43</u>	<u>2</u>	<u>12</u>	<u>30.15</u> <sup>i</sup>
All	29	50	1	20	217.12

\* Net of trading income where applicable; generally relates to operating resources (programme, promotion, administration) but see footnotes.

<sup>b</sup> Of which some ECU 1.3 million spent on building projects; additional resources estimated at ECU 5.22 million contributed by foreign governments, Athens Festival, other government departments;

<sup>c</sup> of which some ECU 4.8 million spent on restoration heritage projects.

<sup>d</sup> Core resource only; some ECU 1.3 million contributed from other sources (e.g. other government departments, foundations).

<sup>e</sup> An additional ECU 56.35 million was spent on building projects.

<sup>f</sup> Mainly from National Lottery.

<sup>g</sup> DPOL handled directly only ECU 2.1 million; additional resources contributed by foreign institutes, venues themselves, tourist authority estimated at ECU 2.6 million; building projects - valued at additional ECU 10.74 million.

<sup>h</sup> Mainly product of special lotteries.

<sup>i</sup> Excludes infrastructure allowance of ECU 8.48 million.

<sup>j</sup> Includes sponsorship in kind.

European Cities of Culture, attendance<sup>a</sup>

	Thousand					
	Exhibs	Perfs	Total	Open-air celebs	Addi- tional <sup>b</sup>	Core increase <sup>c</sup>
Athens	700	644	1,344	..	1,000	..
Florence	600	199	799	..	519	..
Amsterdam	537	378	916	-	350	10%
West Berlin	666	205	868	235	868	4%
Paris	-	-	-	-	-	-
Glasgow <sup>d</sup>	1,378	501	1,879	1,424	3,403	40%
Dublin	836	124	960	444	1,460	58%
Madrid	..	..	1,000	..	500	8%
Antwerp	500	634	1,143	1,115 <sup>e</sup>	2,258	.. <sup>f</sup>
Lisbon <sup>g</sup>	565	579	1,144	..	..	..

<sup>a</sup> At promoted programme of City of Culture.

<sup>b</sup> Estimate of net increase on core market due to City of Culture.

<sup>c</sup> Rough assessment of boost to core market (excluding open-air celebrations).

<sup>d</sup> Figures relate to difference between 1990 and 1989 in full programme of the city.

<sup>e</sup> Fringe added at least a further 2.3 million.

<sup>f</sup> Museum and galleries 82 per cent; total cultural market much lower.

<sup>g</sup> Until October 1994 only.

## **ATHENS 1985**

### **1. AIMS AND OPERATIONAL FEATURES**

#### **1.1 Background**

Almost 40 per cent of the population of Greece lives in the Athens conurbation which contains over three million people. Greece has a single tier of local government and the Athens area is administered by 52 municipal authorities. Territorial units (nomoi) carry out the devolved administration of central government functions, including supervision of the local authorities. In this relatively centralised system, the Ministry of Culture directly provides many of the halls, theatres, companies and museums in Athens.

#### **1.2 Designation and rationale**

The City of Athens launched the European Community's programme of European Cities of Culture in 1985. In November 1983, the EC Ministers of Culture had met for the first time and agreed to a proposal made by the Greek Minister, Melina Mercouri, that, in order to present a warmer image of the Community, a city should be designated each year as European City of Culture and its role in European civilisation be highlighted. The first place in the queue was given to Athens and its designation was confirmed by the Council of Ministers on 22 November, 1984.

There was no model upon which to base the planning of the initiative and it was not until October 1984 that serious organisation began. The project was inspired and created centrally within the Ministry of Culture and characterised by the close personal involvement and commitment of the Minister, in this case the exceptional figure of Melina Mercouri. Within the Ministry was an autonomous office under the direction of her brother, Spiros Mercouri. Through this office was carried out all the planning, preparation, co-ordination and implementation. As it was to emerge, this brother and sister combination proved to be an unusually favourable circumstance in the development of the ECC programme.

#### **1.3 Objectives and broad approach**

In defining the aims of Athens 85 a broad approach was adopted. The intention was that the event should provide:

- a meeting place for artists, intellectuals and scientists;
- a substantial stimulus to Greek cultural life; and
- a means of allowing every citizen "to participate in the shaping of European consciousness".

The latter aim embraced the ambitious theme of democratic participation in cultural life. But this was expressed in the specific context of the Minister's wish to bring forward the cultural dimension in the work of the European Community. "It is time for our (the Ministers of Cultures') voice to be heard as loud as that of the technocrats. Culture, art and creativity are not less important than technology, commerce and the economy." The Minister wanted to improve communication amongst artists and the intelligentsia in Europe.

These aims were translated into three main action areas:

- an expanded programme of cultural attractions and performances in the established venues in Athens and further afield;
- a project to spread activity throughout the 52 municipalities of the region; and
- improvement to the region's physical infrastructure for cultural activities.

#### 1.4 Arrangement of the event

A coordinating office with a staff of 14 was established within the Ministry under the Project Director. Government supervision of the office was exercised through an executive committee consisting of the General Secretary of the Ministry, the Directors of Fine Arts, International Relations and Finance, and a Chief Accountant. A number of advisory bodies, consisting mainly of professionals in the various fields, were set up to contribute ideas. The committees covered drama, music (classical and popular), dance, cinema, exhibitions and conferences.

The municipal authorities had only limited experience of cultural policy, with modest spending levels and frail infrastructure and so was thought unnecessary to involve the "municipalities" formally in the initial planning of the event. Nevertheless, reducing over-centralisation of cultural life in the middle of Athens was set as an aim of the year. In due course, the Attic municipalities came on board and they emerged as beneficiaries of Athens 85 in terms both of improved infrastructure, increased interest in cultural provision and some commitment to policy development in the field.

The role of the Athens 85 Office was primarily to initiate and fund its own projects, but also to coordinate and schedule performances, exhibitions and events deriving from other sources. Many of the latter required little or no financial contributions from the ECC Office. The numerous contributing agencies made for complex administrative arrangements with many partners playing a part. Key elements were:

- the Athens Festival event itself;
- projects supplied by foreign governments and institutes;

- performances and exhibitions generated and paid for by national institutions e.g. the orchestras, theatres, museums and galleries;
- projects mounted by Greek academic and cultural organisations; and
- the programme of exhibitions mounted by the Athens Municipality in its Municipal Gallery and the Municipal Cultural Centre.

Overall scheduling and presentation of the event was, then, the responsibility of the Athens 85 Office, which relied on the Ministry of Culture, other ministries and local authorities for support, as well as linking organisationally with the Athens Festival for a range of operational purposes. Event management was generally in the hands of venues, but the Athens 85 Office ran a touring programme with the municipalities and, in the case of the newly-constructed Petra Theatres, the Athens 85 Office itself managed the two major presentations of Peter Stein's *Orestia* and Peter Brook's *Mahabharata*.

### 1.5 Framework of relationships

Many Greek academic and cultural organisations mounted their own contributions to the event, most of which were included in the official list of activities. "We sought to mobilise the best talents. We wished to bring out the City's cultural face and richness, as well as the connection to the cultural history and future of its people." Local associations were encouraged and assisted to bring forward individual or collective initiatives.

## 2. FUNDING

### 2.1 Available resources

The Athens 85 Office received funding for the event from the Ministry of Economic Affairs. A sum of Drachma 1 billion was requested; Drachma 0.765 billion was approved, but "apparently Drachma 0.69 billion" was finally delivered.

Additional resources were provided direct to Athens 85 projects from a range of sources;

- the European Community; no budget existed at that time for the ECC programme, but a small grant was provided of ECU 108,000 direct to the Ministry;
- the Athens Festival: this annual event, which programmes Greek and international companies (concerts, plays, opera and dance) in the Herodus Atticus antique theatre and at Lycabettus, is managed by the National Tourist Organisation with funding received from the Ministry of Economic Affairs; the grant was boosted for 1985 to take account of the extra



requirements of the year;

- Delphi European Cultural Centre: this organisation made a contribution of Drachma 63 million towards the cost of seven foreign theatre companies appearing in Athens 85.

By the same token, the infrastructure programme was supplemented from a number of sources. The Ministry of the Merchant Navy provided Drachma 105 million through the Piraeus Port Authority for the conversion of the Old Custom Building into an exhibition space. The Ministry of Public Works undertook improvements in connection with this building project and in a number of other parts of Athens but no estimate of their spend is available. The University of Athens devoted Drachma 30 million to the restoration of various spaces to be used for exhibitions and other purposes.

## 2.2 Role of member states

Contributions from fellow EC member states were an exceptionally important ingredient in Athens 85. The Minister herself appealed for help through ambassadors and directly to fellow ministers of culture. Despite short notice, the response was generally positive, especially from Germany, France and the United Kingdom, and this was sharpened by the spirit of competition which developed between Greece's partners. A number of the events had already been scheduled for the Athens Festival, but more companies could be added and the foreign exhibition programme was specially contributed in its entirety.

As an example of the level of support proffered, the UK sent eight companies (including the National Theatre and the Royal Opera) two exhibitions and made various other contributions to a pop festival, conferences and exhibitions. France sent three companies (including Peter Brook) and three exhibitions (Delacroix, Rodin and Picasso). Germany sent eight or nine companies (e.g. the Schaubuhne Theater and the Munich Residenztheater) and several exhibitions (e.g. Schliemann, German Expressionism and Kathe Kollwitz). The cost to the partner countries has been estimated at Drachma 260 million, as follows:

	Drachma million
Germany	94
France	78
UK	6
Italy	30
Netherlands	10
Spain	3
Ireland	1

### 2.3 Sponsorship

Before 1985 business sponsorship of the arts had been confined mainly to support for the Athens Festival from Greek branches of foreign companies; it was an important step during 1985 that a number of Greek companies (four state-owned banks) provided sponsorship totalling Drachma 80 million for an exhibition ("Greece and the Sea").

### 2.4 Expenditure

The combined total of the Athens 85 Office budget and these identifiable extra resources committed to the event was some Drachma 1,333 million. No figure is available for the regular public expenditure on the cultural system in Athens with which it might be compared. An indication is that the Athens 85 grant was over three times the grant given to the National Tourist Organisation for its various cultural programmes for the tourist market.

The bulk of the Athens 85 office's budget was committed to programming which took Drachma 510 million. Exhibitions were the single most important area of spending at two fifths of the total. Roughly one fifth of the programme budget went each to drama and music (including opera) and the remaining fifth was spent on dance, conferencing and the matching grant programme for the municipalities.

### 2.5 Infrastructure

Infrastructure projects cost Drachma 271 million, of which Drachma 137 million came from the Athens 85 budget. These projects were an important preparation for the policy of "spreading" activity throughout the Athens conurbation. The infrastructure initiative was managed by the Athens 85 Office. It included improvements to 12 municipal cultural centres, undertaken after a full technical and financial audit of the venues in the Athens region. Four existing theatres received improvements, and new facilities were erected at Petra in a quarry, especially for productions by Peter Stein and Peter Brook. A floating theatre was constructed at Glyfada. Exhibition facilities were included in the infrastructure programme, such as refurbishments to the old University and a major conversion of the Old Customs House building carried out by the Piraeus Port Authority to house the "Greece and the Sea". In a different category were the projects to build ship replicas.

## 3. PROGRAMMING

### 3.1 Scale and distribution

The event ran from June to December. The programme analysis for Athens 85 enumerates 633 performances (excluding cinema), 102 exhibitions and some 20 conferences. It was policy to ensure that events were well-diffused across the

Athens conurbation. Only 253 performances, less than 40 per cent of the total, actually took place in central Athens. The "suburbs" received 205 performances and there were some 38 performances further afield (e.g. at Epidauros). The exhibition programme was spread into the Athens "suburbs" but not to the same degree as the performed arts programme. As part of the "suburbs" programme, 35 exhibitions were presented, including an open-air sculpture show which toured six centres. But over half the exhibition programme was mounted in central Athens. The Athens 85 Office also ran a special touring programme in conjunction with 18 municipalities. They were given matching programme grants totalling Drachma 45 million which resulted in 135 performances, mainly popular Greek singers, with a few theatre events.

### 3.2 Content

Given the short nine month planning time, there was little scope, even if the budgets had been available, to purchase programming in the international market for the performed arts, especially in the sphere of music where the necessary lead times are longer than available in this case. This was reflected in the music programme which had a few prestige events, but little of European interest. The bulk of spending was on popular Greek artists, with a strong pop and rock element, including a rock festival and a Soviet rock opera.

The drama programme achieved much more, with an outstanding roster of "producer drama" (e.g. Hall, Bergmann, Strehler, Brook, Stein). Theatre companies from 23 countries took part. Some 55 per cent of the drama budget was nonetheless given to the projects of 38 Greek theatre companies, mainly productions of ancient and classic texts. Work was toured systematically in the Athens region.

The dance programme was much smaller, but all the major Greek dance groups took part. Some opportunities were given for new and experimental work. Over half the dance budget was spent on a few visiting groups, which included Japanese and British companies.

The key exhibitions initiated by the Athens 85 Office gave the programme a bedrock of coherence. They addressed a series of Greek historical themes, for example, Greek Thought and Classical Education, Byzantine art, Greece and the Sea and the Evolution of Athens (past, present and future - four architectural exhibitions) one dealing with planning matters for modern Athens. Some attention was paid to 20th century and contemporary Greek painters e.g. Movement, Regeneration, Quests, and there was an important historical exhibition of the work of Schliemann. The National Gallery benefited from the contribution of foreign governments in an eclectic programme ranging from Rodin to Dutch landscapes via the Pre-Raphaelites.

### 3.3 Theme

Despite last-minute planning, the overall programme of Athens 85 did create an opportunity to explore the historic place of Greek thought and drama in a European

context. The Schliemann exhibition, Tippett's King Priam and the Schaubuhne Orestia were examples of this. By the same token, one of the architecture exhibitions explored the place of the City of Athens in the European imagination. The dialogue was not limited to European participants and an Indian drama company brought a performance of Antigone. The conferences organised by Athens 85 explored such themes as the Mediterranean, Technology and Democracy.

### 3.4 Artists' opportunities

The presentation of "the best that Europe had to offer" set a stimulating framework for Greek artistic life. Many additional engagements were given to Greek artists but the creative boost to the City was more modest. The constraints of the timetable prevented much in the way of new commissions or premieres by foreign companies. The work of some 100 Greek painters and 50 sculptors was shown. Perhaps, the European context for the visual arts was the least well-served overall.

## 4. IMPACT

### 4.1 Promotion

Promotion of the event was handled by the Athens 85 Office. In practice, this meant that the public relations were undertaken through the Minister's Press Office. The personality of the Minister gave focus and coherence to the subject. The level of marketing activity and print was modest. No special arrangements were made for ticketing which was handled separately by each of the various venues.

### 4.2 Media reactions and debates

Reactions of the media/press to the initiative were not subjected to analysis at the time. It is reported that the Greek press was initially very sceptical. Critics characterised Athens 85 as an expensive indulgence dealing mainly with prestige events. But a more constructive attitude emerged as the scale and variety of the programme began to be appreciated. In contrast, the foreign press seemed to take a more positive line. Interest was shown by leading journals from the UK, France, Germany and Italy. Their reporting picked up the significance of the European Community's move into cultural activities as well as the commercial and political benefits which might arise for Greece and Europe out of the exercise.

### 4.3 European dimension

Protocol was handled by the Ministry of Foreign Affairs. Twelve Ministers of Culture attended the opening ceremonies, including two from Belgium, plus Ministers from Switzerland and Liechtenstein. The German Minister of Foreign Affairs was present. The Greek President and Prime Minister and the Prime Minister of France gave addresses. This is where Francois Mitterand said "Year One of Europe starts today".

It is said that during the year "the Greeks had a feeling for the first time that they were participating in something truly European".

#### 4.4 Attendance

Detailed attendance figures for Athens 85 are incomplete. It was estimated shortly after the event that total attendance amounted to over one million for performances and 800,000 for exhibitions. Available returns show 644,000 attendances at performances and 700,000 visits to exhibitions. Some of this attendance was for events which were planned for 1985 initially outside the framework of the ECC, including established ones such as the Athens Festival which attracted 166,000. The available attendance figures for performances excludes a two-day rock festival but includes the popular concerts mounted with the municipalities which drew, according to the available returns, 242,000. Figures for exhibition attendance were much influenced by the 200,000 children attending the exhibition on the "Birth of Writing". Open-air sculptures attracted an estimated 90,000. Other notable visitor numbers at exhibitions were:

	Thousand
Democracy and Classical Education	80
Cyprus	80
Schliemann's Collections from Troy	55
Greece and the Sea	56

The relatively modest attendance at Greece and the Sea was somewhat disappointing. This was attributed to the reluctance of Athens residents to explore cultural events in an unfamiliar location such as Piraeus.

#### 4.5 Impacts

Most but not all the events included in the Athens 85 programme were additional to the regular cultural programming of the City. Obviously, the Athens Festival was an established event and some of the exhibitions would probably have happened in any case without the ECC. The bulk of the programme was placed outside the established winter pattern of provision. The exhibitions filled the June to December period, in two cycles, but the performed arts programme was concentrated almost entirely into the months of June, July and August. Significant exceptions were the visits from international theatre companies which continued until November.

No figures are available for a "normal" year with which the impact of Athens 85 programme might be compared. The overall result was clearly positive but the degree of market stimulation cannot be measured accurately. The Athens Festival attendance was 27 per cent higher in 1985 than 1984, and the National Theatre's receipts rose by 30 per cent. Perhaps most of the attendance at exhibitions, and the municipalities' programme and a proportion of the funded and supporting projects (say around one million attendances) might be judged to have been additional. There is evidence of substantial retrenchment in the following year. The Athens Festival

attendance dropped by 24 per cent to its 1983 level, the National Theatre's receipts fell by 32 per cent and the National Archaeological Museum saw a 23 per cent decline in attendance in 1986.

#### 4.6 Tourism

On the basis of existing evidence, it is not possible accurately to assess the scale of any tourism impact from Athens 85. Arrangements were made with the National Tourist Organisation over the Athens Festival which forms part of the programme mounted by the NTO to promote "cultural" entertainment in historic settings for the tourist market, such as Son et Lumiere shows in Athens, Rhodes and Corfu and wine festivals in other centres. According to the Athens 85 Office, the NTO was not persuaded initially that the intensive cultural programming being proposed had tourism potential. The wider development goals set for the initiative were not understood in a tourism context. Time was too short to address these fundamental issues fully and, as a result, little, if any, specialist tourism promotion was undertaken of Athens as European City of Culture.

Tourist overnights in Greece showed a 2 per cent rise during 1985. There was strong growth in the European (+ 7 per cent) and Rest of the World markets (+ 40 per cent). The effect of the US "boycott" of Greece, following the terrorist incident in June 1985, was felt mainly in 1986 and subsequent years.

Tourist data on the City of Athens are not available. But the Athens airport tourist arrivals did show 8 per cent growth in 1985, better than for Greece as a whole. The 10 per cent fall in attendance of the Athens Son et Lumiere may be an indication of deeper difficulties in the conventional Athens tourist market. Twenty seven per cent growth in Athens Festival attendance during 1985 and a good market response to other Athens 85 events contributed to a favourable result overall. Apportionment of the growth between tourist markets and Athens residents cannot be made on the basis of existing information. The airport data are a positive indicator and it is not implausible that Athens 85 had some positive impact on the specialist tourist public for arts events, in both Greek and foreign markets, but the scale of the impact cannot be determined.

#### 5. CONCLUSIONS

Athens 85 as the first ECC promotion had no existing formula on which to model the initiative. The wide scope of the approach taken in Athens defined many of the elements which were to be adopted by subsequent cities later in the programme, such as the role for conferences, infrastructure initiatives and the cultural development intentions.

Some positive outcomes of the year can be identified. They include:

- an exceptionally rich three to six months benchmark season, which gave a great professional stimulus to Greek artists (especially in drama) and showed that a market existed for a substantial extension to the regular winter season;
- an opportunity for Athens to enter into a dialogue with the rest of Europe (and with some other territories) on the philosophical and creative legacy of the Greek inheritance; the catalogues from the exhibition programme provide a lasting record of aspects of this;
- a significant new public was created for live popular music programmes in the outlying districts; the touring programmes started in 1985 have continued;
- extra opportunities for Greek companies and individuals to present their work during 1985; a number of exhibitions were subsequently toured to venues in Europe and North America, which extended their impact and established new professional linkages;
- the way was paved for the development of cultural policy in the municipalities, building on expertise and know-how acquired in collaborating in the Athens 85 initiative; this included growing awareness of the needs and opportunities in some of the poorest parts of the city;
- infrastructure improvements of lasting value, including new facilities which have remained in use for additional seasons and festivals; one of the theatres erected in the Petra Quarry was moved to suburb of Athens where it houses a summer festival;
- credit gained for Athens from the energetic and successful launch of the ECC programme, which stimulated other cities to wish to apply; the positive international press interest was helpful to Greece at the time; and the effect is said to have been particularly appreciated among the Greek communities abroad.

Whilst Athens 85 was of importance to the artistic community in Greece as a benchmark year in programming terms and for the extra engagements given at the time, the creative boost to the city was, perhaps, more modest. Few new commissions were given to Greek artists and the event did not generally lead to new sustainable opportunities and creative linkages at the professional level in a European framework. Nor was much international critical interest shown in the contemporary Greek aspects of the programme. At a practical level, the necessary follow-through for realising the market potential demonstrated (somewhat surprisingly) by the year had not been planned in advance. No professional assessment of the market increase was undertaken, despite the suspicion that this demonstrated a significant opportunity in tourism terms. Accordingly, there must be a question about both the immediate and longer-term economic impacts of the event. A more certain outcome would have needed a longer lead time and specifically planned measures.

Athens 85 did not set the management model for the subsequent ECCM programme. It was unlikely that programming elements contributed so generously by fellow member states of the Community could be replicated in other cities later in the ECC

series. Subsequently, the event planning tended increasingly to involve city administrations rather than being retained in the Ministry as in the Greek case.

Some of the impacts of Athens 85 were of lasting significance within Greece, such as the infrastructure improvements and the stimulus given to the municipalities, which in several cases set their sights on increasing cultural activity. The Athens Municipality became more active culturally and efforts were made to sustain the touring programme in the wider region. Selected exhibitions from the Athens 85 programme were toured in Greece and abroad. The Ministry itself sought to maintain an increased international presence with its programme of distributing exhibitions to venues in Europe and other parts of the world, including future European Cities of Culture.

It has been reported that the outcome of Athens 85 was strong at the political level. As was said previously, the Greeks had "a feeling for the first time that they were participating in something truly European". It seemed appropriate at that particular moment for the community partners to demonstrate their esteem for Greece in a project which showed the host nation's openness to Western Europe. Though few of the European partners envisaged repeating such an exercise year after year, it may well be the case that the cultural dimension, which one source at the time called this "curious but distinctive landmark" in the evolution of the Common Market, was instrumental in advancing political relationships between Greece and its European partners at that time.



**Athens 1985, income and expenditure**

	DR billion
<b>Athens 85 office</b>	
Income	
Ministry of Economic Affairs	690
Expenditure	
Programme	510
Building projects	137
Overheads/other	<u>43</u>
	690
<b>Contributions from other sources</b>	
Programme	
Sponsorship	80
European Community	11
Athens Festival supplement	110
Foreign governments/institutes	<u>262</u>
	(463)
<b>Infrastructure</b>	
Pyraeus Port Authority	105
Municipalities	45
University of Athens	<u>30</u>
	180
	(643)

Source: Athens 85.

**Athens 1985, attendance\***

		Thousand
	Performances	Exhibitions
Athens	117	-
Funded projects	114	677
Other projects	121	21
Municipalities programme	<u>242</u>	<u>2</u>
	644	700

Source: Athens 85.

\* Available detail only; estimates prepared at the time claim performance attendance of over 1 million and an exhibition attendance of 800,000.

## Athens 1985, events, by area of city

	Performed Arts			Exhibitions		Number
	Venues	Events	Performances	Venues	Showings	
Athens centre	14	142	253	23	58	
Suburbs	16	157	205	20	35	
Beyond Conurbation	4	19	38	2	3	
Municipal programme	<u>18</u>	<u>137</u>	<u>137</u>	<u>3</u>	<u>6</u>	
	52	455	633	48	102	

Source: Athens 85.

## Athens 1985, timing of programmes

	Concerts	Theatre	Percentage per month	
			Dance	Exhibitions*
June	28	17	15	23
July	44	24	38	16
August	16	32	36	8
September	8	15	9	17
October	2	8	-	19
November	1	3	2	10
December	-	2	-	8

Source: Athens 85.

\* Openings.

## Greece, cultural attractions, attendance

	1983	1984	1985	1986	1987
Attendance (thousand)					
Athens Festival*	132	131	166	89	120
Athens son et lumiere	155	192	172	96	124
Other tourist spectacles*	239	232	227	249	183
National Archaeological Museum ..	..	..	793	613	588
National Theatre <sup>d</sup> (receipts DRm) 8.3	15.5	20.2	13.7	19.8	
Attendance (index 1984 = 100)					
Athens Festival	100	100	127	68	92
Athens son et lumiere	81	100	90	50	65
Other tourist spectacles	103	100	98	107	79
National archaeological museum ..	..	..	100	77	74
National Theatre <sup>d</sup> (receipts DRm) 54	100	130	88	128	

Source: National Tourist Organisation; Ministry of Culture.

\* Herodus Atticus and Lycabettus.

\* Epidaurus; son et lumiere Rhodes and Corfu; wine festivals in Daphni and Alexandroupolis.

\* Without Lycabettus.

\* Central and New Stages.

**Greece, tourist market, overnights<sup>a</sup>**

Overnights (thousand)	1984	1985	1986	1987
Domestic	4,399	4,193	4,008	4,024
Europe	4,921	5,264	5,193	5,209
United States	839	710	186	324
Rest of world	<u>416</u>	<u>584</u>	<u>493</u>	<u>596</u>
	10,575	10,751	9,880	10,153
Athens tourist arrivals <sup>b</sup>	2,092	2,256	.. <sup>c</sup>	.. <sup>c</sup>
Overnights (index 1984 = 100)				
Domestic	100	95	91	91
Europe	100	107	106	106
United States	100	85	22	39
Rest of world	<u>100</u>	<u>140</u>	<u>119</u>	<u>143</u>
	100	102	93	96
Athens tourist arrivals <sup>b</sup>	100	108	.. <sup>c</sup>	.. <sup>c</sup>

Source: National Tourist Organisation.

<sup>a</sup> Excluding camping.

<sup>b</sup> Eastern and Western Airports.

<sup>c</sup> Not available due to abolition of traveller's card.

## **FLORENCE 1986**

### **1. AIMS AND OPERATIONAL FEATURES**

#### **1.1 Background**

In terms of population (402,111), Florence is the eighth city in Italy and, before Luxembourg, was the smallest place to undertake the task of mounting a City of Culture. But the Mayor of Florence subsequently wrote, "if the roots of European civilisation lie in classical Athens, the modern world, which put man squarely back at the centre of the Universe, was born in humanist and renaissance Florence, and based itself on the rediscovery of Greek civilisation". The Mayor also conceded that the city is "too often closed within its own cult of the Florentine".

#### **1.2 Designation and rationale**

The initiative to pursue the designation of Florence was taken by the Italian national authorities who wished to secure an early place for Italy in the ECC sequence. Florence accepted the designation as "a valuable opportunity to reinforce its image" as a city in the eyes of the world with a well-established cultural reputation. The challenge to Florence was not to advertise itself, let alone harness its fame to a single promotion, but to ensure that "the programme of events should have a very high profile indeed" and be achieved successfully.

The Italian national authorities first proposed at the Council of Ministers in June 1984 that Florence should be European City of Culture for 1985. This proved not to be possible owing to the slippage of Athens from 1984 to 1985. Since both the Netherlands and Italy wanted 1986, the Council of Ministers left it to the two member states to resolve between them. A decision was communicated 28 December 1984 that Florence would take 1986 and Amsterdam 1987. The designation was confirmed 28 May 1985 by the Council of Ministers (1,008th meeting).

#### **1.3 Objectives and broad approach**

The task of organising the event was undertaken by the Florence local authority. But, since the national authorities provided some four fifths of the finance, they too had a direct input. This came from two separate ministries, the Ministry of Tourism and Performed Arts and the Ministry of Cultural Heritage, with different responsibilities and contrasted approaches. The latter was concerned to use the initiative to address the massive heritage backlog which dominates cultural policy in Italy.

The vision for the Cultural Year came from the City. Their intention was to create:

**"a great festival of culture, art and science, which looked both to past and present, from Florence to Europe and from Europe to Florence, opening out the City to the rest of the world".**

The 'festival' approach necessitated special programming, and there were three aspects to this:

- extra programming expressly for the European City of Culture provided by the City's institutions;
- some events already planned thought to be sufficiently "representative" to be included in the programme;
- international programme elements requested mainly from other European countries.

Development of the cultural infrastructure was also a theme in Florence 86. This took the form of a significant programme of restoration projects. Some completed refurbishments were launched during the year e.g. the sixteenth century room in the Museum of History of Science. More particularly, plans were revealed during the year for a number of new developments which the City intended to take forward, for example, the new Natural History Museum, the Documentation Centre for Science and Technology, and a Contemporary Art Centre to be housed in disused industrial premises.

The broad approach to developing the event was much influenced by the lack of time for planning. The City had hoped to build a programme from sponsorship and foreign governments support. But no commitment could be made before the local elections in May 1985. In the Italian system of local administration, definitive professional planning could not be undertaken without executive political authority. The election result was inconclusive and a new administration was not elected until October 1985, leaving only eight months to July 1986, for when the inauguration was eventually fixed.

Planning difficulties were compounded by the bitter feuding which characterised public life in Italy and meant that relations between the Christian Democrat Minister of Culture and the socialist administration in Florence were not easy. Discussions with the national authorities, on whom the City was relying for the bulk of the funding, were not concluded until after the event had opened.

At a very late stage in the process, an advisory expert committee of 12 "personalities from the City's academic, literary and artistic life" was established to give shape to the programme and sift through proposals. Its recommendations were concluded in May 1986. Programme ideas came from Florentine institutions (discussed at a public meeting in November 1985), from the Ministries and from abroad. Requests for participation had been issued to member states, and the mayors of all the cities twinned with Florence were summoned to the City twice in the space of three months. Out of 173 events considered, some 50 were chosen for implementation.

Inevitably, the advisory committee concentrated on readily available or already planned events. When the theme of the "Florentine renaissance" was confirmed, other countries had no time to find events to illuminate it. Even when international help could be provided (e.g. from the Spanish, German and Greek governments), the programming result was inevitably heterogeneous.

#### 1.4 Arrangement of the event

The City of Florence arranged the event through the established structures of its own administration. The working group consisted of members of the cultural department co-ordinated by the Director, Dr Sandra Buyet. The Florence Councillor for Cultural Affairs was Giorgio Morales. Liaison with the various interests went through the usual channels. The Mayor, Massimo Bogianckino, who had previously followed a distinguished international career as an opera executive, played an active part in planning the event alongside the work of the cultural department of the City.

The existing festivals of Florence (the 49th Maggio Musicale, the 39th Fiesole Summer Festival and the 3rd Autumn Music Festival) were incorporated into the programme of Florence 86. Extra programming was implemented through many institutions in the City. For example, the Teatro Comunale planned an extra dance programme of visiting companies (alongside its own Maggio Musicale and the Fiesole Festival). Music projects were in the hands of, among others, the Teatro Comunale, Amici della Musica, the Orchestra Regionale Toscana and Musicus Concentus. Popular programming was prepared by the Centro Flog (American music) and the Centro Attività Musicali (jazz in Europe). The drama programme was co-ordinated by the Teatro Regionale Toscano, now disbanded. A good number of the exhibitions came ready prepared from abroad and these were handled by the Centro Mostre. This exhibition centre was set up by various public bodies (the City Council, the Regional Council, the Provincial Council and the Tourist Board) with the aim of promoting, co-ordinating, organising and managing exhibitions of art. The City itself took responsibility for some of the exhibition programme, usually in conjunction with another institutional partner, often a museum which ran their own exhibitions.

#### 1.5 Framework of relationships

In planning the event, the principal relationships were within the cultural sector, between Rome and Florence and between the City and its cultural infrastructure. The late planning made wider relationships difficult to develop. The foreign cultural institutes, for example, were not able to provide fully elaborated programmes for implementation. On the other hand, the twinning arrangements (which included a number of cities outside Europe) were utilised and strengthened through the initiative. The very strong programme of conferences necessitated major participation by the University and the many academic institutes based in the City. The European Commission (DGX) itself arranged a major conference in connection with the year on the theme of cultural policy. The lead times were too late for the purposes of the tourism authorities.

## 2. FUNDING

### 2.1 Available resources

Total funding for Florence 86 was some Lira 32 billion. Public expenditure on the year totalled Lira 28.75 billion. The latter was mostly contributed by the national authorities, which were responsible for 73 per cent of the total. The Ministry of Tourism and Performed Arts spent Lira 8 billion on theatre and music in the City, and the Ministry of Cultural Heritage some Lira 15 billion (under a special law), of which half was for exhibitions, concerts, conferences etc, and the other half restoration works and gallery refurbishments. The Florence City Council voted an initial allocation of Lira 4 billion as an advance to get some of the events underway, before the arrival of funding from the Ministry, but spent some Lira 2.5 billion. In addition, a further sum of approximately Lira 1 billion was spent on publicity and expenses. There were smaller contributions from the Region - Lira 1 billion allocated between the theatre (Lira 450 million), exhibitions (Lira 400 million) and music (Lira 200 million) - and the Province of Florence (Lira 0.5 billion).

### 2.2 Expenditure

The level of spending might be compared with the budget of the Cultural section of the City Council which was Lira 6 billion in 1986. Roughly one third of expenditure (Lira 9/10 billion) was devoted to the performed arts programme. Exhibitions and the restoration programme took approximately one quarter each. Conferences were a major programme feature accounting for Lira 2.6 billion of the State's spending. Marketing and public relations expenditure accounted for approximately Lira 1 billion. The burden of overheads fell on the City Council and was not separately costed.

The Ministry of Tourism funded most of the music programme (13 out of 19 projects) and some of the theatre initiatives (7 out of 17 projects). The City made its major contribution to the theatre projects (9 were funded by the City). Joint funding was not a feature of the initiative, and only 5 projects appear to have been handled in this way. By the same token, the Ministries took sole responsibility for the restoration projects and provided most of the funding for the exhibitions.

### 2.3 Capital spending

The programme of restoration had three aspects to it:

- Reinforcement and protection

The Bargello; Orsanmichele (sculptures); Uffizi; the Duomo and Giotto's Campanile; Galileo's House; Ex-Church of San Pancrazio;

- Alteration and modernisation

Accademia Gallery; Uffizi Gallery of Prints and Drawings (fire alarms etc); Uffizi (completion of gallery space in Vasari Wing); the Modern Art Gallery (completion and arrangement of gallery space); the Silver Museum (creation of tapestry room); the Bargello (creation of gallery space); San Pierino (relocation);

- Archaeology

Piazza della Signoria (restoration and transfer to museum of archaeological remains).

The City took forward a number of longer-term projects during the year. Principal examples are as follows:

- Inaugurations and re-openings

Re-opening of the 16th century room of the Museum of Science and History; inauguration of the crypt of San Pancrazio (museum of Marino Marini Donation)

- Plans and projects

National Museum of Natural History (presentation of project and Bill)  
Documentation Centre for Science and Technology  
Centre for Acoustic Research  
Contemporary Art Centre (to show the City's collection of contemporary art)  
Competition for utilising the Complesso delle Murate  
Law to extend restoration  
Extension of opening hours for major museums  
European Centre for the Recovery of Stolen Works of Art  
Professional School for European Television Newscasters.

## 2.4 Sponsorship

According to the City of Florence, business sponsorship was raised for Florence 86 to a value of Lira 3 billion from ten companies. Some Lira 800 million was provided as sponsorship for exhibitions at the Centro Mostre. Six companies sponsored individual exhibitions. In addition, sponsors supported the music programme, the relay of the inaugural event on "mondovision" and the restoration of Donatello's Judith and Holofernes. In exchange for sole rights, Assitalia, insurance brokers, gave reduced tariff insurance. A different kind of "sponsorship" took the form of exhibitions, including "Banking in the Renaissance", organised by Florentine companies.

Apart from the financial sector, sponsors were drawn from fashion and other areas of manufacturing, and they included international companies (e.g. IBM and Sweda) with interests in Florence. These elements were positive and the financial contribution impressive given the short lead time. The sponsorship contribution to



the exhibition programme amounted to roughly 10 per cent of costs. Contribution of sponsors to the cost of the overall programme was probably more modest.

### 3. PROGRAMME

#### 3.1 Scale and scope

The Cultural Counsellor for Florence in 1986 reported that the year of culture provided the City with a programme of events (218 performances and 28 exhibitions) which more than doubled that offered in a normal year. Inauguration of the year took place on 1 July and the programme was for the most part fitted into the second six months of the year, though some exhibitions ran on well into 1987.

The Maggio Musicale (the music, opera and dance festival) was included in the official programme although it had already taken place earlier in the year in May. Together with the Fiesole and Autumn Music Festivals, the 49th Maggio Musicale could not really be regarded as "additional programming" for the City. Excluding the festivals, there were some 142 extra performances, 64 in music, 50 in drama and 28 in dance.

The drama programme related well to the needs of a City in which, lacking as it does a Teatro Stabile (permanent regional theatre), drama production is not strongly established. The Florence 86 drama programme was co-ordinated by the Teatro Regionale Toscano and covered Italian productions of European classics (Shakespeare, Beckett, de Musset, Brecht) as well as a substantial programme of 12 international drama companies ranging from established to less familiar names. These included the English Shakespeare Company (UK), Footsbarn (France), Serapion and the Burg Theater from Vienna, Epigonen from Antwerp, Odin from Denmark, Dramaten from Stockholm and the Stary Theatre from Cracow.

International dance and music programming feature regularly in Florence's established festivals. Nonetheless, an extra dance programme of foreign small scale contemporary dance companies was mounted, including some great names such as Martha Graham and Twyla Tharp. The music programme was put together too late for many international elements to be included. This proved to be a strength and the focus of the programme was on Florentine historical achievements. Mini series were mounted on 14th century Florentine music, Renaissance Florence, 18th century Florence, Cherubini and the 20th century masters, Bussotti and Dallapiccola. The lack of emphasis given to contemporary themes was a common criticism of Florence 86. The closest the music programme came to contemporary work was a series on Serialism 1910 to 1920.

A compact cinema programme was arranged by the Mediateca Regionale Toscana. It consisted of some cycles (e.g. Dark Years of Italian Cinema), celebrations of distinguished directors (Joffe and Tanner), premieres and a conference.

The exhibition programme included a Europalia show of young European sculptors (representing all the EEC countries) and the City's contemporary collection was put on display. But the bulk of shows related to established masters. There were exhibitions of various sizes on Degas (sculpture), Picasso (graphics), German Expressionists and Rubens (drawings). The Florentine contribution was explored again with a major loan exhibition from Detroit on Donatello and his school and a specially prepared exhibition on Andrea Del Sarto. Exhibitions were mounted on other themes, for example, the Heritage, Conservation and "Culture, Technology and the Economy", the latter organised by the EEC. The German, Spanish and Greek national authorities and the Flemish community gave assistance. Kiev and Fez as cities twinned with Florence also contributed exhibitions. Other planned shows from abroad (e.g. a contemporary exhibition from Kassel and Gothic sculpture from Reims), for various reasons, fell through.

The conference programme exploited Florence's appeal as a cultural destination and it brought together a large number of professional meetings which covered many issues of the day in fields such as discrimination, global security, medicine and the role of cities, as well as cultural and historical themes of Florentine interest. "Top names from the world of culture", including several Nobel prize winners, visited the City.

### 3.2 Parallel programmes, social and educational initiatives

There was no initiative under these headings in Florence 86.

### 3.3 European themes

The theme of the "Florentine renaissance" and the contribution of Florence to European cultural development which emerged from the deliberations of the advisory committee was criticised by some as "distinctly unoriginal" and by others as "so obvious as to be meaningless". Perhaps the theme was given some meaning in the fitting sequence of European Cities of Culture whereby Florence was chosen to follow Athens.

The City of Florence is home to a large number of cultural institutes, a European University and numerous affiliated units of foreign universities. Their contribution to the conference programme of the Year of Culture gave the City a chance to confirm its international vocation. The City succeeded in its call to foreign governments and twinned cities for projects to include in the Year of Culture, even if this produced a somewhat mixed programming result. As host city for the EEC conference on "A Changing Europe: The Cultural Challenge" Florence registered its awareness of the changing face of culture as it becomes more and more bound up with the development of technology; "all cultural and creative enterprises will soon be presenting new problems, new challenges, new alliances and new threats".

### 3.4 Opportunities for artists

The lack of emphasis on contemporary themes meant few additional opportunities were given to creative artists within the City or further afield. No international co-productions in the performed arts were arranged in connection with the year.

## 4. **IMPACT**

### 4.1 Promotion

Promotion expenses amounted to approximately Lira 1 billion, allocated as follows: print 11 per cent, advertising/publicity 61 per cent; ceremonies, hospitality 28 per cent.

### 4.2 Media reaction and debate

The City reported after the event that the programme was "very favourably received (quite beyond our expectations) by critics and public alike". There was some debate in the City about the impact and meaning of Florence 86, with critics focusing on the lack of a contemporary emphasis and of a unifying thread.

### 4.3 European theme: protocol

Successful efforts were put into cultivating the EEC link. This led to the specific EEC contributions to the year in the form of a conference and an exhibition. The Opening Event was attended by almost all Ministers of Culture from the EC. President Mitterand, as in Athens, also attended. Though the event occurred shortly after the Prime Minister resigned, he was able to attend together with the Foreign Minister and the Minister of Culture. The Verdi Requiem was performed at an open-air concert.

### 4.4 Attendance

The event attracted an attendance of some 779,000. The concert programme was successful with 113,000 visits but this figure includes attendance at the regular festivals and so cannot be counted in its entirety as "extra". Drama and dance each drew around 25,000. The conference programme generated upwards of 5,000 visits. The high volume attendance, as usual, was for the exhibition programme, which drew 600,000 visitors. On the other hand, the musei comunali were rather less well attended during the year, with visitor numbers at 365,859, compared with 452,368 in 1985 and 390,080 in 1987.

No effort was made to establish the profile of visitors to Florence 86. It was noticed during the year that a large number of young people went to the exhibitions. Consequently, the impact of Florence 86 on Florentine markets and on tourism

cannot be assessed. Italy experienced a severe recession in the tourist industry in the 1980s. It was the worst performing EC member state in terms of growth of international tourist receipts between 1984 and 1989. Italian tourism was traditionally based on coastal and ski resorts, mainly in the north of the country. On the other hand, popular city destinations such as Florence, could feel excessive pressure from mass tourism at various points of the year and there is some evidence of crowding out of the quality traffic. Florence 86 could have been a useful tool in relation to these dilemmas, especially since it came at a difficult time for tourism when North American traffic to Europe dropped. The high exhibition attendances imply a considerable interest from tourists, but how far this was new traffic drawn specifically to the City by the Year of Culture and at what time during the year is unknown.

Views in the business community were not fully recorded at the time. It was said that tradesmen claimed there was little benefit from the event, and the business community felt it was in some ways "a missed opportunity". The point was made that little interest was shown in this European event by young people but this is contradicted by the City Council which noticed many young people at the exhibitions. Certainly, the programme did not appear to take much specific account of the needs of this sector of the market.

## 5. CONCLUSION

The Mayor of Florence claimed that the "international political system can be revitalised by the contribution of major cities". According to the City, the outcome of Florence 86, with a few exceptions, was a positive one on both the national and international levels. Despite the initial planning difficulties, some aspects of the programme were impressive (e.g. the exploration of Florentine's historic musical achievements) and well conceived in relation to Florence's particular needs (e.g. the programme of international drama companies). The City reinforced its reputation as a place for meetings and intellectual reflection. The range of events which took place in the City during the year "bore witness to the many cultural facets of the City, demonstrating its great potential in many different fields".

The restoration work on buildings in the City funded by the State allocation of funds is a permanent legacy. The majority of the exhibitions staged during 1986 gave the opportunity (possibly unrepeatably) to clean and restore hundreds of works of art, sometimes thanks to the involvement and generous financial support of private donors and several major banking institutions in the City.

The ties between Florence and its twin towns were strengthened with useful trade, economic and commercial exchanges taking place as well as the strictly cultural contacts. The planning difficulties and short lead time made it virtually impossible to address the strategic tourism opportunities implicit in the year. None of the infrastructure projects and new developments discussed in 1986 has yet been completed. Creative linkages to the rest of Europe and contemporary artistic life received less emphasis than in some other cities. After the Year, the City Council concluded in reviewing the event that the City did not always realise its full potential. "We need to use modern and efficient methods to ensure that the City stays in the first rank of European Cities of Culture" was the critical conclusion.

## Florence 86, income and expenditure

	Lira billion
<b>Income</b>	
Italian government	
Ministry of Tourism and Performed Arts	8.25
Ministry of Cultural Assets	15.00
City of Florence	4.00
Region of Tuscany	1.00
Province of Florence	<u>.50</u>
	28.75
<b>Expenditure*</b>	
Programme	
Restoration projects	7
Exhibitions	8
Performances	10
Conferences	3
Overheads/promotions	<u>1</u>
	29
<b>Other sources</b>	
Sponsorship	3.0
European Commission	0.2

Source: City of Florence.

\* Approximations.

## Florence 86, attendance

	Thousand
Exhibitions	600
Concerts, opera*	123
Dance*	24
Drama	25
Cinema*	12
Conferences	> 5

Source: City of Florence.

- \* Includes Maggio Musicale, Fiesole Summer and Autumn Music Festivals.
- \* 3 series of 80 films.

## **AMSTERDAM 1987**

### **1. AIMS AND OPERATIONAL FEATURES**

#### **1.1 Background**

Amsterdam is the largest city (713,407) in the Netherlands and contains the greatest concentration of cultural institutions and creative activity in the country. Dutch state expenditure on the performed and creative arts alone in Amsterdam is 5.6 times the average for the rest of the Netherlands (1989/91 per capita figures).

#### **1.2 Designation procedures and rationale**

The proposal to designate Amsterdam as European City of Culture was conceived by the Dutch national authorities. The Minister was personally an early enthusiast for the European Cities of Culture concept. Keen that Amsterdam should participate, he introduced the idea to the City authorities in a letter dated 18 May 1984. Nomination was originally pursued for 1986 in competition with Florence. Eventually, Amsterdam agreed to 1987 and the designation was formally decided by the Council of Ministers on 28 May, 1985.

There was government support for the Minister's initiative which was seen in the broader context both of bi-lateral relations between the Netherlands and other countries, and of the political, economic and welfare (as well as cultural) impacts that were expected from the Year. Whilst the Ministry had no specific plans on how the event should be fashioned, the project seemed to relate well to a number of current policy areas. It reflected the growing Dutch interest in cultural diplomacy and could fit into the "clustering" policy whereby selected diplomatic targets were addressed with multiple programmes (e.g. in business and politics, as well as culture).

In specific relation to the European Community, the aim was both to give the Netherlands a more positive cultural profile and to accustom the Dutch to participating more strongly in a "cultural Europe". A background factor was the fear that European Community member states might be proscribed in the single market from spending on culture at the national level. Indeed, the Netherlands subsequently took a lead in efforts to include a Treaty Article on culture within the formal provisions of what became the Maastricht Treaty. It was also thought that Amsterdam 87 might encourage sponsorship development.

The City of Amsterdam saw its role as that of funding partner and depended largely on the Ministry to realise the idea. Amsterdam was prepared to accept the designation as acknowledgement of its position as the "cultural capital" of the Netherlands. Some commentators alleged a degree of complacency surrounded Amsterdam's belief that its international cultural reputation was deserved and secure. At that time, the City had no formal international dimension to its cultural policy.

A difficulty for the City authorities was that the proposal came at a point when it was considering trimming its culture budget. Another was that its international ambitions

had been put into an unsuccessful bid for the Olympic Games. This coloured the City's commitment to the event. Whilst the City was helpful in providing wider service support to the initiative, it chose not to target the specifically broader economic and social benefits, which it might reasonably have expected to gain from Amsterdam 87.

### 1.3 Broad approach and objectives

Rather than constituting a new, separate structure, the Ministry and the City jointly approached existing organisations with experience in international cultural activity to arrange the year. There were initially three in number:

- the Holland Festival; (director Ads' Gravesand) the well-established international festival, held annually in June, specialises in music and all forms of theatre. Under a new director, the Festival's organisation had been strengthened with the intention of undertaking events management at other times of the year; in addition to the ECC, the Holland Festival launched a triennial dance festival in the Hague during 1987;
- the Netherlands Theatre Institute (NTI) (director Steve Austen) is a publicly-funded service organisation for the theatre sector; institutes serving the different subsectors of the theatre (e.g. opera, dance) had recently been merged into one organisation which had acquired new experience in arranging international events such as the Theatre of Nations in 1981, Berlin-Amsterdam in 1983 and 1984, and France au Pays-Bas in 1985;
- the Amsterdam Uit Bureau, a publicly-funded ticket centre and information service.

The unifying theme agreed for the year was A Future for Ideas. The stated aim was "to inform, clarify, debate and investigate the cultural identity of the various countries of Europe and how these countries influence each other". Under this umbrella, the joint contractors shared co-ordination of the year and undertook to organise and manage the year on the following five premises:

- "the European Economic Community is only a part of Europe in geographical and historical terms; opinions differ on the existence of a "European" culture; a variety of cultural identities can be distinguished both in Europe and beyond;
- European cooperation finds its origins in economic and political considerations; the need for cultural integration has not been demonstrated; the cultural effects of political and economic integration are not clear; the question of whether a cultural policy should be developed to take these factors into account has not yet been answered;
- the cultural reality is partially determined by a number of issues which may appear different in each country, but which are very influential in the EEC as a whole;

migration  
unemployment  
leisure  
youth culture  
new media  
the relation between the government and art  
denationalisation - nationalisation;

- the cultural identity of a country is partially determined by the degrees to which the inhabitants have the capacity to express their wishes and desires; the opportunities differ from state to state, so the cultural identities of the European countries differ from each other;
- artistic expressions can be regarded as a concentrated form of the cultural identity of a nation and hence as a significant potential source for recognition between the different countries.

In the philosophy of this approach, broader socio-political issues were addressed from a cultural perspective. However, in practice, the event itself focused on "high professional art" and studiously avoided any "populism", "broader interpretations of culture", and social or economic targets such as audience development or city marketing.

#### 1.4 Arrangement of the event

After three months of initial exploratory work (commencing November 1985), the Netherlands Theatre Institute and the Holland Festival began working together under the Presidency of the Amsterdam Uit Bureau in January 1986. The Uit Bureau withdrew in Spring 1986 when it became clear that the budget for marketing would not match up to the estimates which the contractors had presented to the Ministry, and there would therefore be no commercial benefit to the Bureau.

At that point, the Holland Festival and the Netherlands Theatre Institute agreed with the Ministry and the City a financial basis on which they would proceed to arrange the event. This was less than a year before 1987, and only 15 months from the gala opening in May 1987.

Additional administration for the year was kept to a minimum. The Holland Festival appointed only one extra staff member and the Netherlands Theatre Institute established a small office and engaged six staff (two marketing, two sponsorship, two policy/planning). The limited central functions holding the event together were mainly performed by the Netherlands Theatre Institute. Regular collaborative meetings and joint presentations and submissions were the essential substitute for the lack of a single executive director.

The two co-ordinating organisations approached their task in contrasted ways. The Holland Festival planned its June Festival in the usual way but with a higher budget. It also launched two new festivals during the year, an International Puppet Festival



and a Festival of Dutch Theatre. The NTI co-ordinated a distinctive and wide-ranging programme with the aim of exploring a number of socio-cultural issues in an international context. It sought to involve as many disciplines as possible, tackling new developments in the dramatic arts, literature and the visual arts and, in the process, actively re-examining its own role.

The international element of the programme was assembled through the professional contacts of the contractors and selected with reference to three broad criteria:

- expressions of art from abroad should in the first place be representative of the cultural identity of the relevant country;
- they should comply with the subjective criteria of quality;
- they should provide a commentary on or augment similar phenomena in the Netherlands.

The Hungarian theme of the Holland Festival had been agreed by the Ministry as part of its Cultural Agreement with Hungary. A wider attempt by the Ministry to use the inter-governmental route to provide resourcing and programme ideas from member states in the European Community proved disappointing. Only the Federal Republic of Germany provided substantial resources. The Greek Ministry of Culture offered the exhibition "Greeks and the Sea", which was treated as an aspect of the support programme.

#### 1.5 Framework of relationships

The Ministry played a central role in managing arrangements with the contractors. The mechanism for achieving coherence and accountability was a "contact group" which linked the Ministry, City and contractors. The funders required separate permissions to be sought for each project in the programme. Additionally, there was regular reporting to the City, including occasional presentations to City committees.

The planning of the event did not involve any wider framework of relationships outside the cultural sphere. The City eased the way in providing various services but there was no broadly based involvement of a range of City departments in shaping the event. Though contacts were made with the tourist authorities, commitment to the year came too late for a major impact on tourism in Amsterdam in 1987.

In cultural circles, the proposals for the year were initially received with some scepticism. Unfortunately, the impression was given that the Minister wanted to commit the City and the arts community without adequate prior consultation and there was resistance to this. Major institutions were put under some obligation by the Ministry and the City to participate in the year. The Rijksmuseum and the Stedelijk (the city-funded modern art museum) were the main respondents. The Holland Festival took a "co-ordinating" role for the major institutions. This was essentially a paper responsibility. Other partners with the Holland Festival included the Melkweg, the

Rietveld Academy, the Cinema-Europe-Amsterdam Foundation and the Stichting Kunstbeur.

The overall *modus operandi* was characterised as a "strange arrangement", surprisingly centralised and somewhat lacking in transparency. It seems that the Holland Festival and the NTI, with their pre-established and very different institutional cultures, could do little more than run on parallel tracks (and in reasonable harmony) while representatives of the Dutch government and the City of Amsterdam held the ring - and the purse-strings. In retrospect, regrets have been expressed that an independent and separately constituted foundation was not set up with the responsibility for organising the year.

## 2. FUNDING

### 2.1 Available resources and income sources

Because there was no single cost centre for a festival year of some complexity, it is only possible to give a general indication of the financing of Amsterdam 87. A further complication arises from the fact that the programme combined new activity with existing events and contributions from regular institutions. The principal routes by which the year was resourced included:

- new money specifically allocated to the City of Culture contractors;
- regular annual budgets in existing institutions, from which programme events were provided;
- funds generated, especially by NTI, for co-productions from other sources;
- contributions in kind from foreign governments;
- sponsorship.

The City of Amsterdam (Nfl 1.5 million) and the Ministry (Nfl 1.3 million) together with the EC (Nfl 0.3 million) contributed general subsidies to the event. These were split between the Holland Festival and the Netherlands Theatre Institute, apart from the Nfl 0.1 million spent by the Uit Bureau before withdrawing from the promotion. In addition, the Ministry and the City gave funding for specific projects produced or co-ordinated by the contractors, and they insisted on authorising each project budget separately.

The Ministry was concerned to avoid deficits and was sceptical of sponsorship estimates, and consequently sought to exert as much direct financial control over the contractors as possible. Each department in the Ministry used their existing relations with the cultural institutions in order to promote departmental interests. Some project funding was negotiated from other ministries, for example, Nfl 660,000 for multi-cultural projects. Further funds were gathered by both the Holland Festival and the

Netherlands Theatre Institute. The support of the German Federal Government was valued at Nfl 650,000. This covered support in kind for German visiting companies to the Holland Festival, and the NTI was assisted in its international programme both in kind and with a cash grant. The Holland Festival raised foundation money for the Puppet Theatre Festival. The NTI was active in pursuing extra cash from other government departments, from foundations and partner institutes in the Netherlands and abroad.

No overall expenditure analysis is available of resources deployed in the event. The NTI accounted for some Nfl 5.7 million, including its public sector grant but excluding sponsorship. NTI reports that its involvement touched projects with an estimated turnover of Nfl 11 million. This figure includes a range of existing events and some non-assisted projects. The "extra" turnover specifically attributable to NTI's Amsterdam 87 programme would be lower than this figure. The activity under Holland Festival co-ordination has also been estimated at Nfl 11 million, but the extra in this case would have been considerably less. In its entirety, Amsterdam 87 might be said to have generated some Nfl 10-12 million of new activity.

## 2.2 Expenditure

A rough allocation of the public sector general/project grants suggests that programme expenditure from the Ministry/City grants accounted for Nfl 3.22 million with overheads absorbing Nfl 1.92 million. The latter represented some 38 per cent of the Ministry/City grants for the City of Culture. Whilst this proportion might be considered excessive, it indicates the problem of sustaining a broad initiative of this kind with a low budget. The overhead can also be justified by reference to the wider programme using funds from other sources.

The Netherlands Theatre Institute created a small office for Amsterdam 87 within its own organisation at a cost of Nfl 1.47 million (including direct expenditure on promotion and the sponsorship costs). Total expenditure on promotion might be judged at Nfl 0.76 million, which draws together the NTI expenditure of Nfl 310,000, the Uit Bureau's initial commitment of Nfl 100,000 and the extra promotion spend undertaken by the Holland Festival during 1987 amounted to some Nfl 350,000.

The Holland Festival enjoyed a 32 per cent increase in public funding. This was used to boost expenditure for the 1987 Festival by 20 per cent. The Festival decided to fund from its subsidy the new Dutch Theatre Festival which it launched with a grant of Nfl 80,000. Some Nfl 350,000 of the Ministry's City of Culture grant was earmarked for the Hungarian theme in 1987, and could not really be regarded as "extra" resource since a similar sum had been given to the previous year's Holland Festival for a French theme.

The public responded positively in 1987 to the increased quality of the Holland Festival. But, despite the gain in sponsorship (up 54 per cent), media income (up 49 per cent) and attendance (43 per cent increase), the event, which had been financially unbalanced already in 1986 (with a Nfl 1.4 million deficit) recorded an additional deficit of Nfl 1.55 million. A problem was the ticket income. Only 13 per cent of

total revenue it increased by 24 per cent, well below the 43 per cent gain in audience numbers. The Holland Festival was at risk as a promoter and in the event it seriously overreached itself, particularly in the case of the Bologna Opera, which was contracted despite firm indications that the Ministry would not pay.

By contrast, the NTI generally received cash in hand for approved projects and was able to commission and to enter co-production agreements with considerable flexibility. The financial risk was laid off on to its co-production partners in the Netherlands and abroad to which it offered grants or seed money, acting as facilitator when other organisations were unable to do this for themselves. Principal collaborators included the Royal Dutch Institute for the Tropics, Soeterijn Theatre, Stichting Jeugdtheater Amsterdam, Deutsch-Franzosischesjugendwerk, the University of Amsterdam, the European Cultural Foundation, the De Balie Centre for Politics and Culture and the Dutch Book Foundation.

### 2.3 Sponsorship

Sponsorship was an aspect of funding which all parties to Amsterdam 87 considered together. The Minister's interest in the event was instrumental in opening some doors and the cabinet of the Mayor of Amsterdam was actively involved. Sponsorship in cash totalled Nfl 1.05 million, with a further Nfl 0.58 million, including a media sponsorship offering free advertising in a major daily newspaper. The Holland Festival pursued some of its own sponsorship leads and succeeded in raising Nfl 370,000, an improvement on the Nfl 240,000 contributed to the 1986 Festival.

The level of sponsorship income achieved was thought by some to be disappointing. A sponsorship/marketing consultant was engaged for the initial attempt to raise sponsorship for the event as a whole. This proved relatively unsuccessful:

- the event was unknown and did not mean anything to potential sponsors;
- it was very diverse and a difficult package to sell;
- the business community was sceptical of a city-led initiative following the failure to win the Olympic bid.

Local sponsors were found for the opening event and more success was enjoyed when support was sought in the subsequent campaign for specific projects and separate aspects of the programme rather than concepts. Some 331 companies were approached; substantive discussions took place with 83; and 29 finally contributed.

### 2.4 Role of the voluntary sector

No place was found for the role of the voluntary sector in Amsterdam 87. In the words of the contractors: "The investigative character of the festival, augmenting local culture, excludes folklore and amateur elements, unless they fit in with its aims."

## 2.5 Infrastructure and know-how initiatives

Infrastructure projects did not form a part of the event.

## 3. PROGRAMMING

### 3.1 Timing and content

The official gala opening took place in May, and the bulk of the activities occurred from then onwards in the latter seven months of the year. Amsterdam 87 relied on the many regular festivals and seasons which occur in Amsterdam. This has been represented as a criticism of the year in some quarters. They included:

Holland Festival  
Amsterdam Roots Meeting  
Stage Door Festival  
Zomerfestijn  
National Book Week  
National Children's Book Week

Some of the seasons were enhanced for 1986 and it is important not to undervalue what a recurrent event set in a new context might achieve. Amsterdam's Stage Door Festival provided an insight into developments in inter-cultural expression. In 1987 (its fifth year), the Festival focused attention on the meeting and cross-fertilisation of different cultures in the European context, and was able to present two major new large-scale projects involving large numbers of actors, dancers and musicians.

The Holland Festival was another established event. Celebrating its 40th anniversary, it took place in June with a higher budget than usual. There were 92 performances in the field of music, opera, dance and theatre. This was rather fewer than had taken place in the 1986 festival. The intention was to boost quality rather than quantity for Amsterdam 87.

The Amsterdam 87 programme extended to some 25 exhibitions and, between 800 and 850 performances in the field of music, opera, dance and drama. It should be noted that the high volume of performances includes 72 in the puppet festival and 197 popular cabaret/variety performance at the Carre Theatre.

Many events fell in the multi-media category. A number of them were grouped into thematic programmes, which were an original feature of the year. These included:

- From Totem to Lifestyle: a cross art form project concerned with images and their origins, tackling the relationship between people and their symbols through a wide range of cultural activities; these included two exhibitions,

publications, a symposium, film programme, concerts, cabaret and musical theatre;

- **Felix Meritis:** a programme of exhibitions, performances, publications and film screenings centered on the Shaffy, built 200 years previously by the Felix Meritis Society.

Another significant innovation in 1987 was Cultural Capital Broadcasting. This project looked to the future and introduced a total of 100 hours of cultural programmes during the year on Amsterdam's cable network, the largest in Europe.

A number of "new" festivals were introduced during the year. These included:

- **International Schools Theatre Festival**
- **Cinekid**
- **The Dutch Theatre Festival**
- **The International Puppet Theatre Festival**

The aim of the Schools Theatre Festival was to stimulate theatre and artistic education in Dutch schools and to establish more intensive international contacts. The Dutch Theatre Festival brought together 12 Dutch language productions, selected from across the Netherlands and Flanders. The participating companies were selected by an independent jury of drama critics. They were obliged to react to the Jury's report and to take part in a public debate with the jury and the audience.

The exhibition programme ranged from major historical shows in the Rijksmuseum on Dutch 17th century themes to an NTI initiative, Century 87, which exhibited works of international artists in prominent locations in Amsterdam. The intention was to provoke a "confrontation between modern art and the hedonistic and religious culture and architecture of Amsterdam". Europolia arranged another of its exhibitions (cf. Florence) dealing with Artists from the Common Market. Exploring the East/West theme, a group show of artists from Poland, Hungary, Yugoslavia and Rumania was arranged in the Fodor Museum. Finally, playing to Dutch strength, several exhibitions addressed architectural issues and design topics.

Some 23 conferences and professional meetings took place under the auspices of Amsterdam 87. Those dealing with cultural exchange proved particularly influential in the development of co-production and professional activities across cultural boundaries.

The more popular events of the year were no less important in the context of the overall theme. These included three week Zomerfestijn, which is an annual event, and the special programme ; "One Hundred Years Amusement in Holland", in celebration of the Carre Theatre Company. The Amsterdam Roots Meeting focuses on the music and dance of the non-Western minorities who form part of the culture of Holland and of Amsterdam in particular.

### 3.2 Main programme versus side programmes

Support projects were offered by a range of cultural organisations within the terms of the initiative, but no broad programme of parallel activity or celebratory events was developed.

Late in 1987, the British Council backed an initiative by the City of Glasgow, newly-nominated City of Culture for 1990, to mount a "showcase" programme of cultural activity in Amsterdam. The event covered design, fashion, theatre, music, literature and sculpture. Sponsorship was provided by Famous Grouse. The events took place in the premises of the Flemish Cultural Institute, which were made available free of charge because Flanders wanted to position itself well for its proposed future application to be a City of Culture. A number of Glasgow/Amsterdam links developed from the programme together with a number of projects, including an important exchange of exhibitions between the Glasgow Museums and Art Galleries and the Van Gogh Museum in Amsterdam. None of this was incorporated or acknowledged in the "official Amsterdam 87" programme.

### 3.3 Relationship of the initiative to existing institutions

The development of the year interfaced extensively with the usual activities of the Holland Festival and the NTI. The relationship of the year to other institutions was less evident. Inputs came from a few museums and galleries. For the most part the major performing arts companies of Amsterdam made little contribution. Interest in the event had originally been positive but indifference took over when the low level of the available budgets became apparent.

### 3.4 European theme and cultural development

International elements featured in most parts of the programme and they consciously went beyond the boundaries of the "economic Europe". The East/West theme was exemplified in the Hungarian programme of the Holland Festival. In contrast, the aspirations of the Dutch language were reflected in the newly-established Festival of Dutch Theatre which built links to the Flemish community in Belgium.

On the other hand, the Prix Europa was launched in Amsterdam 87. A prize for regional radio and television companies it is awarded to the programme which contributes most to a better understanding of the rich cultural diversity of Europe. Selection also takes into account whether the programme encourages tolerance of other peoples.

It was a stated aim of Future for Ideas that cultural organisations should be stimulated to present themselves more in an international context. The co-production activity of the NTI undoubtedly increased contacts between artists, and stimulated the exchange of artistic expression between the countries. Speakers at the Europe in a Cultural Perspective Symposium came from the Netherlands, France, Germany, Italy, the

United Kingdom and Belgium. Artists contributing to the Amsterdam Roots Meeting were drawn from over 30 countries in 1987.

The hope was that it would encourage continuing collaboration beyond 1987. This was symbolised in the thematic co-operation between Amsterdam and Berlin in the closing event "Handover to Berlin".

#### 4. IMPACT OF THE EVENT

##### 4.1 Event promotion

Promotion of Amsterdam 87 was limited to what a low budget could sustain. This dictated a selective approach which targetted the established public and interested professionals. The aim was to communicate political, cultural messages to professionals in the field. The basic tools were cheaply-produced fact sheets in French, German and English and a network of good contacts. A special database was developed which eventually included 10,500 addresses in 71 countries (34 per cent the Netherlands, 32 per cent other EC countries, 24 per cent the rest of Europe and 10 per cent outside Europe). The most important categories were:

- 26% cultural institutions and organisations;
- 25% media;
- 14% authorities, politicians, government advisers;
- 9% educational and science; and
- 8% tourist organisations.

There was little umbrella marketing of Amsterdam 87 and participating organisations were largely responsible for their own marketing campaigns. The consumer activity was restricted and there was no airport, street or railway presence during the year. A Dutch national daily newspaper contributed one page of free advertising on four occasions. The poster campaign had a print run of 3 to 4,000; only 10,000 initial "flyers" were printed; the final total for direct mailing was 79,000.

Public relations was similarly restricted. The policy was to direct attention to the separate projects. There was neither the resource (nor really the inclination) to undertake an "image" campaign. Familiarisation visits were undertaken for 106 foreign journalists. Innumerable contacts were maintained with the Dutch press.

##### 4.2 Media reactions

An analysis conducted by the Netherlands Theatre Institute (1 December, 1987) showed 2,150 clippings from Dutch newspapers and magazines and 140 from the foreign press. There were records of 36 television items and 75 radio items.



By the Netherlands Theatre Institute's own account, the cultural debate at the heart of the year was reflected in the press, especially the issue of achieving more effective dialogue with the "wider Europe". The event achieved daily coverage and the press reaction to the year itself turned from criticism, and doubt that the contractors could deliver, to praise for what the year was able to achieve. This was largely restricted to arts professionals. Others confirm the view that there was little feeling of an event taking place across the city itself.

#### 4.3 European awareness

Amsterdam 87 arranged both opening and closing events. The opening event on 18 May 1987 took place in the presence of HM Queen and HRH Prince Claus of the Netherlands. Speeches were made by both the Minister of Culture and the Mayor of Amsterdam. Guests were transported on "thematic trams" between the Royal Palace and the Concertgebouw for lunch and a concert. Cultural entertainment, including the National Ballet and Afro Caribbean dance music, went on in other centres throughout the day which concluded with fireworks. The closing ceremony, "Handover to Berlin", took place in December. It involved representatives from the City of Berlin and the "giving of the torch" became an established feature of the City of Culture programme.

The European Community took little part in these ceremonies and generally showed small interest in the event. Amsterdam 87 was not used as the bearer of any political message. The press made a criticism that event was being used to "whitewash" the Common Market. But, its impact on European awareness on the street was most probably neutral. The point about a wider cultural Europe registered clearly amongst those with a specialist interest in the field.

#### 4.4 Attendance

Neither formal evaluation nor full reporting on Amsterdam 87 was carried out at the time. NTI report that the promotion drew an attendance of 916,000 with a further 83,000 at support events. The figures are incomplete, with notable gaps, such as the 1987 Stagedoor Festival. They also overstate the impact of the City of Culture because they include regular festivals, events from existing institutions and non-assisted programming.

Exhibitions proved an attractive feature with an overall attendance of 537,000. The Rijksmuseum's two 17th century shows attracted a public of 200,000. There were 110,000 for Schlemmer and 100,000 for the design exhibitions. Theatre/concert attendances drew 220,000, with other events at an impressive 169,000 (book weeks, cinema, congresses, lectures).

Attendance at new and clearly additional activity in the Amsterdam 87 programme might be assessed at upwards of 350,000 plus the support programme. This covers the boosted attendance for the Holland Festival (up 48 per cent to 48,237) and new ventures such as the Puppet Theatre Festival (12,400) and the Dutch Theatre Festival (3,843). The NTI's From Totem to Lifestyle drew 107,032 and the major

contemporary art shows, Century 87 and Seven Artists from the Common Market, attracted some 30,000 and 45,000 respectively. In a different category the conferencing programme attracted participation of around 5,000.

#### 4.5 Market impact

The figures should be seen in the context of the total public for Amsterdam's cultural attractions (museums, galleries, theatres and concerts, including light entertainment) of 6.7 million in 1987. Amsterdam 87 thus had a bearing on some 5 to 14 per cent of the market, depending on what is included for consideration. Attendance increased by 605,000 during 1987, a rise of 10 per cent. The 1987 gain formed part of a general trend with increases of 9 per cent in 1986, a pause in 1988 (following the efforts of 1987) and a further step up of 6 per cent in 1989.

A detailed analysis of the market impact of Amsterdam 87 is not possible, but the available evidence is not inconsistent with the view that the City of Culture was responsible for part of the positive market development in the year. There is no sign of subsequent market exhaustion or of general retrenchment; the specialist positioning of the event was, in any case, unlikely to provoke such effects. It should be recorded that the Holland Festival, after its exceptional year, experienced a drop of 23 per cent in 1988, back close to its 1986 level.

#### 4.6 Tourism

Between 1985 and 1989, foreign leisure tourism to the Netherlands showed no volume growth and 1987, the year of the City of Culture was the worst for Netherlands tourism in that period. Amsterdam's tourism market differed from that of the Netherlands overall. Tourist arrivals to the City dipped in the late-1980s but 1987 was a much better year than 1986 (showing a 7 per cent gain). The 1987 market upturn began the sustained growth which took Amsterdam traffic eventually in 1989 above the 1985 level.

The Amsterdam Tourist Office were not able to comment on whether the 1987 improvement was attributable in any degree to the Amsterdam 87 promotion. Efforts were made to take advantage of the initiative and the event was used in foreign trade promotions, especially in Germany. But it would appear the commitment to the year came too late for any major impact to be based on standard tourism measures. Some reservations were expressed about the appeal of the programming to a broader tourist public, especially the Netherlands Theatre Institute aspects. The commercial value of Amsterdam 87's appeal to niche markets was not assessed.

#### 4.7 Impacts after the year

From the outset, there was a strong desire on the part of the contractors to ensure that the events and debates of 1987 – and the ideas generated – would also look ahead and create the possibility of continuity, especially with other cities, including

those in the emerging network of Cities of Culture. Amsterdam 87 can point to a number of positive impacts which went beyond the year itself. "Whilst it is difficult to believe this, since many felt there was no impact and the year's activities in Amsterdam were little different from usual, Amsterdam 87 helped a lot of things".

Specific new opportunities created in the year, and which lasted, included:

- Summer Academy
- Cultural Capital Broadcasting
- International Schools Theatre Festival (passed on to other cities)
- International Puppet Theatre Festival
- Dutch Theatre Festival
- Felix Meritis Foundation.

The year strengthened the intellectual framework for a certain kind of international work in the Arts. It also gave a professional boost to the activity. The NTI set out to question and explore its own role in an international context through the year and was able to claim continuity resulting from no less than 11 of the 26 projects for which it assumed a direct responsibility.

The City of Culture pointed to some further opportunities open to the cultural sector in the City. The promotion of Amsterdam's cultural programming in tourism markets was only partly addressed in 1987. The Ministry of Economic Development saw this as a serious opportunity which led eventually to a doubling of the Holland Festival's grant, with a contribution from the Ministry of Economic Development, in 1990.

Amsterdam 87 further highlighted the limitations to the existing structure or habit of cooperation within the Arts in the City. The establishment of Amsterdam Cultural City was an initiative to address this issue and might be described as an outcome of Amsterdam 87. It remains a problem. The Holland Festival, the museums and some of the other big cultural institutions remain reluctant team-players. At a political level, it is clear that the Ministry took on a role in relation to the City in 1987 which the City has remained reluctant subsequently to assume.

## 5. CONCLUSION

In 1987, the available experience of organising an event of this kind was limited. Neither Athens nor Florence had provided any model which could be imitated. Athens had mounted an inter-governmentally funded prestige festival, whilst Florence had used the event to tap extra state funding for, among other things, heritage investment in the City.

The City of Culture proved difficult to realise in Dutch conditions. The idea of creating a management system involving three different organisations was meant to be representative of the broad base of the arts in Amsterdam; it was not a good model. More money and clear executive responsibility was needed to strengthen the impact. Opinion in the Ministry is that it should be handled differently next time.

The ECCM programme has developed hugely and become more costly. As well as addressing artistic and cultural development, the event's ramifications now extend into economic development, tourism, European relations and city profiling, all areas more or less eschewed in the Amsterdam case.

Amsterdam achieved a high level of policy thinking on the event, and A Future For Ideas represented a serious attempt (perhaps, the first in the City of Culture series) to formulate a coherent programme with a clear intellectual basis. Whilst the event may not have meant much generally for Amsterdam, the year generated enthusiasm in certain professional circles. The level of activity was acceptable and there were no failures. Some of the bilateral activity was very successful.

An event which attracted upwards of one third of a million additional attendance was no mean achievement. It could well have contributed to the positive market development for the Arts in the City during the year, not to mention the upward turn in the tourism fortunes of the City.

Lasting effects include:

- a number of new initiatives such as Cultural Capital Broadcasting;
- a boost to international co-production;
- opportunities for the City and cultural tourism markets demonstrated;
- the need for team-playing in the cultural sector emphasised.

The intellectual focus of the event, which explored the parameters of a new cultural Europe, gave structure to the Amsterdam achievement in the context of exceptionally tight budgetary constraints. Perhaps the most important outcome of the year was the seriousness of the approach which produced important professional dividends for the development of the ECCM programme.

## Amsterdam, cultural attractions, attendance

	1985	1986	1987	1988	1989
Attendance (thousand)					
Theatres, concerts <sup>a</sup>	1,938	2,139	2,220	..	2,387
Museums, galleries <sup>b</sup>	<u>3,650</u> <sup>c</sup>	<u>3,956</u>	<u>4,480</u>	<u>4,513</u>	<u>4,734</u>
Total	5,588	6,095	6,700	6,733 <sup>d</sup>	7,121
Attendance (1985 = 100)					
Theatres, concerts <sup>a</sup>	100	110	115	..	123
Museums, galleries <sup>b</sup>	<u>100</u> <sup>c</sup>	<u>108</u>	<u>123</u>	<u>124</u>	<u>130</u>
Total	100	109	120	120 <sup>d</sup>	127

Source: Statistics Netherlands.

<sup>a</sup> Professional performances only.<sup>b</sup> Figures relate to split years e.g. 1985/86.<sup>c</sup> 1984/85.<sup>d</sup> Using 1987 figure for performed arts.

## Amsterdam, tourist arrivals

	1985	1986	1987	1988	1989
Tourist arrivals (thousand)					
Dutch	104	103	111	119	110
Foreign	<u>1,520</u>	<u>1,357</u>	<u>1,452</u>	<u>1,510</u>	<u>1,603</u>
Total	1,624	1,460	1,563	1,629	1,713
Of which leisure tourists	991	..	..	..	976
Tourist arrivals (1985 = 100)					
Dutch	100	99	107	114	106
Foreign	<u>100</u>	<u>89</u>	<u>96</u>	<u>99</u>	<u>105</u>
Total	100	90	96	100	105
Of which leisure tourists	100	..	..	..	98

Source: Amsterdam Tourist Office.

## Foreign tourist arrivals, Amsterdam and the Netherlands

Index: 1985 = 100

	1985	1986	1987	1988	1989 <sup>a</sup>
Amsterdam	100	89	96	99	105
Netherlands	100	97	96	104	111

Source: Netherlands Tourist Office.

<sup>a</sup> Foreign tourist arrivals in Amsterdam were 1.6 million and for Netherlands as a whole 5.2 million.

**Amsterdam 87, income and expenditure, selected elements**

	Nfl million
<b>Expenditure<sup>a</sup></b>	
Netherlands Theatre Institute office	1.16 <sup>b</sup>
Promotion	.76 <sup>c</sup>
Programme	<u>3.22</u>
	5.14
<b>Income</b>	
Ministry of Culture	2.73 <sup>d</sup>
City of Amsterdam	2.06 <sup>d</sup>
Other local authorities	0.05
European Community	<u>0.30</u>
	5.14
 Sponsorship (cash)	 1.05 <sup>e</sup>
Sponsorship (kind)	0.58
Foreign governments (direct support)	0.65 <sup>f</sup>
Foundations, other public sector, sales	e3.00 <sup>g</sup>

Source: Ministry of Culture; Netherlands Theatre Institute; Holland Festival.

- <sup>a</sup> Public sector general and project grants only.
- <sup>b</sup> Includes sponsorship costs of Nfl 140,000.
- <sup>c</sup> Includes Holland Festival extra spend on 1987 promotion compared with 1986.
- <sup>d</sup> General subsidy and project grants.
- <sup>e</sup> Includes Nfl 130,000 sponsorship raised by Holland Festival additional to 1986.
- <sup>f</sup> Federal Republic of Germany.
- <sup>g</sup> NTI puts its income from other sources (e.g. foundations, other government departments, sales) at upwards of Nfl 2.5 million; the Holland Festival raised Nfl 0.6 million from the Prinz Bernhard Foundation.

**Holland Festival, income, expenditure and output, 1986 and 1987**

	1986 Nfl mill	1987 Nfl mill	Percentage change
<b>Income</b>			
Public subsidy	2.39	3.15*	+ 32
Private foundations, foreign governments	0.69	0.45	- 35
Sponsorship	0.24	0.37	+ 54
Media etc.	0.55	0.82	+ 45
Ticket income	<u>0.58</u>	<u>0.72</u>	<u>+ 24</u>
	4.45	5.51	+ 24
<b>Expenditure</b>			
Programme	3.76	4.93	+ 31
Promotion	0.62	0.97	+ 56
Salaries/Overheads	<u>1.49</u>	<u>1.14</u>	<u>- 23</u>
	5.87	7.04	+ 20
Deficit	(1.42)	(1.55)	
<b>Output (numbers)</b>			
Productions	49	48	- 2
Performances	120	92	- 23
Attendance	33,854	48,253	+ 43
Subsidy per seat (Nfl)	35.73	27.23	- 24

Source: Holland Festival.

\* Including EC grant and special funding for ECC.

**Amsterdam 87, events and attendance\***

	Events (number)	Attendance (thousand)		
		Holl Fest	Neth T I	Total
Exhibitions	25*	499	127	621
Theatre, concert, multi perfs.	834	102	118	220
Other activities*	<u>189</u>	<u>148</u>	<u>11</u>	<u>159</u>
	1,048	749	256	1,005
Support activities	..	na	na	89

Source: Holland Festival; Netherlands Theatre Institute.

\* Full programme including regular events and non-funded activities; new projects and A87 specific additional activity attracted estimated attendance upwards of 350,000.

\* Includes 14 "support" exhibitions.

\* Cinema, literature, congresses etc.; excludes 100 hours Arts Channel TV broadcasting.

**Amsterdam 87, exhibitions and performances, attendance\***

Visual and applied arts	
Schlemmer*	110,000
Holland in Vorm (x2)*	100,000
Art of Television*	44,000
Seven artists from the Common Market*	42,000
Dutch Masters of Landscape*; Land and Water in the 17th Century*	200,000
Berlage*	..
Art in Rai*	..
Century 87	36,000
Young art from Eastern Europe	31,000
Mixed programme	
From Totem to Lifestyle	107,032
Felix Metitis	3,650
Summerfestijn	7,173
Theatre, music	
Holland Festival*	48,253
Amsterdam Roots*	30,000
Dutch Theatre Festival*	3,853
International Puppet Theatre Festival*	12,402
October Jazz Festival*	5,000
European Gala*	3,000
International Schools Theatre Festival	..
Stagedoor Festival	..
100 Years Amusement in Holland	..

Source: Netherlands Theatre Institute

\* Excludes cinema, literary events and the extensive programme of seminars, lectures and conferences; Cultural Capital Broadcasting produced 100 hours broadcasting with an average of 15,000 viewers per transmission.

\* Holland Festival co-ordination.



### 1. AIMS AND OPERATIONAL FEATURES

#### 1.1 Background

The constitutional position in Berlin makes it a federal state at the same time as a city. The City of Culture took place in West Berlin before the political changes of 1989, when the city had a population of some two million. At that time, under the provisions of the four-power treaty (3 September, 1971), the occupying powers had a right to veto certain actions in Berlin covering status and security. The isolated position of the city, imbued with an atmosphere of political danger, resulted in a bracing climate for the arts favourable to experimentation.

Massive investment in the cultural life of West Berlin was a central feature of the strategy to sustain Berlin's metropolitan reputation. With substantial annual cultural budgets (e.g. DM 590 million in 1988), West Berlin had developed a very dense and vigorous cultural life, to which the residents responded openly and critically, establishing a market of some 8 to 9 million annual attendance. A survey of West Berliners put the strength of the city's cultural provision amongst its three most favoured characteristics. This was also a challenge for anyone planning the City of Culture to judge how best to contribute to Berlin's already rich diet.

#### 1.2 Designation and rationale

The possibility of a West Berlin candidacy for the City of Culture was put forward at an early point and the city made a contribution to the programming of Athens 85 and Florence 86. The German Federal Government (the Foreign Office) sought the advice of its internal standing Conference of Culture Ministers (KMK) on the nomination, as it was constitutionally required to do. After giving some consideration to rival suggestions of Bonn and Munich, it recommended that West Berlin should be the German nomination.

The Council of Ministers agreed West Berlin on 28 May, 1985. At that time, the East still contested whether West Berlin was part of the EC. Designating West Berlin as the City of Culture for 1988 was a political decision to help the city in its exposed position. Reflecting the sensitivity of the situation, West Berlin was careful during 1988 to use the sobriquet "European City of Culture", rather than the more assertive alternative "European Cultural Capital".

The choice of year was not a straightforward matter. In 1987, it was intended to celebrate the 750th Anniversary of the Foundation of Berlin with separate festival programmes in both East and West Berlin. The latter was entrusted to the Director of the Berlin Festival. This celebration turned into a prestige event in East/West sparring, with an especially glamorous arts festival mounted in the East. A large budget was made available in West Berlin (DM 100 million), including provision for required infrastructure projects. Additionally, DM 130 million were available for

historic monuments, garden monuments and urban features. Construction work, such as the extension to the Philharmonie was not included in this amount.

One thought was to combine the City of Culture with the 750th celebrations. Another was to separate the events and go for 1989, but it was evident that Paris wanted that particular year. In the end, it was decided to accept 1988 and use it to reinforce the efforts of 1987 by promoting a contrasted aspect of the city's cultural life. Whilst 1987 reflected inwardly on the city, its physical features and its history, Berlin 88 was about the city's relations with Europe and its openness to wider influences.

### 1.3 Objectives and broad approach

In accepting the European Community's designation as European City of Culture 1988, West Berlin wanted to identify itself with "Europe" and to present itself as a cultural showcase to the Free World. Beyond this political purpose, Berlin also identified an artistic development opportunity for the year. The intention was not simply to "produce a firework", but also to encourage activities, organisations and expertise which would yield lasting traces for subsequent years.

The main idea was to present new artistic developments in the shape of workshops which revealed the processes of creativity. An advisory planning group, consisting of artists, executives from cultural institutions and representatives of the Director of the 750th Anniversary celebration, developed the broad framework of the programme. The aim was to create a "meeting point" for artist professionals to explore and exchange new kinds of work, especially where the art form boundaries were breaking down. The themes for the City of Culture concentrated on three aspects of Berlin, which presented the city as:

- a place of innovation (a city which had left a mark on the cultural history of Europe);
- a meeting point between East and West (where an attempt could be made to overcome, at least in an intellectual field, the political division which existed); and
- a centre of creativity (in which artists from a range of disciplines might be brought together in workshops).

### 1.4 Arrangement of the event

The event was organised through the Senate Department of Cultural Affairs. The Senator for Cultural Affairs, Mr Volker Hassemer, was responsible for the special Berlin 88 budget, for the overall co-ordination of the programme and the general public relations work. The programme was submitted for approval by the Senate and the House of Representatives in September 1987.

Unlike the 750th Anniversary celebration, no independent commissioner was appointed to run the event. A small working group chaired by the Senator within the Cultural Affairs Department was the co-ordinating mechanism. Responsibility for public relations and press was put in the hands of a freelance team attached to the Department, many of whom had been responsible for this work during the 750th Anniversary celebration.

The Berlin cultural institutions were meant to take the lead in this structure. Grants were given to a range of organisations for some 45 to 50 projects. The participating organisations included the Berlin Festival, the Ufa Factory, the Berlin Schaubühne, Tempodrome and the Forum of Young Designers. Additionally, a new non-profit organisation, the Werkstatt, was established to take responsibility for the projects at the heart of the programme. Originally, this was intended to be the role of the Academy of Arts.

Nele Hertling was appointed Director of the new organisation from February 1987, which arranged some 25 funded projects, mainly in the areas of drama, music, theatre, dance, visual arts and design. Most of the projects were managed directly by the Werkstatt but, in some instances, projects were sub-contracted to (or co-produced with) other organisations. Whilst the Werkstatt had full freedom to operate as an independent body, financial control remained firmly with the City, funding the overheads of the Werkstatt whilst requiring individual funding bids for each separate project.

Building programmes, which had been a major feature of the 1987 event, were not an aspect of Berlin 88. The staffing for Berlin 88 can be estimated at some 60 at the peak. Within the Senate, some 20 were primarily engaged with the project. The Werkstatt engaged a further 30 or so in various capacities around a small core office and five to ten provided additional publicity support.

### 1.5 Framework of relationships

A framework of relations was set through West Berlin's existing governmental structures. Various departments of the state government became involved, such as the Senate Chancellery, which was responsible for questions of protocol, and the Senate Department for Construction of Housing which arranged architectural exhibitions in the Berlin Kunsthalle. The Tourist Office, which at that time, was part of the Economic Affairs Department, attempted to collaborate over the event but tourism was not a central objective of the City of Culture project. There were the usual complaints from the tourism side that the programme details were late for travel trade purposes.

Other departments of the Berlin Senate were involved only insignificantly in Berlin 88. The wider programme of celebrations which featured in some subsequent Cities of Culture were not an aspect in this case. The 750th Anniversary celebrations of the previous year had provided for these community needs. The education authorities did not undertake any general initiatives in support of the City of Culture, despite the Werkstatt music programme, which developed a novel form of music project with some 20 schools.

The state cultural institutions did not play a significant planning role in the realisation of the programme of Berlin 88. Contributions included two large exhibitions with popular appeal, *Emperor Augustus* and *The Position of Art Today*, mounted by the *Stiftung Preussischer Kulturbesitz*. The *Deutsche Oper* collaborated in the music theatre programme and responded to the City of Culture theme in its regular repertoire. The *Berlin Philharmonic Orchestra* gave the opening concert; the *Berlin Festival* contributed significantly to the music programme (e.g. the *Brahms/Schoenberg cycle*) and the state *Schauspielbuhnen Berlin* took part in the theatre programme.

## 1.6 International dimension

Relations with other European governments took a particular form in Berlin 88. The Senate contacted all EC member states through diplomatic channels with a request to nominate contact partners who might propose programme elements. Only in a few cases did this function well. Besides France and the United Kingdom, Italy, Spain and the Netherlands participated in the City of Culture programme.

As occupying powers, France and especially the UK had a particular interest in Berlin. In the case of the UK, a "serious commitment" was anticipated and "Britain as one of Berlin's protecting powers will, surely, want to ensure that 1988 is a magnificent success". As an example of the process, familiarisation visits were arranged for key figures in Berlin 88 to Britain and a British Council official was seconded part-time to the Werkstatt office to help implement the selected projects. The Berlin Cultural Senator recognised the value of this "insider approach" which produced "the most outstanding (contribution).... because Britain has collaborated with us from the planning stages, and they have given not only financial support but through the British Council have thought and worked beside us with the result that the British contributions have been closest to the concept of Berlin 88". The British Council valued its contribution at £526,000 and it created opportunities in the City for 500 British artists. This related to 17 funded events and 16 non-funded events. The Council produced its own brochure: "Great Britain in Berlin: European City of Culture 1988". The British Council regarded its contribution as a success ("fantastic output"), generating significant press coverage (144 press cuttings).

Collaboration with the Greek Ministry of Culture over the Mycenae exhibition was an example of an input from a former City of Culture. By the same token, the Netherlands Theatre Institute had hoped to establish a line of rolling collaborations through the Cities of Culture, focusing on young practitioners, professional meetings and multi-disciplinary projects. Aspects of this were close to the professional interest of the Werkstatt and a number of Netherlands projects were included, but only to a limited degree did this represent a formal City of Culture collaboration. No interest was expressed in this development from Paris for the following year.

A different kind of contribution from abroad was made by the City of Glasgow. As in Amsterdam 87, Glasgow organised a Berlin programme as a fore-runner for Glasgow 90. This went wider than an "arts" programme, for example, with retail promotions of Scottish products in Berlin stores and a Military Tattoo. Not all the events were entirely successful (e.g. a poorly-attended Ceilidh which proceeded a

popular, classical concert) and there was conflict over a clash of dates and a cancelled concert. Where the programme slotted into local requirements there was more success, and the workshop theme was effectively addressed in a youth dance project and writers' and photographers' workshops.

## **2. FUNDING**

### **2.1 Available resources**

West Berlin took an early decision to establish a special budget for the project and so planning was possible in the confidence that a major event would be funded with extra resources especially provided for the purpose. Gross expenditure on the project amounted to DM 54.5 million. Sales income at DM 6.9 million and sponsorship of DM 0.92 million produced a net figure of DM 46.6 million.

West Berlin accounted for the major share of the financial support with a contribution of around DM 45.4 million, DM 40 million of which was a core grant and the remainder provided for various extra purposes. The Federal Government and the EC made relatively minor contributions at DM 2.6 million and DM 1.5 million respectively. Because of additional payments in kind by EC member states and sponsors, less funding than expected was required by the Senate and a "surplus" of DM 2.8 million reached.

### **2.2 Sponsorship**

The Christian Democrat Government in West Berlin at the time had a policy to seek the development of sponsorship. The sum raised for Berlin 88 was DM 0.92 million in cash and DM 0.65 million in kind, a total value of DM 1.56 million. Some 42 companies made a contribution, 19 in cash, 25 in kind and 5 in both ways. Three companies alone accounted for well over half the total sponsorship value.

The Berlin 88 sponsorship represented less than 2 per cent of necessary expenditure and must be judged rather disappointing. Efforts to raise sponsorship were first entrusted to an advertising agency which was also to be responsible for general public relations work. Later the task was transferred to the team responsible for public relations, attached to the Senate Department for Cultural Affairs. Furthermore, a private consultant was contracted to assist in finding sponsors. There were certainly some significant weak points:

- the sponsorship campaign lacked a structured approach;
- limited business benefits were offered in return (no acknowledgement was made of sponsors in the commemorative volume published by the Senate);
- sponsorship fatigue after the 750th Anniversary event restricted interest.

## 2.3 Expenditure

Programming accounted for some 82 per cent of expenditure (including 15 per cent allowance for promotion of projects). Some seven per cent went on general promotion and publicity, nationally and abroad. In art form terms, fine art (24 per cent), theatre (27 per cent) and music (20 per cent) took most of the programming budget, with a smaller sum (five per cent) spent on film and design. Some seven per cent of expenditure went on literature and youth projects. The European Film Prize, developed in Berlin and launched in 1988, was funded from other budgets, as was the project *Inferno und Paradies*. Only some 35 per cent of the Berlin 88 budget was spent on the Werkstatt programme. The Senate Department for Cultural Affairs handled around 52 per cent and the remainder was spent on promotion and by the other Senate departments involved.

## 3. PROGRAMME

### 3.1 Timing and content

The programme of Berlin 88 ran from April to December. Most activity fell into the May/October slot with a heavy concentration in June, July and August. In terms of the art forms covered, the scope of the Berlin 88 programme was wide. The Werkstatt's focus on a method of working gave exceptional clarity to its part of the event. The rest of the programming inevitably seemed less coherent in its support and popularising role, though it utilised well over half the programming expenditure.

The Werkstatt programme itself addressed the "breakdown of traditional barriers between cultural forms, disciplines and genres". It brought together European artists from the fields of theatre, dance, music, fine arts, fashion and design to develop new impulses and concepts. The workshops were carried out in public and provided glimpses of creative processes "behind the scenes". The following areas were included:

- theatre: workshops by international theatre directors; 18 visiting companies;
- new music theatre: 10 outstanding examples of new music theatre drawn from across Europe;
- music: electro-acoustic and improvised music workshops; independent record producer fare; residency by the European Community Youth Orchestra; various master classes; the Berlin Festival programme was extended beyond the Berlin Festival weeks and included a Brahms/Schoenberg cycle and various living composer portraits;
- dance: young choreographers and ensembles presented new work; there was an early dance seminar; and a range of supervised performance projects;

- youth projects: composition workshops with schools; children's workshops involving circus, comedy, music, dance etc;
- fine art: critical review exhibitions challenging the established school of Berlin realists, and exchanges between artists;
- literature: symposia examining Berlin as a key to the identity of Europe; and
- design: reviews of German design, its link to other art forms and the relationship with fashion.

Contemporary exhibitions ranged from DDR art to the Joseph Beuys retrospective. Modern Art Phases, seen by 150,000 visitors, was a retrospective of 20 art exhibitions between 1910 and 1996 showing the progress in art in Germany. The State of Art Today was recorded in an exhibition involving 32 artists from all over the world mounted in the newly-created exhibition hall in the Hamburg Railway Station (built for the 750th Anniversary celebrations). This corresponded with the exhibition Art Positions Today in the National Gallery. The historical exhibitions included Mycenae, Kaiser Augustus and Topkapi. There were extensive programmes of popular music, including festivals of urban, folk and dance music, stadtmusik (classical, pop and jazz performed at sites around the city), a rock concert and an audio-visual spectacular on the theme of the "divine comedy" presented on the banks of the Wannsee.

The workshop events took place on a remarkable scale and numbered some 203 projects with 584 associated performances. Concerts of all kinds (113), dance (26) and theatre (261) totalled 450 performances. The symposia and various literary events numbered 50. The European Film Prize involved 98 cinema showings. Exhibitions generally were fewer in number (seven visual arts and 11 on socio-cultural-historical themes) but they included critical discussions and related mixed media work. The intention of spreading out into Berlin was realised with roughly half the "venues" being chosen to achieve that end. These included the AEG Turbine Hall, railway stations on the U-Bahn and many city sites used for "sound installations".

### 3.2 Foreign participation

Opera companies from Munich, Hamburg, the UK ( x 2), Sweden, Norway, Austria and Poland brought music theatre projects to Berlin in a programme of exceptional ambition. The workshops for directors involved Fabre, Ljubimov, Wajda and Kott. The Free Group Festival extended to 56 companies, 21 from Berlin and the rest of the Federal Republic, 71 from the rest of Western Europe, three from the East and one from Africa. The level of European and East/West elements in the programme was impressive. There were appearances from some seven East European countries in total, featuring half a dozen or more items of different sizes from each. This was an important breakthrough in its time.

### 3.3 European themes

The international visits to Berlin in a workshop context were a practical contribution to "making the cultural unity of Europe", an express aim of the project. There were philosophical/historical projects and discussions on European ideas, such as the perception of "Europe from Abroad" and on the evolution of the concept of Europe "How did Europe get its Name"?. The European Film Prize was a West Berlin initiative to build the self-assurance of the European film industry. The theme of "Berlin the Centre of Europe" was explored in a number of ways. "Riga-Latvian Avantgarde" brought Latvian paintings to the city. The workshop Iskunstvo grouped eight artists from Moscow with seven from Berlin in a four-week working period. Berlin and the Prague Circle examined the attraction of Berlin for predominantly Jewish writers from Prague between the end of the 19th century and the Nazi period.

### 3.4 Parallel programme, social and education initiatives

Berlin 88 was focused on art rather than culture generally and there was no broad attempt to develop a parallel programme or social initiatives. Educational work was a serious component of the workshops. This focused on training and practical opportunities for professionals, advanced students and the interested public. Some 23 projects involved children, of which the most notable were perhaps the composition workshops for 400 children from Berlin schools undertaken by the London Sinfonetta. These projects were an initiative of the Werkstatt which circulated the schools to attract interest.

### 3.5 Artists' opportunities

The heart of Berlin 88, the Werkstatt, concentrated on the professional needs of artists from Germany and abroad. Commissions (e.g. new compositions) were not the principal approach. Rather the project focused on the processes of interpretation and on improvised creativity, working through classes, demonstrations and seminars. It constituted an event of major professional significance.

## 4. IMPACT

### 4.1 Promotion

Berlin was the first City of Culture to commit serious resources to the promotion of the event, which in this case amounted to some DM 3.9 million. This was over and above promotional expenditure by individual participating projects which were required to use the Berlin 88 logo. The task of general promotion was entrusted to a freelance team, many of whom had been involved in the 750th anniversary event. The idea was to build on the experience gained in 1987. Early on, an advertising agency had been commissioned to produce a corporate identity for the event. But, the concept was changed and it was decided to proceed "in house" with specifically-engaged staff who numbered at the peak ten.



Difficulties faced Berlin 88 in developing its communication plan. Citizens' fatigue set in after the 750th anniversary, which had been mounted with the full support of the local councils and had achieved a clear profile and rhythm; this atmosphere proved difficult to re-create during the following year. The focused programme of the Werkstatt was clear in its purpose and in its relation to the three key themes of Berlin 88, but the purpose of the wider programme of exhibitions, spectacles and popular music was harder to communicate and differentiate from the normal activity of West Berlin.

Some four fifths of the promotional budget was spent within West Berlin, the rest in other parts of West Germany. International promotion was handled through the tourism authorities, both in Berlin and the German national authorities who made some efforts in Western Europe. The tourism link was reportedly not regarded as a success, mainly because of an alleged failure by the tourism authorities to grasp the nature of the Berlin 88 programme philosophy. It was difficult for the tourist authorities to address relevant markets for such programming which was unlikely to be reached via conventional tourist trade means.

The domestic promotion involved the conventional mixture of print, press, advertising and public relations. The main print vehicles were a weighty programme book for the entire year (60,000 copies) and free monthly journals (50,000 copies). The marketing did not appear to address any particular social or new public targets. Ticketing was handled in the traditional German way, in this case through the offices of the Berlin Festival.

The public relations office arranged a promotional tour to a number of cultural centres in the rest of the EC. An unusual initiative was posters commissioned from major artists (e.g. Richard Hamilton). These were toured as a set within German to public buildings and the originals were shown in Goethe Institutes around Western Europe in the year preceding Berlin 88.

#### 4.2 Media reaction and debate

Public reaction to the event can only be judged impressionistically. No market research was undertaken on attitudes during the year. The following are reported views:

- the response of politicians was positive, despite reservations about the difficult programming; the event was political in origin, and was judged a success in those terms;
- the general public was broadly aware of, and positive about, Berlin's being "European City of Culture"; but the event is said not to have been fully understood or accepted by the wider public; there was inevitable criticism of elitism, self-conscious avant-gardism, and just excess; there were "expensive flops" and some complained that too much money had been spent on similar events in two successive years;

- there was little evidence that the event generated a new public or reached the non-attending population; it did, perhaps, stimulate increased attendance amongst the committed public; positive affects were most probably confined to young people, who became more receptive to contemporary works; and
- the Berlin press was not fully won over to the event; on the other hand, the German artistic critical press responded positively to Berlin 88 and this was also true of what international press there was.

#### 4.3 Attendance

Attendance was estimated at 1.1 million for the Berlin 88 event. Some 232,000 were present for popular events and spectacles. Workshop events do not traditionally have widespread audience appeal and so the core performed arts programming did well to attract 213,000 visitors, with major interest in theatre companies (74,000), music theatre (34,000) and the living composer retrospectives (20,000). The historical exhibitions attracted a significant (if not outstanding) attendance. The public for contemporary art was remarkably strong at 395,000, including 120,000 alone for the Joseph Beuys retro show.

The effect of Berlin 88 might be evident in the four per cent expansion in the cultural market in the city during the year. This included exceptionally strong growth (up 26 per cent) in the exhibition market and a peak in attendance was achieved for music in 1987/88. In assessing the impact of Berlin 88, the experience of the previous year should be borne in mind, which had seen a 23 per cent rise in relation to 1986. But over half of the exceptional growth of 1987 represented a catch-up after a major fall during 1986. Following 1988, the figures appeared to decline again, except in the case of museums, but the fall did not reach the 1986/87 level. Building on the impact of the 750th anniversary celebrations, Berlin 88 appears to have maintained the upward momentum in the cultural market. Certainly, the level of public interest after the events in 1987 and 1988 remained above that prevailing in the mid-1980s.

#### 4.4 Economic impact and tourism

Tourism data for West Berlin show that 1988 was a better year than 1987, with tourist arrivals increasing by 7 per cent. Of course, 1987 had been an outstanding year with arrivals 14 percentage points above the previous year. On the other hand, more than half the 1987 growth was compensation for the very sharp drop which occurred between 1985 and 1986 in all market sectors. It was claimed during 1988 that the market expansion built on the impact of the 1987 event. It is difficult to conclude that the City of Culture promotion made no additional contribution of its own. The level of traffic growth during 1988 was perfectly compatible with the market impact of Berlin 88. Without profile data on the City of Culture event, no conclusive judgement can be made. An important point is that in 1987 and 1988 the foreign market growth for Berlin tourism outstripped the domestic market. The foreign market increased by 9 per cent in 1988 compared with a 6 per cent rise in the domestic market.

#### 4.5 Protocol and Europe

From a European Community point of view, there was little evidence of an improved image or expanded European awareness arising from the event. Indeed, it should be remembered that Berlin 88 explicitly played down the political links to the City of Culture, in favour of the theme of expanded relations with the East. The City of Culture itself sought little public relations exposure.

As an indication of the sensitivities of the situation, when the Federal German Foreign Minister spoke at the opening event, objections were raised by the Soviet Union. Another point of contention concerned the European Film Prize created by Berlin during 1988, running parallel with the Year of Film and Television. The City of Culture registered some reservations because the remit of the prize went beyond the 12 member states.

#### 4.6 Cultural impact

In professional artistic terms, the year had significant outcomes in a number of areas;

- the choreographic scene in the Berlin was much boosted by the small but influential dance workshop programme during 1988;
- the design/fashion link and the valuable design documentation created during the year proved of lasting influence and value;
- the philosophy of the composition project with 400 school children over a 4-month period registered strongly with those involved; this work continues in Berlin today (also in Frankfurt, Vienna, Leipzig and Potsdam) as a direct result of this project;
- it was decided that the experiment in international co-production should be continued, especially through the vehicle of the Hebbel Theater, but also in a new dance workshop and a newly-established promoting and managing agency for international work

#### 5. CONCLUSION

As a cultural year, according to one judgement, Berlin "would be difficult to better in terms of the wealth of offerings, determination to stick to the principles and conceptual coherence". The Werkstatt was an event of considerable professional significance, a formative influence on artists involved and a source of new enthusiasm for trans-national productions. Specific collaborations initiated in the year were sustained in subsequent activity. Berlin demonstrated in this approach how a strong impact could be made with the City of Culture concept in a city already well-endowed with cultural assets.

After the self-reflection of 1987, Berlin 88 sought to present an avant-garde image for Berlin and open up the City to young people and to new ideas. Perhaps this message was diluted somewhat by the wider programme and by the political requirement that the event be stretched as far as possible to cover the full year. In retrospect, it might have been better to concentrate the event into a shorter or more articulated timescale and to present a more focused profile for the year. Nevertheless, it would seem that 1987 and 1988 represented in many ways the peak of the policy to promote Berlin on a cultural programme. There is evidence today of some retrenchment from this approach and of a less positive attitude towards the city's cultural assets.

The investment of some DM 50 million represented a funding boost of 8 per cent to the cultural system. The upturn in the cultural market was 4 per cent and in the tourism market rose seven per cent during the year. Given that no appraisal of the investment was undertaken at the time, such effects cannot be disentangled from the influence of the 1987 celebration and broader tendencies, but it is clear that the economic impact of Berlin 88 was not negative. Whether the benefit was lasting and represented value for money remain unanswered questions. The economic outcome of Berlin 88 was less important to the City than its cultural and political effect.

Berlin 88 did not totally succeed in bridging the gap between the programme and the audience. It may be fair to say that a longer planning period, stronger follow-up, and a more extensive programme of education work in fields other than music and dance might have achieved higher value added from the event. In any case, follow-through in relation to Berlin 88 was very much overtaken by the events of 1989 and the new concerns which they precipitated.

**Berlin 88, income and expenditure**

	DM million
<b>Income</b>	
Land Berlin	45.39*
Federal Government	2.63
European Commission	1.53
Sponsorship	0.92
Tickets/merchandising	<u>6.94</u>
	57.41
<b>Expenditure</b>	
Land Berlin	
Cultural department	6.91 <sup>b</sup>
Other departments	5.58
Werkstatt organisation	4.07
Werkstatt programming	15.10
Other programming	22.86
Promotion	<u>3.93</u>
	54.53
<b>Surplus</b>	2.88

Source: Land Berlin.

- \* Consisting of core grant DM 40.0 million; supplementary grant for publicity DM 2.51 million; contributions from other Senate Departments, Youth and Family DM 0.47 million; Building and Housing DM 1.6 million, Cultural Affairs (regular budget) DM 0.8 million.
- <sup>b</sup> Includes DM 1.75 million on Joseph Beuys retrospective.

**Berlin 88, programme expenditure, by art form**

	Percentages
Fine art	24
Music	20
Theatre etc	27
Design, film etc.	5
Literature	4
Youth	3
Other	<u>17*</u>
	100

Source: Land Berlin.

- \* Includes opening and closing ceremonies, architectural exhibitions and educational activities.

## Berlin 88, attendance

Thousand

## Core performed arts programme

Berlin Festival		
Musiksommer	25	
Composer portraits	20	
Brahms/Schoenberg	15	
Prometheo	2	
Other music	14	
Music theatre	34	
Theatre Werkstatt		
Trans Europ Festival of Free Groups	23	
Theatre performances	51	
Forest, Kleist, Europa	16	
Workshops, dance, literature, design	7	
Other performances	<u>6</u>	213

## Popular events

Music		
Rock marathon	35	
Heimatklänge	35	
Opening concert	25	
Stadtmusik	32	
Blechreiz	7	
Spectaculars*	59	
Children's programme <sup>b</sup>	<u>39</u>	232

## Exhibitions

Kaiser Augustus	93	
Mycenae	56	
Topkapi	119	
Beuys retro	120	
Stationen der Modern	140	
Other contemporary visual arts	<u>135</u>	<u>663</u>

Total 1,108

Source: Land Berlin.

- \* Inferno und Paradies (46,000); Dragon festival (13,000).
- <sup>b</sup> Krakatau (25,000); Spielplatz (7,000); Children/Youth Theatre (8,000); Response with London Sinfonietta (1,000).

Berlin cultural events and institutions, attendance<sup>a</sup>

	1985/86	1986/87	1987/88	1988/89
Attendance (thousand)				
Museums <sup>b</sup>	4,147	5,166	4,816	5,345
Art exhibitions <sup>c</sup>	933	1,555	1,952	1,693
Classical concerts <sup>d</sup>	518 <sup>e</sup>	518	566	539
Theatre <sup>f</sup>	2,217	2,340	2,239	2,138
Berlin 1988 extra <sup>g</sup>	<u>na</u>	<u>na</u>	<u>445</u>	<u>na</u>
Total	7,815	9,579	10,018	9,715
Attendance (index: 1986/87 = 100)				
Museums <sup>b</sup>	100	125	116	129
Art exhibitions <sup>c</sup>	100	167	209	181
Classical concerts <sup>d</sup>	100 <sup>e</sup>	100	109	104
Theatre <sup>f</sup>	<u>100</u>	<u>106</u>	<u>101</u>	<u>96</u>
Total <sup>h</sup>	100	123	128	124

Source: Statistisches Landesamt Berlin; Institut für Museumkunde.

- <sup>a</sup> Playing season for performed arts September-August.
- <sup>b</sup> Calendar year.
- <sup>c</sup> Includes art exhibitions in museums.
- <sup>d</sup> Professional concerts only.
- <sup>e</sup> 1986/87 figure.
- <sup>f</sup> Drama, opera, musicals, dance.
- <sup>g</sup> Performed arts only; exhibitions are incorporated in the regular figures presented above.
- <sup>h</sup> Includes Berlin 1988 extra.

## Berlin tourist market, development

	1985	1986	1987	1988	1989
Tourist arrivals (thousand)					
Domestic	1,548	1,417	1,606	1,702	1,848
Foreign	<u>354</u>	<u>331</u>	<u>405</u>	<u>441</u>	<u>550</u>
Total	1,902	1,747	2,011	2,143	2,398
Tourist arrivals (1985 = 100)					
Domestic	100	92	104	110	119
Foreign	<u>100</u>	<u>92</u>	<u>114</u>	<u>124</u>	<u>155</u>
Total	100	92	106	113	126

Source: City of Berlin.





## PARIS 1989

### 1. AIMS AND OPERATIONAL FEATURES

#### 1.1 Background

The approach to the City of Culture adopted in Paris differed from that of the other cities in the sequence. Paris alone chose not to mount a special programme of performances and exhibitions to mark the designation.

#### 1.2 Designation and rationale

It was mostly on the initiative of the French national authorities (and the then Minister of Culture, Mr Jack Lang) that the City of Paris was designated European City of Culture for 1989. According to the City of Paris, there was no prior negotiation involving the City nor consideration of the partnership necessary to deliver the event. The choice of the year was guided by the French State's intention to make a major celebration of the bi-centenary of the French Revolution. The Council of Ministers confirmed the designation of Paris as European City of Culture 1989 at their June 1986 meeting.

#### 1.3 Objectives and broad approach

No particular objective was in mind for the City of Culture in Paris when the designation was agreed. The arrangement of the event was jointly addressed by the Ministry of Culture and the City of Paris (Direction of Cultural Affairs). But the bi-centennial was the "main event" and the City of Culture was bound to be overshadowed by this. As it was very difficult to envisage how joint programmes might be mounted at a relatively late moment, it was decided that Paris would not undertake a large special programme for the Year but that it should adopt a relatively low profile approach. There was concern both to keep faith (and save face) with the trust shown in Paris by the EU Ministers of Culture who awarded the designation and to avoid any damaging competition between the City and the State. The aim was to promote the City of Paris by "highlighting the quality of its cultural and artistic relations with the whole of the Community". Considerations which inspired the particular French approach to interpreting the ECC designation were:

- Paris functions permanently as a cultural capital of Europe;
- the programme of the bi-centennial celebrations responded in part to the intentions of the ECC programme.

The overall strength of the European programming in Paris in the 1980s was built on the open-doors policy to foreign artists (e.g. Rudolf Nureyev, Robert Wilson, Peter Brook) and its well-established arrangements for importing foreign productions, especially in the field of drama and dance (e.g. through the Chatelet and the Theatre de la Ville de Paris). Of course, this gives substance to the claim that Paris already

played an important role in the diffusion of European culture. The designation European City of Culture might have been deployed to make this better understood at home and abroad.

#### 1.4 Arrangements of the event

The City of Culture project elements were confined to ceremonies (two cycles) and a promotional plan. Execution of the project was shared between the City and the State. The ceremonials and their associated public relations were directly undertaken by the City (the Mayor's office) and the State (the Ministry of Culture). The promotional plan was contracted to l'Association Dialogue entre les Cultures (l'ADEC), an independent non-profit cultural agency (see below).

By deciding not to initiate any special additional cultural programming, the City of Paris entered into no specific relationships with previous or future ECCs or their governments. Nor did it have any specific mechanism for responding to proposals originating from these sources. The Greek Ministry of Culture's proffered exhibition "Eros Grec: l'Amour des Dieux et des Hommes" found its place directly in the Grand Palais Winter Programme.

## 2. FUNDING

The challenge Paris set itself to find something to do very quickly was made more difficult because no special budgets were granted. It has not proved possible to obtain a full assessment of the cost of the City of Culture in Paris. The only clearly identifiable sum of extra money was the EC grant of ECU 120,000. This was given to l'ADEC as the sole funding for its promotional work. Other expenses fell mainly on existing budgets (e.g. the opening event was paid for out of the City's communications budget), and in some cases the contributions were made in kind. One source from the City of Paris estimates expenditure at FF 2.75 million, excluding the EC grant. No equivalent estimate is available for the Ministry side.

Without extra programming, there was little need for sponsorship and none was sought. Phillips SA provided the floodlighting equipment to the Theimer monument.

## 3. PROGRAMME

The ceremonials consisted of:

- the "Cycle Inaugurel" (the "Opening Phase") lasting two days (23 to 24 June, 1989); and
- a closing ceremony linked to the awards ceremony of the European Film Prize (XX 1989).

The programme of the opening ceremony included a performance of Abel Gance's Napoleon, an airship manifestation conceived by artists from the Soviet Union and the USA (illustrating the role of Europe, France and Paris as a bridge between East and West), and a firework display. The occasion was also used to inaugurate a monument to the Declaration of the Rights of Man (conceived by Ivan Theimer). The monument incorporates stone provided by the capital cities of the 12 member states of the EU. It was one of six sculptural commissions made by the City of Paris to mark the bi-centenary.

L'ADEC was contracted jointly by the City and the Ministry to devise and implement a promotional scheme. This organisation was established in 1982 on the initiative of the Ministry of Culture in order to encourage cultural and intellectual exchanges between countries. Its work mainly took the form of exhibitions and conferences with some elements of exchange programming. It has subsequently been disbanded.

The period of the promotion was condensed to a mere six weeks in June and July 1989. L'ADEC put together a promotional programme as follows:

- print: a listings brochure covering selected events from the established cultural programming of Paris, highlighting the "European" elements; this was printed in six to seven European languages (print run unknown);
- distribution: this was addressed domestically by hotels, airports and tourist offices; the international distribution was to other European countries and was achieved largely through French official channels;
- logo: design jointly determined by the City and the Ministry; it was used on print and in merchandising;
- merchandising: carrier bags (quarter of a million) and matches which carried the logo; free distribution; and
- public relations: press dossier distributed widely to French media.

The content of the listings brochure showed clearly the strong European dimension in the established cultural programming of the City. In the sphere of dance alone, for example, there were visits to Paris in 1989 from the Stuttgart Ballet, Frankfurt City Ballet and Wuppertal Dance Theatre, the Netherlands Dance Theatre and Spanish and Italian groups, together with an extensive young choreographers' programme. The brochure covered the standard art form field and extended to conferences, cinema, architecture, "world music", design, and bi-centennial programmes with a European or international character. The City of Paris devoted one edition of its cultural journal *Tete d'Affiche* to the City of Culture theme. This presented portraits of writers, painters, musicians, theatre producers, couturiers, photographers, architects, film-makers, businessmen and others, all born abroad who had chosen Paris as a place to live and work.

#### 4. IMPACT

Invitations to the opening ceremony were extended to the Mayors of the previous Cities of Culture and to the Mayors of other capital cities of EC member states. In order to reflect the "wider cultural Europe", the Mayors of the capital cities of the remaining member states of the Council of Europe were also included. This gesture served to mark 1989 as the 40th anniversary of the foundation of the Council of Europe. Of the 27 invited mayors, 11 were present in person and seven sent representatives. The party further included ambassadors of the Council of Europe countries and a number of French and European "artistic personalities".

A careful balance of responsibility was struck between the City and the State for managing various parts of the ceremonies and in the protocol. The Minister provided lunch and the City provided dinner. In the closing event, the film prize ceremony was managed by the Ministry in premises provided by the City as a contribution in kind. On that occasion, the Mayor and the Minister took part, together with the Mayor of Glasgow, in formalities which transferred the "flame" from Paris to the succeeding European City of Culture for 1990, Glasgow.

In the opinion of those involved in planning the 1989 City of Culture, the event had little impact and proved of no great value for Paris itself. The ceremonials passed with little public notice and the promotion was too poorly resourced to make any mark against the clamour of the bi-centennial activities.

#### 5. CONCLUSION

It was inevitable from the approach adopted that the event would have little impact in Paris and that no specific additional contribution to cultural relations or cultural artistic linkages would be attempted or achieved. What may have seemed a good idea when the designation was decided (to link the ECC with another larger celebration) led to an exceptionally muted outcome.

Given the circumstances of the designation, there was no major incentive for any of the parties involved to deliver a stronger result. This is not to say that a major cultural metropolis could not devise a meaningful interpretation of the designation ECC. The particular circumstances prevailing in Paris at the time prevented this from happening.

## **GLASGOW 1990**

### **1. AIMS AND OPERATIONAL FEATURES**

#### **1.1 Background**

With a population of some 754,586 within a conurbation of some 1.6 million, Glasgow is the largest city in Scotland. As a result of major structural changes in the local economy, it is the focus of a range of urban regeneration initiatives designed to address its employment, housing and social problems. At the same time, Glasgow is home to all but one of Scotland's national performed art companies as well as major museums and galleries. The city has witnessed a major cultural revival in recent decades.

#### **1.2 Designation and rationale**

Glasgow was designated the European City of Culture 1990 on 13 November, 1986 by the EC Council of Ministers. The City was selected for nomination by the UK Government after an internal competitive process organised by the UK national authorities (the then Office of Arts and Libraries). Proposals had been sought in 1985 from short-listed British cities which included Bath, Bristol, Cambridge, Cardiff, Edinburgh, Leeds, Liverpool and Swansea. Selection was made following visits to the cities by the staff of the Office of Arts and Libraries.

Glasgow District Council assembled a bid which brought together the City's cultural institutions, its business community and the cultural "funding agencies". The submission was judged successful because the City was able to show that it:

- possessed an exceptional array of cultural institutions with a strong international outlook including opera, dance and drama companies, as well as two symphony orchestras and outstanding museums and galleries;
- was experienced in arranging collaboration amongst the cultural institutions, which gave their broad support to the initiative; there had been a number of collaborative seasons mounted in the City on international themes during the 1980s;
- could fund the project through its established private and public partnership arrangements; and
- was capable of marketing the concept of the City of Culture, as it had done with the Miles Better campaign (1982) and the Glasgow Garden Festival (1988).

Glasgow's motive to profit from the event arose from the City's desire to demonstrate its new face as a European post-industrial city, geared to growth in the service sector. This new direction had been proposed in the McKinsey Report on the "potential of the Glasgow City Centre" prepared for Glasgow Action. It was adopted by the District Council and a city centre strategy was launched in 1988. The City

was already committed to using the arts (e.g. the newly-opened Burrell Collection in 1983) as a means of communicating its "renaissance".

The Policy Studies Institute's 1988 study had shown the considerable significance of the cultural sector as a component of the Glasgow economy. This was estimated to support over 14,700 direct and indirect jobs, equivalent to 2.3 per cent of total local employment, after allowing for indirect and induced effects and including the impact of ancillary expenditure by visitors.

The UK Government's interest in the nomination was to ensure that opportunities were created for Glasgow which would advertise positive features of the arts in Britain. But, the original line on funding was that there would be no special contribution from the UK national authorities.

Scottish local government, which is about to undergo a re-organisation, currently has two tiers, district and regional councils. The latter carry the prime responsibility for strategic service delivery including education, health, social welfare and economic development. They have no formal duties regarding the arts. The Strathclyde Regional Council (SRC) was consulted by Glasgow District Council (GDC) over the proposed candidacy but was not included in the bid. From the outset, SRC was supportive and developed its own commitment to the initiative. The rationale was similar to that which motivated the City, but it wanted the impact of Glasgow 90 to be felt in the wider region and in its own particular spheres of responsibility, especially education and social work. Almost inevitably, some competition between the City and the Region emerged at a later stage with SRC especially concerned to achieve public recognition within Scotland for its contribution to the Year.

### 1.3 Objectives and broad approach

Two objectives were set for Glasgow 90 by the City Council. They were:

- to celebrate Glasgow as the Cultural Capital of Europe in 1990 by developing a visible high profile programme of cultural activities; and
- to develop and strengthen structures which will have longer-term positive impacts on Glasgow's cultural, social and economic environment beyond 1990.

Two important decisions influenced how Glasgow would interpret the designation:

- the cultural programme took place throughout the year; this was the first European City of Culture to provide a 12-month programme of activities;
- a definition of "culture" was used which encompassed "everything that makes Glasgow what it is: history, design, engineering, education, architecture, shipbuilding, religion and sport, as much as music, dance, visual arts and the theatre".

The specific aims for Glasgow 90 were defined under three headings:

- cultural objectives: these included developing the work of existing cultural organisations in Glasgow and increasing exposure to outside cultural influences;
- economic objectives: these related to expanding employment opportunities, developing cultural markets in the City and improving the image and perception of Glasgow;
- social objectives: the needs of special groups were defined alongside improved access and a wider social catchment for cultural activities.

These ambitious formulations were focused on the needs and opportunities of Glasgow itself. "Europe" is little mentioned in the textual detail; the aspirations, however, were broadly international

The all-encompassing approach adopted for the year generated contributions from a vast assortment of organisations and agencies covering most aspects of life in the City. Cultural institutions were involved alongside voluntary groups, professional associations, public agencies and the private sector. Some would have preferred a conventional Festival format and a number of institutions wanted a simple cash injection to develop existing work. The result was far removed from both these options and more than 700 organisations played a part in carrying out the celebrations.

The wave of energy released by the Year was not (and most probably could not be) managed in a conventional sense. A loose approach was adopted with a newly established Festivals Office providing three forms of direction:

- broad co-ordination;
- a role in the key promotional "campaigns", which held the initiative together; and
- supervision of the programme.

The latter involved developing and implementing key projects which were intended to define the year. Most of the financial investment was focused on "expanding the cultural system of the City, providing novel programming not regularly available in Glasgow and in giving birth to some new organisations".

At the same time, the all-encompassing approach meant that the entire cultural programme of the City, including regular activity over the 12-month period, was incorporated in the promotion of the event. The activities of Glasgow's cultural institutions, the 39 museums and galleries and the 49 professional organisations in

the performed arts, provided the bedrock of Glasgow 90. Thus, much of the effort of the Year was devoted to promoting the institutions and activities which form a constant feature of the City's cultural life.

The eventual scope and scale of the 1990 event was not originally envisaged in 1986. The first idea about a budget was £¼ million. The ambitions of the event expanded as the first positive responses to the initial vision emerged. An international input from the experience of previous ECCs was gathered by the Director of the Festivals Office, Robert Palmer, who consulted with Amsterdam and Berlin. This helped to set some perspective for Glasgow in relation to its targets for 1990.

#### 1.4 Arrangement of the Year

Glasgow District Council established a Festivals Office with responsibility for co-ordination, which gave overall shape to the Year. Formed in July 1987 as a new unit of the District Council, it worked alongside the City's existing cultural departments, Halls and Theatres, Museums and Art Galleries and Libraries. The Festivals Office had responsibility for the following:

- programme co-ordination;
- the City's 1990 programme expenditure;
- management of directly-promoted projects (e.g. the Bolshoi opera visit, international drama and dance sessions);
- print, press, local advertising and public relations; and
- sponsorship co-ordination.

The Office was created with new staff specifically recruited for the task. They numbered 46 at the peak (plus secondees and volunteers). Staff allocations were as follows:

Direction, finance, data, admin.	17
Programme co-ordination	9
Public relations, print	13
Sponsorship	7

Programme co-ordination consisted of three staff each in the visual arts, local arts projects and sport. The Director and Deputy Director handled the other areas themselves, mainly the performed arts. Whilst many projects were initiated by the Festivals Office, its involvement in direct promotion was kept to a minimum. Some co-ordination activity was entrusted to outside organisations such as the Scottish Film Council, Scottish Book League and various church bodies. New organisations were created for various purposes, including co-ordination (e.g. Giant Productions which pulled together the children's activities) and promotion (e.g. the Ship, a community drama, Glasgow's Glasgow, a major exhibition on the history of the City).



The Festivals Office identified 22 frontline projects which it sought to implement by one means or another. Most of them were passed on to other organisations. A few remained "in house" (e.g. the all-day pop promotion Big Day, the World Orchestra's Series and the visits of the Bolshoi Opera and Frank Sinatra) and were managed with ad hoc teams of extra staff.

Of the new venues opened in connection with the Year, the Tramway was directly programmed by the Festival Office. The new Glasgow International Concert Hall was established by the City as a wholly-owned subsidiary and the McLellan Galleries joined the Glasgow Museums and Art Galleries Department, but the Festivals Office programmed the World Orchestra's Series in the new hall and for key exhibitions at the McLellan.

Parallel to GDC's ECC structures, SRC developed its own support programme. Originally, the SRC worked in partnership with the Festivals Office and joint funding of key projects remained a feature of the year. But the Region decided to build a separate programme in the areas of its own experience, especially education and social work. In contrast to the Festival's Office, a small team of SRCs own officials developed a programme which was mainly implemented through its line departments. The SRC ran a PR campaign dealing with Strathclyde contributions to 1990.

#### 1.5 Framework of relations

Supervision of the Festivals Office was through the political channels of the local authority. A newly-created Sub-Committee on Festivals, chaired by the leader of the Council, decided on the distribution of funds and made their process democratically accountable. As a project of the District Council, other departments of the local authority developed programmes in support of the Year (e.g. Libraries) and reinforced the work of the Festivals Office. This included the Greater Glasgow Tourist Board (a quasi-independent agency funded by the local authorities) which handled the advertising campaign and the tourism marketing of the Year.

The City and the Region liaised on their activities through informal political contacts as well as regular professional meetings. The project benefited from all party support. There was no integrated structure of management for the Year. Informal lateral contacts were important in keeping separate agencies and initiatives in contact with each other. The Scottish Development Agency, for example, a central-Government funded regeneration body, made its own contribution to Glasgow 90 on infrastructure and promotions. Together with the local authorities, the Festivals Office and GGTB it was a member of the group which supervised the promotional spending for the year.

Relations with national agencies were also informal. The Minister of the Arts took a personal interest in the project and kept in touch, as did the Scottish Office which summoned an early meeting of all the relevant public agencies and national organisations, including the Scottish Tourist Board, to discuss forms of contribution

and support for the year. The National Galleries of Scotland collaborated with the Glasgow Museums and Art Galleries over the exhibition "Scotland Creates".

A 1990 Festival's advisory committee was the formal mechanism drawing together many of these interests. It comprised 60 representatives drawn from the major artistic and cultural organisations in Scotland, including people from the national Scottish institutions, the European Commission, the Scottish Office and the Office of Arts and Libraries. It met 12 times during the course of the project to receive reports and comment on proposals.

## 2. FUNDING

### 2.1 Available resources

Extra revenue income contributed to the ECC programme by the public sector totalled £32.7 million. The broad level of budgetary commitment was agreed late in 1988, just over a year before the event was launched. Additional monies continued to be sought for particular purposes as the planning continued. This included sponsorship of which some £6.5 million was raised from the private sector (sponsorship and donations, cash and kind) during 1990. For the most part this was channelled direct to the projects concerned. Spending on capital projects which featured in the Year amounted to £43 million.

The extra resources came overwhelmingly from the two responsible local authorities, £19.3 million from GDC and £12.8 million from SRC. The GDC funding was provided from its Cultural Recreation Fund, a unique financial instrument in the local authority system which had stored surpluses from earlier years, from the Council's grants budget and from the City's economic development account. Small grants from the national authorities (£0.5 million) and from the European Commission (£0.08 million) completed the picture. Neither the Scottish Arts Council, the Arts Council of Great Britain nor the Scottish Museums Council made specific financial provision for 1990. These funding agencies chose to handle any requests for increased support through their standard allocation procedures for individual organisations.

A number of grants were made to specific projects and programmes from other sources, such as the Scottish Office for the exhibition "Scotland Creates" and the Scottish Development Agency for promotional activities. There were major expenditures in support of the year from the Scottish Tourist Board (estimated at £153,000) and from the British Tourist Authority in overseas markets (no estimate available). The Festivals Office calculated that programme contributions from foreign institutes and governments amount to some £0.6 million, with the German Federal Republic contributing roughly half.

### 2.2 Expenditure

The European City of Culture represented more than a doubling (118 per cent increase) of public spending on culture in the City. The bulk of the spending (£26.9

million or 82 per cent) went on the programme. Administrative overheads were remarkably low at £0.9 million. Marketing and public relations at £4.9 million accounted for 15 per cent of the budget.

It was a central tenet of Glasgow 90 that the funded programme should be broader in range than simply high art events in music, theatre and the visual arts. Some £3.7 million was spent on education and social work programmes and a further £5 million was committed to community events and celebrations. The main programme received £16 million, just under half the total public expenditure on the Year. A novel part of Glasgow 90 was a pre-1990 programme running in 1988 and 1989, on which some £2.1 million was spent.

Direct promotion by the Festivals Office accounted for a major slice of the main programme budget. Over half the main programme expenditure (£8.5 million) was devoted to Festivals Office central projects. Glasgow's established cultural institutions received additional grants totalling £2.3 million (14 per cent of the main programme and only 7 per cent of the year's expenditure). This relatively small proportion was in line with the policy of using the year to "expand the system" and introduce "new kinds of programming" into the City. At the same time, the revenue grants to all the main organisations were generously increased. Expenditure on project grants for other than the main institutions totalled £5.2 million.

### 2.3 Sponsorship

Private sector support for cultural programmes during 1990 was valued at £6.5 million. The figure covers business sponsorship in cash (£4.3 million) and in kind, income from trusts and corporate/individual charitable giving. The 1990 figure was four times the 1985/86 level when already the scale of business involvement in Glasgow's arts organisations was judged rather exceptional in British terms. Because there is no 1989 figure, it is impossible to put the Glasgow 90 data in full perspective. Glasgow 90 clearly acted as a catalyst for further involvement on the part of the business community. Some 340 businesses made contributions to the year, equivalent of 10 per cent of the membership of Glasgow's Chamber of Commerce.

The Festivals Office sponsorship team was appointed in September 1988 and the main drive began, perhaps a little on the late side, in early-1989. There was much involvement from leaders of the business and political communities and from Glasgow Action, a public/private partnership body. The role of the Festivals Office was mainly to set the scene and make introductions. Most of the sponsorship was contracted direct to specific projects.

Almost all the sponsorship was generated locally in Scotland. It was decided early that pan-European sponsorship would be difficult to attract. Scotland lies on the margins of Europe; the event was little known and unvalidated at that time; and it could not guarantee media interest. The sponsorship strategy focused on first attracting prime sponsors (a limit of 12 was set but 14 were accepted) followed by lower tier bands of support. The benefits, including recognition in 1990 print and

access to royal patronage, were graded accordingly. Some 66 percent of sponsors were in the large middle band of £3,000 - £99,000. A central fund for corporate donations to assist small local community projects attracted 28 donors paying £3,000 and 68 subscribing £500 each and was considered a success.

Large Scottish companies were well-represented in the list of supporters, especially companies headquartered in Glasgow. A significant development was that 7 per cent of companies which were drawn from the professional services sector, including relatively small firms and partnerships. First-time sponsors were significant in number and 35 received awards under the government's matching grant programme.

Most of the prime sponsors were in beverages and financial services. The banks tended to spread their money on many projects to demonstrate their level of community commitment. The beverage companies went for larger individual sponsorships with targeted marketing objectives in mind.

Some 43 per cent of the sponsorship was allocated to the key projects, community programmes and celebrations. The main benefit did not arise to Glasgow's established arts institutions. At the Scottish level, there is some evidence that Glasgow 90 helped build the overall level of cultural sponsorship during the year. Scottish ABSA believes the scale and professionalism of sponsorship in Scotland advanced markedly during 1990.

#### 2.4 Voluntary sector

The voluntary sector put major effort into Glasgow 90. Many of the 700 organisations involved in the year were voluntary associations and the broader spending programme on community events supported the activities of numerous local organisations. Some 453 grants were given by the two local authorities to such events. They range from broad participatory initiatives, such as Call that Singing, to religious celebrations (e.g. Spirit of the City) and special initiatives with ethnic minority groups. More conventional amateur arts activities were not neglected.

Subsequent research suggests that a considerable number of the new voluntary groups and organisations which sprang up in preparation for the year have survived. They may represent some ten per cent of the voluntary associations in the cultural sector in the City.

#### 2.5 Infrastructure and longer term strategies

A capital programme was undertaken in relation to 1990, several of the schemes were projects in a longer-term programme for developing the City's cultural infrastructure. This had begun with the housing of the Burrell Collection in 1983, followed by, amongst other projects, a re-housed Museum of Transport, new premises for the Royal Scottish Academy of Music and Drama and improvements to the Kings Theatre, the Citizens Theatre, the Third Eye Centre Tramway and the Tron.

Some of the 1990 projects formed part of this strategy and others might have occurred without the stimulus of the ECC. Nevertheless, the year was the occasion to launch the following infrastructure completions and programmes:

- Royal Concert Hall: a 2,401-seat concert hall replacing St Andrews Hall destroyed by fire in 1962;
- McLellan Galleries; refurbished and upgraded Edwardian galleries capable of presenting major art exhibitions at the international level;
- Glasgow Film Theatre; a second auditorium;
- Scotland Street School: this Macintosh building was refurbished as a Museum of Education;
- small capital programmes; disabled facilities improved in 18 venues; other minor works to improve a range of venues as a 1990 legacy;
- floodlighting; an extensive programme of heritage improvements, including floodlighting of listed and commercial buildings.

By the same token, 1990 was seen in the context of the policy to attract additional arts organisations to the City and to provide programming in previously-empty parts of the year. The Glasgow International Jazz Festival and the Glasgow International Folk Festival were started for this reason and the Scottish Ensemble, Scottish Youth Theatre (given a new name in the Old Atheneum) and the 7.84 Theatre Company were among those which moved to the City in the 1980s.

### 3. PROGRAMME

#### 3.1 Programme elements

Glasgow 90 encompassed all the cultural activity in the City for the year. Investment in the core programme produced a major expansion in professional activity. Exhibitions numbered 429 in 1989 which represented an increase of 86 per cent over 1989, and opening hours were extended. Theatre and concert performances (3,961 in 1990) were 32 per cent higher than in 1989. Variations can be seen in different sectors: whilst concert life expanded two and a half times above the 1989 level, and small venue/art centre activity increased by 11 per cent, activity in the producing and receiving theatres carried on at much the usual level.

Supplementation to Glasgow's regular cultural calendar focused on the following areas:

- enhanced programming for the main institutions: this included extra activities (e.g. international exhibitions at the Burrell), larger scale work than usual (e.g. exceptional casting at Scottish Opera) and artistic

exploration (e.g. two triple bills by Scottish Ballet); international seasons, together with appropriate support programmes, took place at the Theatre Royale (e.g. Five Theatres of the World; International Dance Season, Stuttgart Ballet);

- centrally-initiated projects and promotions: visits of the Bolshoi Opera, Frank Sinatra and the Orchestras of the World; international co-production activity at the Tramway; Glasgow's Glasgow, the Dome of Discovery and the 56 performances of The Ship; Henry Moore in the Park and the Big Day;
- independent projects: numerous special projects in drama, dance, music and individual arts and architecture were realised by independent organisations, some of them newly-created eg Chorus International, Call that Singing, Scottish International Early Music Festival.

The pre-1990 programme was an original feature of the Year. Major international projects were brought to the City in 1988 and 1989, partly to judge reactions and gain experience. SRC used the time to develop its approach to education and social work projects. The City also present Glasgow programmes abroad in the current ECC, Amsterdam in 1987 and Berlin 1988.

Overall, some 517 external grants were awarded by the local authorities to arts programming initiatives (pre-1990 and 1990). Major grants to the Glasgow institutions numbered 32. Some 54 per cent of grants were given to performed arts projects, 41 per cent to visual arts and exhibitions and a relatively small number (five per cent) to film and media projects (and are also funded by the Scottish Film Council). Very many of the grants were on a relatively modest scale responding to commissions and creative initiatives from individual artists and a host of small independent companies.

### 3.2 Other programmes

Glasgow's approach to the year can be summarised by the following: "1990 offered a platform for the many cultures of Glasgow, and tried to ignore quaint obsessions with 'high' and 'low' culture. As terms they were irrelevant during a year which featured Glasgow's culture as lively, cosmopolitan and most aggressively pluralist." The scale of activity which resulted from this approach was impressive. Community organised events, those with a professional input and sports activities covered 220,000 events. The education initiative related to upwards of 650 projects in the entire Strathclyde region. They ranged across all the art forms, involving residences, workshops, creative projects and new organisations (e.g. various new musical groups and ensembles). The Strathclyde Concertos, an innovative approach to a composition project with children in which the Council commissioned a series of ten concertos from Peter Maxwell-Davies combined many of these elements. Several projects focused on the European dimension, including an exchange between Glasgow and Berlin built around the preparation of dance performances by students in the two cities.

The Region's Social Work Department supported some 267 cultural projects between 1988 and 1990 across the Region. Many of the projects were outreach schemes arranged by Glasgow institutions such as Scottish Opera, Scottish Ballet and the Scottish Mask and Puppet Centre. Social skills projects were centered on gaining and using skills through cultural projects. Extensive efforts were made to train staff in a variety of art forms and applications in care. School visits to museums during the year totalled 7,710. Theatre/ensemble performances and workshops numbered 1,200, representing a 43 per cent increase on 1989.

The community events and celebrations ranged from the free musical entertainment provided by the Big Day (an open-air pop concert in different parts of the City), to children's events (e.g. Big Noise). The Festivals Office also arranged two Hogmanays and the Gala Opening.

### 3.3 European theme

Whilst numerous international elements were present throughout the programme, structured examination of aspects of European culture were not a feature of the planning. Many events brought artists and work from cultures outside the Western European experience. In the visual arts, an exchange programme, covered some three dozen artists. EuroCreation selected Glasgow as the first British city to join its Pepinieres Scheme for artists under 35. For the first time, the Venice Biennale featured a separate Scottish presence. With the Dieter Magnus Commission, Glasgow for the first time became a co-producer of work with European promoters.

### 3.4 Artists' opportunities

Spending on new commissions is the narrowest indication of creative impact. Some 40 major works were commissioned from individual artists, ranging from musical compositions (e.g. Judith Weir, James MacMillan, Thea Musgrave and Thomas Wilson) to various visual arts projects (by Dieter Magnus, David Mach and Ian Hamilton-Finlay). The District Council spent £119,000 on new works in the performed arts and £110,000 on the visual arts, including the TSWA Four Cities project. This represented some two per cent of the City of Culture external grants awarded by the City. Other new works were commissioned by institutions themselves (e.g. Tron, Royal Scottish Orchestra) with special funds provided by GDC.

## 4. **IMPACT**

### 4.1 Promotion

After an initial flirtation with a commercial company, press and public relations were handled in-house by the Festivals Office. The Region also organised its own PR. Almost £3 million was spent on print and public relations. Massive quantities of additional material came from the organisations in the city which took up the

Glasgow 90 theme. The decentralised approach, with widespread encouragement to use the logo, helped to build a critical mass of promotional momentum.

The advertising campaign, budgeted at £2 million, was handled by GGTB and placed with the advertising agency Saatchi & Saatchi. The slogan "There's a lot Glasgowing on in 1990" was launched in September 1989. The campaign was restricted to the UK and covered national newspapers, magazines and poster sites. To this was added a direct mail consumer campaign run by GGTB. A Glasgow 90 desk was installed in the British Travel Centre in London. In recognition of the campaign's success, GGTB was given four major marketing awards.

#### 4.2 Media reaction and debates

Media reactions can be judged by the 9,418 UK press cuttings collected by the Press Centre dealing with Glasgow 90. Fourteen per cent of the cuts were from non-Scottish press. There were 168 foreign press cuttings and 27 special foreign features. Some 250 television programmes were made featuring 14 countries with more than 42 hours of material about the year. There was some disappointment about the fact that only 14 per cent of cuttings represented non-Scottish press. The scale and quality of the foreign press was of great significance. Foreign correspondents visiting the Press Centre from 48 countries numbered 426. "Sceptical curiosity" was the thrust of initial interest. The resulting coverage was generally positive relaying a picture of Glasgow as a city of character and vision addressing its challenges on a cultural platform.

Glasgow residents, in conjunction with their artistic community, were encouraged through the variety of exhibitions, performances and activities, to find out more about their past. Questions of local identity and regional culture were raised in a wider European context. Changing hierarchies were explored and the concept of culture itself was debated (and ironised) by artists and others during the Year. Glasgow was the setting for many conferences and wider debates, including Points East, Art in Confinement, Charles Rennie Mackintosh and Art Without Frontiers. According to one estimate, 153 meetings on cultural questions were held during the Year.

Perhaps the most intense debate during the year concerned the "image of the City" fostered by the ECC. Traditional local culture was contrasted with the superficial cosmopolitan which critics alleged characterised the City of Culture. On the other hand, in their programme planning, the organisers did not seek to evade the issues surrounding the strains of urban transition. A populist theme in the 1990 programme led to some emphasis on intervention in social situations and on public art.

Other debates concerned the scale and trajectory of the event. A common complaint was that the intensive programming at times had an overkill effect and led to inevitable clashes of repertoire and events. Perhaps too little attention was paid to consolidating the institutional base of Glasgow's cultural life. The active role of the Festival's Office as promoter and initiator, despite self-imposed restrictions, was resented in some quarters.



The major institutions were instrumental in winning the nomination, and had some ownership of the event. In retrospect, most felt the promotional benefit from the year but it was not an entirely easy relationship at the time. Some tried to compete with the Year and others, resting on their status, let it pass by or even fought against it. Financial difficulties arose for one partly as a result of 1990 involvement and another did not survive long into 1991. However, most organisations received a major boost to their scale of activity and level of ambition as a result of the Year.

#### 4.3 European themes

The year saw growth in Glasgow's "self-perception" that it is "part of Europe". By the same token, the City learned to be at ease with the word "culture". The growth in "general European awareness" was not thought to translate into any specific association with the institutions of the European Community. The European focus of the City's international activities was sharpened as a result of the year. The City established a European Affairs Committee and the "great European city" destination campaign was adopted in 1991.

European dignitaries including ministers from the member states of the European Community were present at the Opening Ceremony. The EC attached its new literary prize to the European City of Culture in Glasgow. But no attempt was made to use the occasion for blatant Euro-public relations or to promote European political messages. The success of Glasgow 90 increased EC interest in the ECCM programme. Whereas previously, the designation was regarded as an "accolade" for a capital city or a city with an established cultural reputation, it was recognised after Glasgow that the programme might be used as a development tool which could benefit non-capitals and/or aspiring cities. Because of the added value, more interest began to be taken in the programme.

#### 4.4 Attendance

The Year delivered a major boost to Glasgow's cultural system. The much expanded tide of activity (e.g. theatre/concert performances 32 per cent more than in 1989) neither engulfed the system nor harmed existing institutions. The public responded with a 40 per cent jump in attendance at theatres, halls, museums and galleries, rising from 4.7 million in 1989 to 6.6 million in 1990. Adding outdoor and community events (1.7 million) takes Glasgow 1990 participation to 8.3 million. The public for Glasgow's commercial entertainment (cinema and pop and rock concerts) was estimated at 3.7 million in 1990.

All sectors of the market expanded in 1990, but there was a swing in composition from residents to visitors. Tourist visits to arts events and attractions were 81 per cent above the level for the last previously measured year (1986). Day visitor admissions to arts events/attractions were 89 per cent higher than in 1986. Resident attendance rose by 31 per cent. The Glasgow City increase of 52 per cent contrasted with the weaker response of Outer Glasgow (the nine contiguous district council areas) with a 6 per cent rise.

#### 4.5 Social impact

The Year of Culture programme touched the lives of four out of five adult residents in the region. Some 54 per cent went to the theatre or a concert at least once in the Year; 61 per cent visited a museum/gallery.

The momentum generated in the Year achieved significant developments in local attendance. Proportions of residents currently attending ("reach") increased in all art forms, taking Glasgow above British averages. Increases in "reach" ranged from 10 percentage points for plays, 9 for pop/rock and 8 for museums to 6 for classical concerts and 2 points for opera. ACGB TGI results for 1990/91, now available, show a 5 point gain in those currently attending any of 8 art forms during 1990/91 compared with the average for 1988/89 and 1989/90. The gain was especially marked (13 points up) for 15-34 year olds.

The main extensions of "reach" during 1990 were achieved by renewed attendance on the part of residents whose active interest had previously lapsed. The effect on first-time attenders was less. They accounted for between 2 per cent (museums) and 19 per cent (dance) of the public.

There were successful examples of initiatives to develop interest among specific social groups, for example, the over 60s targetted by the Strathclyde Summer Seasons at the Citizens Theatre. "Neighbourhood events" reached 24 per cent of adults including 10 per cent who attended none of the main programme art forms/attractions during the Year. At the same time, by the close of 1990 some 26 per cent of adults had not attended the arts programme. On the other hand, neighbourhood events attracted participation by 10 per cent of adults who were otherwise non-attenders.

Residents responded positively to the Year of Culture. Almost all residents agreed that the 1990 programme "improved the public image of Glasgow". Some 61 per cent thought the programme "made the City a more pleasant place to live". There was little support (16 per cent) for the view that the 1990 programme was "only for visitors to the city". Whilst it was a strong belief of 22 per cent of residents that "too much public money was spent on the 1990 programme", the majority thought otherwise. The Year was "good for pop music and young people", especially the Big Day pop promotion, which was the most cited highlight for residents (mentioned by 12 per cent of adults).

#### 4.6 Tourism development

Glasgow 90 had a major impact in expanding the City's tourism base. In a year which saw tourist trips to Scotland fall by 19 per cent (foreign trips up by 11 per cent but domestic traffic down by 23 per cent), Glasgow did exceptionally well, according to the official figures, to hold onto its domestic market. At the same time, Glasgow's foreign market traffic increased by 50 per cent from 320,000 in 1989 to 450,000 in 1990. Glasgow moved into third position among Britain's top town destinations in overseas markets, behind London (10.3 million) and Edinburgh (770,000). It had been fourth equal with Birmingham in 1989 and sixth in 1986.

The role of the City's cultural attractions and of the 1990 promotion in this market advance was central. Some 550,000 trips during 1990 involved attendance at cultural events and attractions, 200,000 overseas and 350,000 domestic. The figures imply a role for "cultural tourism" in Glasgow greater than previously appreciated. It represented some 57 per cent of the domestic holiday/VFR market and 76 per cent of the equivalent foreign market. Some 66 per cent of British and 65 per cent of foreign tourists indicated that cultural attractions were an important factor in the decision to visit Glasgow. In the case of 19 per cent of British tourists, the cultural attractions of the City were given as the sole reason for the visit.

Museums and galleries remained a principal attraction for tourists who recorded 1.3 million visits during the year, representing 27 per cent of total attendance at these facilities. But a major achievement of 1990 was that theatres and concerts established a visitor base in the tourist market at 188,000 attendances. Tourists averaged ten per cent of theatre concert attendance in 1990, whereas they had been a negligible factor in 1986.

The 1990 campaign also appears to have boosted general leisure tourist traffic to Glasgow and made an impact upon those with no specific cultural intentions. The European Capital of Culture was given as a reason for visiting the City by 6 per cent of tourists who were not intending to visit a cultural facility.

Glasgow 90 confirmed the potential of the City as a cultural tourism destination, especially in the short breaks market. Glasgow was a destination in its own right for some 55 per cent of the 1990 cultural tourists from the UK. In contrast, overseas tourists were more committed to wider touring and some 84 per cent of those staying in Glasgow intended visiting elsewhere. Some 71 per cent of non-English speaking 1990 tourists were first-timers in Glasgow. The domestic market was 57 per cent repeat business and over half were on short breaks. A strong feature was that 1990 tourists were concentrated in prime market areas, socially (ABC1s) and geographically (London and the South East).

The spending on centrally-initiated projects and cultural spectacles made an impact mostly on the resident market within the region. The visitor market responded more to the work of the existing institutions (many with enhanced programmes) and the promotional campaign. These were the main generators of extra traffic.

The emphasis on its cultural attractions was part of a longer-term tourist strategy for the City, and so was the growth in conference and convention business. Glasgow

90 proved an exceptional year in these markets when, according to GGTB, Glasgow hosted some 120 conferences, accounting for 48,000 delegates. This represented more than a doubling of the 1989 figures. At least 21 specialist conferences in the cultural field were attracted to Glasgow because of its designation of European City of Culture.

#### 4.7 Economic impacts

According to the Ecotec analysis, Glasgow 90 generated a positive net economic return to the regional economy of £10.3-14.1 million. Extra employment arising from Glasgow 1990 was estimated at 5,350 - 5,580 person years. Gross public sector cost per job was calculated at £6,980. This compares favourably with estimates of £20,000 plus per job found in earlier research on initiatives such as Enterprise Zones. The cultural sector supported approximately 21,500 jobs in the Glasgow region in 1990, equivalent to 2.8 per cent of the economically active population, compared with 2.3 per cent in 1986.

As described above, Glasgow 1990 levered private sector support for the arts. Contributions were made by 340-350 businesses. The private sector commitment to arts events/attractions and 1990 projects was valued at £6.1 million.

The cultural industries (the art trade, music industry, designer trades, film and video, etc.) were a growth area, up 3.9 per cent since 1986. Though they were not a prime focus of the Year of Culture, some sectors (e.g. film) did benefit from the initiative.

In addition to the quantifiable income and employment benefits, a range of less tangible impacts were delivered by Glasgow 1990. For example, Glasgow 1990 substantially improved perceptions of the City. There was a 15 percentage point increase in belief (in London & the South East) that Glasgow was "rapidly changing for the better". But there remained scope for further improvement with 35 per cent still believing in September 1990 that the City was "rough and depressing".

Glasgow 1990 was valued as a backdrop for business. The initiative was part of a evolving strategy to reclaim Glasgow's European status as a good place to live and work. Improved awareness of the City at home and abroad was regarded as a positive business influence. This assisted in personnel recruitment. The Year attracted people who saw for themselves changes in the City. Locate In Scotland took the view that in marketing efforts to London-based and overseas firms, it was helpful to be able to demonstrate that quality cultural activity could be pursued in Glasgow, but it was important to be able to do so on an ongoing basis, and not by reference only to one single year.

#### 4.8 Reservations

The City believes that the event was of great value to Glasgow on a number of levels. Reservations about how it was approached relate mainly to the following:

- under-estimation of the scale of activity which was generated, and the administrative indications of this;
- the 30-month lead time proved insufficient to avoid some late stage planning; and
- the pressure of the event made it difficult to give due consideration to the follow-up of initiatives and the transition to "normal" life.

#### 4.9 Lasting effects

The last impacts of Glasgow 90 have been recently confirmed by the French Cultural Attache in London who writes "the best proof of the positive impact of 1990 was that afterwards French artists did not have to be persuaded to come to Glasgow but actually put themselves forward". Lasting impacts of the year can be seen in a number of areas:

- the capacity of the cultural sector was expanded by the initiative: it reinforced the investment of the 1980s; and fostered the City's role as a "creative centre" of international interest, with active policies towards the expanding cultural industry;
- a wider role for the arts was recognised and implemented: the social work programme of Glasgow 90 broke new ground in integrating the arts into a pattern of social care; the education programme, which included a range of innovative projects such as the Strathclyde Concertos, is continuing to yield benefits;
- it endorsed the City's claim on European status: the sense of achievement surrounding the ECC reinforced the City's reputation as a place which delivers projects and progress;
- a transformed perception of the City was achieved: this applied both to residents and to outsiders, perhaps more to the latter; it is a partial success and more remains to be done.

The economic gains to the City were real enough during 1990 but they depended largely upon market developments and changing perceptions which are inevitably fragile and can easily be eroded. By abruptly terminating its public relations, press and advertising campaigns at the end of the year and failing to give due consideration to what would follow, the City put itself at risk. This coincided with difficult trading conditions in tourism and cultural markets.

In these circumstances, post-1990 Glasgow has fared remarkably well. There would appear to have been some inevitable retrenchment in the cultural market from the

high levels of 1990, but it is expected that the figures will show trading activity at least in the performed arts remaining above the pre-1990 level.

The Glasgow tourism market fell back after 1990, but it remained well ahead of Scottish tourism performance as a whole. In particular, the overseas market appears to have been a success story. Traffic in 1991 was down from 1990 but still 31 per cent above the 1989 position and in 1992 it regained the 1990 level, 50 per cent up on 1989 and 25 points ahead of the Scottish position. Advancement in the overseas market was strongest in Western Europe. There was also growth in North America. Some 57 per cent of the growth came from the leisure and VFR sector. The domestic market fared less well. The City remained ahead of Scotland still in 1991. After a poor 1992, it settled at the Scottish level. Glasgow appeared to ride the trading difficulties in the domestic market rather better than Edinburgh.

There is some way to go in the market-place before Glasgow is regarded universally as an attractive destination but there is high awareness of the City and a pre-disposition towards it. There is now more competition from rival cities promoting their own cultural attractions. The competition with Edinburgh resulted in major new investment by the latter in its cultural facilities. The Arts Council of Great Britain modelled its millennium programme, giving cities an art form title for a year (e.g. City of Architecture), on the success of Glasgow.

## 5. CONCLUSION

Glasgow 1990 delivered a major boost to Glasgow's cultural system. The initiative substantially improved external perceptions of the City. Major developments took place in visitor markets for arts events and attractions in Glasgow. The expanded tourist interest in the City was an achievement which signalled significant future opportunities. The Year generated substantial net economic and social benefits. Extra employment was estimated at 5,350-5,580 person years.

In development terms, the legacy of capital projects reinforced the investment of the 1980s and experience gained during the year expanded Glasgow's ability to address various opportunities, especially in international markets. Major achievements related to market growth, increased access to the arts and improved perceptions of the City. Some of the gains especially in the foreign tourist market appear to be lasting.

Glasgow 1990 drew attention to the City's existing achievements in the European context. Questions of local culture and regional identity were raised and local people were encouraged to find out more about their past. Glasgow's Year of Culture was conceived as both a celebration of achievement and an exercise in development. More than most British cities, Glasgow has used the arts to strengthen and communicate its regeneration. The positive outcome of Glasgow 1990 created further opportunities for the City to address in pursuing its chosen future as a "Great European City".

## Tourist trips, Glasgow and Scotland

Thousand

	1988	1989	1990	1991	1992	1993
Glasgow						
Domestic	.. <sup>a</sup>	900 <sup>b</sup>	900 <sup>b</sup>	800 <sup>c</sup>	700 <sup>c</sup>	800 <sup>c</sup>
Foreign	<u>320</u>	<u>320</u>	<u>450</u>	<u>420</u>	<u>450</u>	<u>450</u> <sup>d</sup>
Total	.. <sup>a</sup>	1,220	1,350	1,220	1,150	1,250 <sup>d</sup>
Scotland						
Domestic	.. <sup>a</sup>	10,000	7,700	8,200	8,900	9,000
Foreign	<u>1,360</u>	<u>1,440</u>	<u>1,620</u>	<u>1,800</u>	<u>1,800</u>	<u>1,800</u> <sup>d</sup>
Total	.. <sup>a</sup>	11,440	9,300	9,820	10,700	10,800 <sup>d</sup>

Source: Scottish Tourist Board.

- <sup>a</sup> Methodology change; no comparable figures available.
- <sup>b</sup> 1989/1990 average.
- <sup>c</sup> Three years average.
- <sup>d</sup> Estimate.

## Tourist trips, Glasgow and Scotland, domestic and foreign

Index 1989 = 100

	1988	1989	1990	1991	1992	1993
Domestic						
Glasgow	..	100 <sup>b</sup>	100 <sup>b</sup>	89 <sup>c</sup>	78 <sup>c</sup>	89 <sup>c</sup>
Scotland	.. <sup>a</sup>	100	77	82	89	90
Foreign						
Glasgow	100	100	150	131	150	150 <sup>d</sup>
Scotland	94	100	111	112	125	125 <sup>d</sup>
Total						
Glasgow	.. <sup>a</sup>	100	111	100	94	102 <sup>d</sup>
Scotland	.. <sup>a</sup>	100	81	86	94	95 <sup>d</sup>

Source: Scottish Tourist Board.

- <sup>a</sup> Methodology change; no comparable figures available.
- <sup>b</sup> 1989/90 average.
- <sup>c</sup> Three years average.
- <sup>d</sup> Estimate.

**Glasgow foreign tourism, changing market structure, by region**

	Trips (thousand)		Percentage change
	1986-88 <sup>a</sup>	1989-91 <sup>b</sup>	
North America	101	112	+ 11
Western Europe	96	200	+ 108
Rest of World	93	88	- 5

Source: Scottish Tourist Board

<sup>a</sup> Three year average.**Glasgow foreign tourism, changing market structure, by traffic type**

	Trips (thousand)		Percentage change
	1986-88 <sup>a</sup>	1989-91 <sup>a</sup>	
Leisure	165	208	+ 26
Business	49	80	+ 63
VFR <sup>b</sup>	64	84	+ 31
Study/other	12	28	+ 133

Source: Scottish Tourist Board.

<sup>a</sup> Three year average.<sup>b</sup> Visiting friends and relatives.**Tourist trips, Glasgow, Edinburgh and Scotland**

	1989	1990	1991
Domestic			
Glasgow	100 <sup>a</sup>	100 <sup>a</sup>	89 <sup>b</sup>
Edinburgh	100	87	77
Scotland	100	77	82
Foreign			
Glasgow	100	150	131
Edinburgh	100	104	105
Scotland	100	111	112

Source: Scottish Tourist Board.

<sup>a</sup> 1989/1990 average.<sup>b</sup> Three year average.



**Glasgow 90, income and expenditure**

	£ million
<b>Income</b>	
Glasgow District	19.3
Strathclyde Region	12.8
National authorities/EC	<u>0.6<sup>a</sup></u>
	32.7
<b>Expenditure</b>	
Programme	
Pre 1990	2.1
1990	16.0
Community events/celebrations	5.1
Social work/education	3.7
Marketing	4.9
Administration	<u>0.9</u>
	32.7 <sup>b</sup>
<b>Sponsorship</b>	6.5 <sup>c</sup>

Source: Glasgow District Council; Strathclyde Regional Council.

<sup>a</sup> Office of Arts and Libraries £0.5m; European Commission £0.08m.

<sup>b</sup> Excluding contributions of foreign institutes (estimated at £0.6m) and direct grants to projects from other sources.

<sup>c</sup> Business sponsorship and private foundations/donations; includes BSIS award of £0.5m and in kind giving of £0.5m; mainly awarded directly to projects.

**Glasgow, attendance at arts events and attractions**

	Thousand				
	1985 <sup>a</sup>	1989	1990	1991 <sup>a</sup>	1992 <sup>a</sup>
Museums, galleries	3,207	3,457	4,835	3,121	3,318
Theatres, halls	<u>1,184</u>	<u>1,237</u>	<u>1,738</u>	<u>1,593</u>	<u>1,576</u>
Total <sup>b</sup>	4,391	4,694	6,573	4,614	4,894

Source: Glasgow District Council.

<sup>a</sup> FY.

<sup>b</sup> Excludes pop, rock, folk, jazz, commercial cinema, street entertainment, free events, amateur presentations.

<sup>c</sup> Provisional figures.

**Perceptions of Glasgow<sup>a</sup>: changing for the better**

	Oct 89	Feb 90	Sept 90	Percentage 12 month change
Percentage agreeing Glasgow:				
Rapidly changing for the better	34	48	49	+ 15
Is rough and depressing	48	40	35	- 13

Source: Saatchi and Saatchi.

<sup>a</sup> Among adult ABC1s resident in London and the South East.

**Glasgow 90, museums and galleries, theatres and concerts, attendance**

	Thousand		
	1986	1989	1990
Museums and galleries			
Burrell Collection	1,050	497	879
Kelvingrove	806	1,041	1,017
Other Glasgow City sites	790	1,314	1,363
Other local authority sites	130	116	111
Independent museums	187	285	420
Specialist galleries	194	235	288
McLellan Galleries	50	-	130
1990 central projects <sup>a</sup>	<u>n.a.</u>	<u>2</u>	<u>647</u>
Total	3,207	3,488	4,856
Theatres and concerts <sup>b</sup>			
Producing theatres	136	155	174
Scottish Opera/Scottish Ballet	104	106	97
Receiving theatres <sup>c</sup>	616	509	518
Small venues/art centres etc <sup>d</sup>	100	158	227
Glasgow Film Theatre	98	125	124
Concerts <sup>e</sup>	130	139	384
1990 central projects <sup>f</sup>	<u>n.a.</u>	<u>45</u>	<u>214</u>
Total	1,184	1,237	1,738

Source: Glasgow District Council.

<sup>a</sup> Tramway, Glasgow's Glasgow, Dome of Discovery.

<sup>b</sup> Festival attendance included under venues.

<sup>c</sup> Includes special seasons at Theatre Royal; excludes Scottish Opera/Scottish Ballet performances; Pavilion figure estimated.

<sup>d</sup> Includes attendance at amateur shows.

<sup>e</sup> Includes World Orchestra Series at Glasgow Royal Concert Hall.

<sup>f</sup> Tramway, The Ship, Bolshoi, Arches, Sinatra; also includes commercial promotions.

**Glasgow 90, outdoor events, attendance**

Hogmanay party 1989/90	16,500
Special May Day celebrations	22,500
The Big Day	
daytime	650,000
evening	320,000
Glasgow All Lit Up (lantern procession)	18,000
Hogmanay party 1990/91	17,500
Other special galas, festivals, outdoor events (e.g. Kite Festival, Streetbiz, Lord Provost's procession, World Pipe Band Championships, Massed Bands etc.)	<u>380,000</u>
	1,424,500

Source: Glasgow District Council.

**Glasgow 90, events and activities****Number of events/activities**

Main programme	
Performances	3,961
Exhibitions	<u>429</u>
Total	4,390
Education/special needs	
Museum programmes	53
Theatre/ensemble performances, workshops	1,200
Education Department projects	660
Social Work Department projects	<u>267</u>
Total	2,180
Community events etc.	
Community organised	1,399
Professional input	618
Sport	<u>195</u>
Total	2,212

Source: Glasgow District Council.

- \* School visits totalled 7,710.

## **DUBLIN 1991**

### **1. AIMS AND OPERATIONAL FEATURES**

#### **1.1 Background**

Dublin is a capital city with a population of around 500,000. The Greater Dublin area is home to something under one million people (920,956), whilst the population of the Republic of Ireland is 3,515,000 (1989 estimates). The Republic held the Presidency of the EC between January and June 1990. The city of Dublin in 1988 celebrated its millennium.

#### **1.2 Designation and rationale**

The designation of Dublin as European City of Culture 1991 was an initiative of the Irish national authorities. Charles Haughey, Taoiseach at the time, had lobbied to try to secure an Irish designation for 1990 to coincide with the Republic's holding the Presidency of the EC. This generated, possibly for the first time, a true sense of the Republic being part of Europe rather than just a peripheral island well off the coast of the Continent, and of Dublin being both a European Capital and (for the six months) the capital of Europe. Encouraging such sentiment was in the mind of the national authorities in pursuing the designation for 1990. In the event, it was accepted that Dublin could only be designated for 1991. Whilst the possibility of Dublin's designation was known in August 1988, it was only confirmed by the Council of Ministers on 18 May 1989.

Although Cork would have been interested in pursuing designation, the assumption within government seems to have been always that it should be Dublin. Yet, although Dublin has a vital cultural life, Dublin Corporation had no cultural strategy, no professional staff in the arts field, except in museums and libraries, and only a minimal financial commitment to cultural policies and provision. The cultural sector in the city itself was unco-ordinated and not well-placed to lobby effectively. Nevertheless, the Lord Mayor of Dublin on 11 October 1990 summarised the City's intentions in the following positive statement:

"As Lord Mayor, I am particularly conscious of our international image during Dublin's year as European City of Culture. 1991 will have a definite European flavour, with many events celebrating our common European heritage and, hopefully, setting up some uncommon connections with our neighbours in both western and eastern Europe....But for me the real success of Dublin 1991 will hinge on the extent to which it catches the imagination of the people of the city as a whole. "

#### **1.3 Objectives and broad approach**

The objectives for Dublin 91 were kept simple. It was defined as a cultural celebration which: "brings Ireland to Europe and Europe to Ireland".

Uncertainties about funding and the constrained planning time meant it was prudent to focus on an attainable target and not raise false expectations for wider benefits in terms of regeneration, city promotion and cultural development. This is one reason why the ECC was treated as a "designation rather than a ranking" and why the designation "City of Culture" was preferred to the somewhat triumphalist alternative "Cultural Capital".

At the same time, there was huge pressure on the tourism sector to justify the event. All involved closely with the event were mindful of the wider benefits it might bring. Dublin, in common with Glasgow in 1990, took a broad view of its potential as a city with a strong cultural case to make, but against a background of significant urban problems. The image of the city nationally and internationally was not particularly positive, and the economic health of the country allows for only gradual tackling of widespread urban decay and attendant problems. Cultural provision has been somewhat fragmented, with major institutions and the different art forms all acting independently of each other. This has tended to inhibit the development of any co-ordinated international dimension or the degree of networking which might be expected.

The planning timescale was problematical. Following designation in May 1989, suitable structures were put in place by the Prime Minister's department in August 1989. The short lead time (14 months) meant that the event organisers eventually appointed in November 1989 were confronted with major difficulties over both finance and events. Only in March 1991 was it possible to confirm and announce a full programme of events.

In addition to a programme of events, Dublin 91 was used as an opportunity to bring forward a number of capital projects. Several of the schemes had been in the pipeline for some time, but, in more than one case, the European City of Culture was the trigger which delivered the project. The principal schemes were:

- Writers' Museum (Dublin Tourism)
- Hugh Lane Gallery (re-furbishment)
- Irish Museum of Modern Art (new institution in converted building)
- National Concert Hall (new organ)
- Temple Bar (city centre regeneration scheme; DG XVI grant)

#### 1.4 Arrangement of the Event

The Dublin Promotions Organisation Limited (DPOL) was appointed to manage the year. This private company (limited by guarantee), was formed in 1986 by Dublin Corporation and the tourist authorities to plan for and organise the 1988 Dublin Millennium celebrations, and 'revived' for the purposes of Dublin 91. Lewis Clohessy, a former director of the Dublin Theatre Festival, was appointed chief executive on 1 November 1989. A largely new Board was created to reflect and represent the range of public, private and voluntary sector interests, with a selected smaller group acting as the Executive Committee, which met more frequently. A sub-committee evaluated submissions for community based projects.

DPOL's focused objectives, which underlay their approach and planning, were to :

- celebrate Dublin's cultural heritage as a European capital
- focus attention on the city's present cultural resources and activities
- encourage the realisation of its cultural potential
- involve the city community and other communities, where relevant, in contributing to the cultural life of the city
- promote and develop Dublin as a major centre for tourism.

In the achievement of these objectives, DPOL's concerns were to work as broadly as possible in collaboration with the public, private and voluntary sectors, as well as with diplomatic and commercial links abroad, including the EC. The general categories for events and promotions were to cover (1) culture and society; (2) the arts; and (3) the urban environment.

The staffing of DPOL for Dublin 91 was very modest, with only a total of sixteen at the peak. The management team consisted of the chief executive, a commercial director and a community and information officer. Planning and programme administration, public relations, fund-raising, book-keeping and clerical support were all covered by this small staffing quota.

The policy was to use DPOL money only to "do things which the institutions could not deliver on their own". Beyond the 'core' programme mounted/funded by DPOL, a range of programme elements were contributed by institutions and organisations in the City. Particular pressure was put on the national institutions, for example, to provide special programming for the year and, without the benefit of any additional finance. The foreign institutes were especially constructive in their contribution, with the Goethe Institute and the British Council supporting 20 projects each. Several of the prime sponsors mounted their own distinctive programmes marketed in separate brochures. A number of commercial promoters were drawn to Dublin with big stars (e.g. Domingo, Sinatra). The National Lottery paid for a big screen extension to the Pavarotti concert.

This "federated programme" consisted of the following elements:

- DPOL promotions (12);
- DPOL funded projects (43, plus 6 small grants);
- special promotions mounted without DPOL funding; key examples were:

National Gallery (6 exhibitions)  
National Museum (2 exhibitions)  
National Concert Hall (9 concerts)  
Dublin Corporation; Royal Hibernian Academy; Guinness Harp;

Dublin Theatre Festival; sponsors programmes; foreign cultural institutes (Goethe Institute and British Council were most active)

- commercial specials and parallel off-programme activity in the field of sports, events, conferences.

DPOL kept its own promotions to a minimum. These tended to be the outdoor events (e.g. celebrations such as the New Years Eve concert/laser show, the launch weekend, the Custom and Ceremony Son et Lumiere pageant at the Customs House), but DPOL also arranged the three "marker events" during the year, the Literature Festival, the Festival of Discovery (science), Mayday to Bloomsday (a theatre festival) and a major Beckett retrospective (placed alongside the regular Dublin Theatre Festival). Production managers were taken on for specific tasks by DPOL.

### 1.5 Framework of relationships

The Board of DPOL was the symbol of working and financial relationships. This included trade and commercial interests as well as state and local authority representatives. Artistic and cultural interests were, somewhat unusually, in a minority. The Board was chaired by the Lord Mayor of Dublin and it consisted of 4 City Councillors, 5 Government nominees (including the Director of the Arts Council), 3 Dublin Tourism representatives, 2 Chamber of Commerce representatives, 1 trades unionist and 1 representative of the sponsors.

DPOL was placed at arm's length from the City and the State, but this also created some feeling of working in isolation. The Republic of Ireland has a highly centralised political system. Local government is almost entirely dependent upon central government for its resources and its officials are in a rather powerful position in relation to their elected members. Over Dublin 91, perhaps the City simply waited for serious leadership and money to be forthcoming from the Government. Neither really arrived, although there were crucial and timely interventions by particular individuals (e.g. in securing lottery proceeds) and the eventual programme included major contributions (e.g. Treasures of Dublin, Modern Irish Prints, Library Programme) from the Corporation. At the same time, political changes led to permutations in the Chair of the Board. Over the three years of negotiation and then planning for the event, three different individuals under two different sets of political control held the post, with some of the discontinuity and varying attitudes that that implies.

Considerable efforts were made to spread Dublin 91 to local communities within the Greater Dublin area. Prior to receiving its contract even, DPOL contacted over 500 local groups by letter, inviting ideas and input, with a response rate of over 50 per cent. Dublin Corporation and the county authorities, whilst active at community level, had only minimal commitment to arts provision. This has always made for a less than ideal relationship with the Arts Council - which still spends around 70 per cent of its annual grant on Dublin-based artists and institutions. Some informants have commented on the Arts Council's having been curiously 'silent observers' on Dublin 91.

The national cultural institutions on the whole co-operated well over Dublin 91 but all shared the common problems of lack of proper lead time and of additional money. The moral obligation was readily accepted but, to give one example, the National Gallery of Ireland doubled its annual number of special exhibitions from three to six, with no additional resources from Government, in a year when its operating budget was cut by 3 per cent.

Whilst culture and tourism are mutually dependent to a large extent, they can have very different primary aims, and this did not always make for seamless co-operation over Dublin 91. Tensions created by incompatibility of aims may be illustrated by two examples. (1) DPOL wished to use Dublin 1991 to explore the full face of the City which meant conceding areas of neglect and decay and reassessing Georgian stereotypes. Neither the City Corporation nor Dublin Tourism were keen to admit this. (2) A successful event during Dublin 1991 was an all-day poetry marathon (including 40 poets) and an evening concert in Kilmainham Jail in a 75 year commemoration of the 1916 Rebellion. The tourist authorities were nervous about the market impact of profiling such points of history.

Another dimension to the framework of relationships established by Dublin 91 concerned previous and future Cities of Culture. The link to Glasgow was particularly helpful as a source of much information and professional advice, especially on community programming. Visits were made to Dublin for discussions with DPOL by groups of politicians and administrators from Antwerp and (planning well ahead) Copenhagen.

The comparison with Glasgow was ever-present in the year. The two cities have superficial similarities; both have strong cultural traditions, matched by urban problems and a "case to make". But the comparison was perhaps too close to Dublin for comfort when Glasgow 90 had a much larger budget and the committed backing of a local authority. Once the media sensed that Dublin 91 was being done "on the cheap", however unfairly, the event was faced with a public relations problem.

## 2. FUNDING

### 2.1 Income and expenditure

Spending of up to IP16 million has been ascribed to Dublin 1991. This includes over IP8 million spent on urban renewal and creating or improving the city's cultural infrastructure. Some of this money might well have been spent in any case, although the catalytic effect of Dublin 1991 - particularly in relation to the Temple Bar area - is widely acknowledged.

A sum of IP 7.9 million has been identified in respect of the Dublin 91 special events and their promotion. As noted above, the programme for the year was contributed from a wide variety of sources and no single set of accounts exists for total expenditure. DPOL, as the management company for the core operation, was only directly responsible for the promotion of a limited number of events, grant aiding other



projects and co-ordinating and presenting the event within Ireland. As such, the DPOL budget accounted for a mere IP 1.54 million, of which the programme spend was only IP 822,000. Expenditure on administration and overheads by DPOL accounted for IP 467,000. The marketing budget at IP 464,000 (DPOL domestic IP 214,000 and other overseas IP 210,000) was not large. The remaining IP 6.16 million consisted of finance made available directly to projects, and it involves estimates of extra commitments entered into directly as a result of the year by such organisations as Dublin Corporation, Dublin County and some performance venues.

The key contributions from public funding sources which provided the necessary impetus to kick-start Dublin 91 were those from the EC (DGX) and the National Lottery. The grant from the European Community consisted both of the core contribution to the European City of Culture and of additional monies made available from other cultural programmes for specific projects taking place during the year. The National Lottery was responsible for 80 per cent of the finance made available directly to DPOL.

Two further points to note on the funding of Dublin 91 are:

- the modest level of public funding was partly the result of a mistaken belief that Amsterdam 87 had been achieved on a 1-10 public private funding ratio;
- the consideration of the Temple Bar seed grant from the EC was linked to the European City of Culture (Dublin 91) as a pilot study for using culture and the environment as engines of economic and social rejuvenation in peripheral cities of the EC.

## 2.2 Sponsorship

Sponsorship contributions have been estimated at IP1.9 million, accounting for a quarter of programme expenditure. This represents a major sum, probably double the usual cultural sponsorship in Dublin. Sponsorship was received from 66 companies. Foundation sponsors, contributing upwards of IP100,000, numbered nine and they accounted for over four fifths of the total sponsorship support. These were recruited through sponsors' breakfasts at which a choice of events were presented for sponsors to include in their own 1991 portfolios. In a number of cases, these broadly-based programmes were publicised in individual brochures prepared by the business concerned.

Some significant assistance was given in kind e.g. computing, air tickets and hotel rooms. Countless local shops, pubs, factories and offices provided support for their local community events. An important co-ordinated event arranged by the business community was the public art programme which made lasting additions to strategic sites in the City, including the airport and the railings of Merrion Square.

Ireland, as a small country, has a limited pool of potential art sponsors and securing backing is regarded as quite difficult. Dublin 91 did create the opportunity to engage the interest of new sponsors and this interest has, in a significant number of cases, been maintained. An excellent spin-off from the year was the Irish Life sponsorship (IP400,000 over four years, plus promotion and ticket spend) of the Dublin Theatre Festival. The Dublin Film Festival, which had a successful year in 1991, also won a long-term sponsorship contract.

The back-up and professional expertise offered by many of the sponsoring companies was often a crucial factor in the successful mounting or promotion of an event. In some cases, the provision of money was the "make or break" factor which made it worth proceeding with the concept. In total, this represented a dynamic and decisive element in Dublin 91. The foundation sponsors were:

### 2.3 Role of voluntary sector

Given the comparatively modest budget available through DPOL to mount and support activity throughout the year, there was clearly a large amount of voluntary effort, which is too great and diverse to track and credit. The largest concentration of this is to be found in the over 150 community events specially organised during Dublin 91, which were largely ignored by the press and by the Tourist authorities.

Dublin 91 recognised the importance of this area to the overall success of the year from the outset, and designated a special budget of IP150,000 for assisting community projects. The majority of these local events were self-generating but, where gaps were identified, the "Community Projects Sub-Committee" came up with initiatives involving professionals (e.g. creative writing workshops). The stimulus of Dublin 91, and the partnership created with Dublin Corporation's Community and Environment Department and Dublin County Council's Community Development Department, resulted in widespread cultural activity in local areas.

A further major voluntary contribution to the year came in the Dublin Street Carnival, whose budget was specially increased by the Corporation during 1991. This enabled it to achieve a hitherto unprecedented scale but the event has not been subsequently repeated.

## 3. **PROGRAMME**

### 3.1 Programme timing and content

Events were scheduled from mid-March throughout the rest of the year and the range was extremely varied, with a summertime emphasis within the DPOL's 'core' programme of large scale, open air free events. The weather was, on the whole, kind. Not surprisingly, one consequence of the short planning timescale was that the second half of the year saw a greater, and more orderly, concentration of promotions

(comprehensive monthly listings were widely distributed). The limited resources had to be stretched to fill the 10 month period.

DPOL's role was to ensure that:

- a significant 'mix' of events was freely available within the total programme, ranging from Stockhausen to Sinatra;
- events were spaced with significant markers at key points of the year; these included the Literature Festival, Mayday to Bloomsday and the inauguration of the new organ at the National Concert Hall;
- over-programming was avoided: the programme supplementation had to be judged carefully in relation to market interests.

Strenuous efforts were not made in areas of known weakness (e.g. dance and new music) and so the programming strategy could be said to have been supplementary rather than gap-filling. So far as national institutions were concerned (e.g. The National Gallery of Ireland) the contribution to the year's celebrations naturally had to rely on existing plans, plus whatever touring or special provision could be put together within the short planning lead time.

The resulting programme as a whole was a mixture of 'European/International' events and exhibitions, with a strong leavening of native Irish contributions in virtually all media. The environmental aspects of Dublin 91 were important and, although the major project proposed by the landscape artist Dieter Magnus was not ultimately successful, the impetus given to Temple Bar and a number of other capital developments for the arts provide a lasting legacy for the Year.

The Year consisted of some 43 visual art exhibitions and 23 exhibitions dealing with other topics in which environmental and architectural issues were given a full airing. There were upwards of 580 performances, most of them additional to a normal year's programming in Dublin. The figure includes over 100 literary events and over 170 community arts projects. The greatest concentration was in relation to drama. Dublin 91's professional dance programming is acknowledged to have been weak.

In the short term, new opportunities arose for artists as performers, creators and exhibitors, and also in workshops and more localised events. There was a major music commission and opportunities for young Irish composers to get work publicly performed through the SCO (Scottish Chamber Orchestra) residency. The European Youth Theatre Encounter took place in Dublin during 1991 and its practice is now to coincide with the City of Culture.

European elements in the programme were summarised in a brochure prepared by Dublin 91. These were particularly strong in the field of exhibitions, such as *In a State* which explored the meaning of Europe, "both the Europe of the EC and the Europe which is splintering into nationalism", and the *European Connection* which

examined the development of modernism in Irish Art 1860 to 1960 and the influence of European schools of painting on this development. The work of foreign artists included WOLS, Women Artists and the Environment, Howard Hodgkin, Berlin (Dadaism, German Expressionism and Magic Realism), and Espace 91 (new developments in European sculpture as well as a survey of Irish sculpture in the 1990s). The Gold of the Kremlin was another major exhibition. The Dublin Literature Festival looked at the relationship between European literature and the literature of the rest of the world. University College Dublin presented lectures on "Changing Europe" by leading European speakers and the European Community Literary and Translation Prize was awarded as part of Dublin 91. The Dublin Theatre Festival's Circus Archaos was the largest single investment in the Festival's history (with a disappointing outcome) but otherwise its 'European' programming was not much greater than normal.

Since the 'core' programme managed directly by DPOL accounted for only a small proportion (numerically) of the Dublin 91 events and activities, there appears to have been no significant conflict between 'main' and 'fringe' programmes. The key issues to arise seem to have been more about the ability of Dublin 91 effectively to 'brand' everything - major and minor - throughout the year, and the obvious differences of opinion between the cultural planners (who wished for a range of 'authentic' programmes) and the Tourism and Local Authorities (who stuck out for a safer 'decaffeinated' product, which they would have preferred to sell).

### 3.2 Relationship to existing cultural infrastructure

With the obligation on DPOL to supplement its own start up money rapidly, and expectations that, on the available timescale, the available total could only be modest, most of the major or national institutions accepted the strong moral obligation to plan their own contributions. Inevitably this meant building on existing plans and supplementing them. With perhaps the sole exception of the Abbey Theatre, these institutions and arts organisations seem to have co-operated well with Dublin 1991 and DPOL, despite their knowing that their existing budgets were unlikely to receive much uplift, other than through their own sponsorship efforts. Relationships with the Chamber of Commerce were extremely positive. More might have come of joint initiatives with RTE but the broadcasting organisations still made a substantial contribution.

The direct financial involvement of the Arts Council was restricted to commissioning (together with the Dublin local authorities) the Dublin Arts Report. The report, published in February 1992, attempts to set the agenda for the various partners for the 1992-1995 period and to establish targets for them to try and achieve in improving infrastructure and co-ordination, and in improving access and opportunity in the arts for the whole population of the area.

## 4. **IMPACT OF THE EVENT**

#### 4.1 Promotion

The budget available to DPOL for marketing and public relations was very limited, and we suspect the scale of the task of holding together a diverse event in the public's mind for a 12-month period was under-estimated. No convincing campaign could be mounted with minute print-runs (e.g. monthly brochures of 10,000), limited public presence in the City, virtually no consumer advertising and few staff. The conclusion was inevitable that "Dublin 91 failed to achieve consumer acceptance. Poor branding meant that many events (including successful examples) were not associated with Dublin 91".

Radio (national and local) and television had a degree of constructive involvement in the Dublin 1991 celebrations. The views we encountered on press treatment of the year was entirely consistent - namely that the attitude shown was carping, negative and cynical. The concept of Dublin 1991 had to be sold to a sceptical media and artistic community and there was insufficient political clout, funding or full time professional capability to do this effectively. This is not a criticism of DPOL's sterling efforts but rather an almost inevitable consequence of the scope afforded to journalists of exploiting the gaps and the differences of opinion between the various key players.

The press cuttings show a striking contrast between the domestic and the international coverage. Over 800 press were attracted from overseas during the course of the year, which produced a commendable quantity of good coverage for exhibitions and events, mostly understanding and friendly in tone. Whilst the Irish press did give more responsible and adequate coverage to certain individual manifestations, there was no concerted or consistent attempt to help Dublin 1991 and the National Gallery of Ireland feels that its special exhibitions are often bigger news abroad than at home. Similarly, with the coverage of the work on display at the Irish Museum of Modern Art.

There is an inescapable impression that, once the Irish media sensed that Dublin 1991 was being done 'on the cheap', the curmudgeonly tone set in and could not be shifted. The same newspapers which roundly criticised those concerned for meanness of spirit over 1991, without irony castigated them for profligacy over the sum of money being applied to Temple Bar renovations. An Irish Times leader demanded many more community and local events - but none of its reporters ever appeared at any of the 150 which did take place. Above all, DPOL had to contend with a hostile media, comparatively well informed about Glasgow 1990, which had many similar aims but over ten times the budget and a much longer planning timescale.

#### 4.2 Attendance, participation etc.

In spite of the possible saturation of events (many of them free to the public) the Dublin 91 attendance represents a significant increase on previous years, which has

also been subsequently maintained. Attendance at the extra events mounted for Dublin 91 outside the framework of Dublin's regular venues and institutions is reported at 119,000 for the main programme and 444,000 for the free events and ceremonials. Attendance at the open-air events relies on estimates. The biggest single event - the Rock Concert - produced attendance estimates of up to 120,000. The Customs House celebration attracted at least 30,000. Within the regular institutions, including the refurbished Hugh Lane Gallery and the newly-established Irish Museum of Modern Art, large exhibitions were particularly successful. These included Kremlin Gold at around 130,000 and Berlinische close on 100,000. The National Gallery, with its six special exhibitions, achieved a record annual attendance of 1.07 million.

Museums and galleries attendance shows a particularly strong picture. The 1991 figure was 2.057 million which was 72 per cent above the previous year which itself had shown a 52 per cent rise on 1989. Attendance at the principal performed arts institutions in 1991 was 444,000. This was marginally down on the previous year and the dip is explained by closures at the Gate (2 months for repairs) and the National Concert Hall (2 months for installation of new organ). If the Dublin 91 extra main programme is taken into account, total attendance for the year was 2.62 million, 58 per cent above the equivalent figure for 1990. Adding the free events and ceremonials takes the total to 3.1 million for the year, a virtual doubling of attendance in relation to 1990.

The evidence of the subsequent years suggests that the positive stimulation of the cultural market achieved by Dublin 91 was maintained. The 1992 attendance at the performed arts/institutions was six per cent above 1991 and one per cent above the 1990 base level. The 1993 figure showed 11 per cent growth on 1990. There is little if any sign of over-programming or of any market exhaustion from the event. Visitor numbers at museums and galleries have been sustained in 1992 and 1993 at the high level achieved in 1991. The total for the cultural institutions in 1993 was marginally above the 1991 level and 58 per cent above the 1990 base, representing a step change for the City.

Community events were well patronised and the Scottish Chamber Orchestra's workshops for children are reported to have advanced methods of music education in Ireland and stimulated new departures by Irish orchestras.

#### 4.3 Relations with tourism authorities

Traditionally, the approach of the tourism authorities had been to treat Dublin as the gateway to the rest of Ireland, rather than as a tourist destination in its own right. This is now changing, and Dublin 1991 clearly brought new impetus to the existing longer term strategy to engage more interest from the off-season independent traveller, rather than expanding the low-spend mass market. Prime targets are seen as (1) the UK; (2) the USA and (3) continental Europe (especially France, Germany and Italy).

Dublin Tourism is a legally autonomous body, part-funded by the Irish Tourist Board. The ITB handles overseas promotion but this function was supplemented in 1991 by Dublin Tourism, when they tried to work effectively as a single unit. For Dublin 91, the ITB had one official working full time on co-ordinating initiatives, while Dublin Tourism handled the marketing budget (normal sums supplemented by up to IP300,000 for the year). The short lead time was again a problem - not helpful in constructing dedicated packages, quite apart from the question of compatibility of aims.

Most of the budget went towards print, trade support, and PR effort for the main activities. There was a small amount of consumer advertising in the UK, including a series of radio promotions with Terry Wogan to encourage visitors to come to the City for autumn breaks. According to Dublin Tourism at the time, "overseas offices are reporting that people calling their offices are asking for information on Dublin first and Ireland second". This must, in part, be attributable to the exceptional international media attention arising from the designation of Dublin as European City of Culture. According to Bord Failte, there were 865 media visits in 1991, the largest number in the history of the Bord and 11 per cent above the 1990 level. The Lord Mayor of Dublin undertook a helpful promotional tour of the USA.

During 1988, the Dublin Millennium year, out of state tourism is said to have increased by 18 per cent as compared with 1987. This was a smaller scale and perhaps more focused event than Dublin 91 but the results of 1991 similarly show major increases. Foreign tourist visits to Dublin increased 12 per cent in 1991 compared with the previous year. This was at a time when foreign tourist visits to Ireland as a whole decreased by four per cent. Dublin's 1991 expansion was achieved in shorthaul leisure markets. The strongest market development was in Northern Ireland (plus 36 per cent) and the European Continental market (plus 35 per cent). There was also very positive growth in Dublin's largest market, Great Britain, which showed a strong increase of 13 per cent during the year. The city's position in North America and the rest of the world deteriorated, much as for Ireland as a whole under the impact of the Gulf War.

Following 1991, Dublin held on to its gain. The market position was consolidated in 1992 with major growth (plus eight per cent) being achieved again in 1993, when Dublin's expansion led the Irish market, accounting for almost all the year's tourism growth.

The evidence of a market profile study carried out (Tourism Development International Ltd) at the Irish Museum of Modern Art (IMMA) during the summer of 1991 suggests a positive link between the Dublin 91 promotion and tourism interest. According to the survey, some 58 per cent of the public for IMMA were foreign tourists. In an equivalent survey two years' later, the figure had fallen to 36 per cent. When asked to cite the source of information about the Museum, some 34 per cent of the 1991 out-of-state visitors to IMMA cited the media. In comparison, only nine per cent of out-of-state visitors to equivalent facilities generally in Ireland learnt about the facility through the media.

Other factors in the growth of Dublin could well be:

- an Italian market expansion since the Irish success in the 1990 World Cup; and
- a fares war on the London/Dublin air route which broke out in 1991.

But according to the Chief Executive of Dublin Tourism, tourism was the major beneficiary from Dublin 91. Dublin Tourism's policy is to promote the city strongly as a cultural destination in the short breaks market, targeting Iceland, Continental Europe, with a series of city break promotions and servicing upgrades. It is believed that Dublin benefited from Glasgow's successful promotion in Britain which helped establish an awareness of Dublin's ECC designation in the UK market. In youth markets, Dublin is helped by the strength of the Irish rock scene. Dublin Tourism expects a sustained benefit from the City of Culture. "Only in coming years will we be able to truly assess the impact of the title".

#### 4.4 Economic impact

It is evident that Dublin benefited from a major cultural market stimulation in 1991 and that the promotion gave impetus to the growing success of Dublin as a cultural tourism destination. The 'cultural' economy has been boosted through improvements in facilities (IMMA, Hugh Lane Gallery, opening of the Writers' Museum etc) and 1991 saw a doubling of commercial arts sponsorship, from IP2m to IP4.1m, which has been subsequently maintained. The very significant Irish Life sponsorship for the Dublin Theatre Festival was the first of a four year agreement. The effect of the improvements to the Temple Bar cultural quarter could in due course be very significant, although allowing for an element of 'displacement' elsewhere.

There are no reliable data on net expenditure by all relevant cultural organisations within the Dublin area or on patterns of consumer spending by residents which could be used for comparative purposes. However, there are clear signs from both the Government and the local authorities (especially out of the Dublin Arts Report) - which are now obliged to produce three year cultural plans - that the arts are now perceived as a more significant economic generator. Dublin 91, and the EC cachet in particular, has given increased legitimacy to this notion and also helped to build a more credible profile of the city as a cultural destination in its own right.

#### 4.5 Social impact

The question of any measurable social impact of Dublin 91 is inextricably bound up with the degree of success achieved in 'branding' the event. In the light of DPOL's limited budget for marketing and PR, and marketing for a wide range of promotions during the year being in other hands, it would be over optimistic to expect to find a wholly consistent or convincing outcome. Dublin 91 almost inevitably raised urban/suburban/rural questions and conflicts nationally, and particularly in the county surrounding the capital.



Research conducted for 'Irish Economic Advisers' after Dublin 91 claimed that virtually 90 per cent of the population of the city was aware of the celebrations. On the other hand, less than 5 per cent could identify a specific event they had attended associated with the City of Culture, and fewer than one in eight felt that the city's image was improving as a specific consequence of Dublin 91. Additional comments received suggested that the more focused 1988 Millennium celebration had made a bigger impact. Some people confused both. However, many people who had participated in and enjoyed a range of the summer open air events were unaware of the branding or that their involvement had been in Dublin 91. It can therefore be deduced that the difficulties encountered over 'branding' to some extent lost the special 'European' dimension and intention.

A more generously funded initiative with, for example, a specific keynote exhibition, which could have been used as a focus of interest and filter for other events and activity might well have engendered more sense of pride and ownership amongst the community generally. Nevertheless, at the local level, substantial activity took place which would not have happened but for the City of Culture designation. So far as the press and politicians are concerned, one suspects the organisers could not win. One lesson of the Year may well have been to heighten the European dimension, even if that were not as apparent as it might have been through 1991. Treating the year as a rite of passage and Dublin 91 as a point of departure rather than arrival, it would be wrong, as much press comment did, to dismiss it as a missed opportunity.

#### 4.6 Protocol and Europe

Protocol was involved at the formal opening of the event on 16 March 1991. Invitations to representatives of foreign governments of the EU were extended by the Minister and to representatives of Glasgow and other European Cities of Culture by the Lord Mayor of Dublin. Various cultural functions included the opening of the "Berlin Exhibition" which was attended by the Senator for Cultural Affairs of the City of Berlin. The opening ceremony took the form of an hour long concert featuring various aspects of Dublin culture. The then Prime Minister made a speech and there followed the official handing-over to the Lord Mayor of Dublin of the European City of Culture plaque by the Lord Provost of Glasgow.

Dublin 91 had no closing ceremony but, in January 1992, a delegation consisting of the Lord Mayor, the Minister of State for Culture, the Director of DPOL, the head of Dublin Corporation's Cultural Committee and civil servants from the Minister's department travelled to Madrid for the ceremony of handing over the plaque to Madrid 92.

Active EU involvement in Dublin 91 was minimal. A representative of DGX was invited to every board meeting of DPOL but never attended. The Director General for Culture attended for the presentation of the European Literary Awards. The relationship of the EU to the event was emphasised through a number of projects where the EU link was stressed, such as a concert jointly organised with the EU office in Dublin, the display of EU and Dublin 91 flags together at public events and acknowledgement in all publicity material of the support and involvement of the EU.

Despite any frustration in not having achieved the desired year, it can be argued that the timing of Dublin 91 was good for the consolidation and further development of a sense of main stream European involvement in the minds of both Irish and other European citizens. As a result of media coverage throughout the EC presidency, the level of awareness was certainly higher than previously. On the other hand, the suggestion to us was that Dublin 91 did not do much for Euro-sentiment pro or ante in the city.

## 5. CONCLUSION

### 5.1 Concentration of effort

Despite some of the disappointments, it is clear that Dublin 91 engaged and excited a range of key players in the city. If their high expectations were less than fully realised, the concentration of effort and the various attempts to raise the cultural profile of the city, both at home and abroad, did generate positive progress on several important fronts, including the recognition that there was an urgent need for improvements in the cultural co-ordination and infrastructure of the city.

### 5.2 Co-ordination in the city

The opportunity to learn necessary lessons and devise constructive solutions was channelled into the Dublin Arts Report, which has had a positive response to date. So far as the Corporation is concerned, the Report recommended a higher-powered stand-alone arts department. An arts officer has now been appointed - but only in a more junior capacity than recommended, and under the city librarian. It also has to be noted that this officer's budget (1994/95 - at IP170,000) is IP30,000 lower than the corporation's arts budget in 1991. Most of the money is given out in small grants to arts organisations. On this evidence, it is likely that the Arts Council will inevitably continue to regard the Corporation as a rather minor arts player, which is unlikely to assist joint planning and development in a significant way. The new national government has adopted the Report's recommendations on local authority cultural plans, which is now being applied nationally.

### 5.3 Constructive international thinking

Although the financial limitations of Dublin 1991 and the short lead time did not allow for any major development of truly 'European' themes, the lessons of the opportunity for Dublin and Ireland to see what they have to offer culturally within a more mainstream European context was noted. Dublin 1991 may well therefore prove to have been a catalytic point of departure for more constructive thinking and international links and networking in the future.

#### 5.4 Infrastructure investment

Developments in gallery and museum provision have been referred to above. The year also accelerated the prospects for the Temple Bar cultural quarter, which will be a lasting outcome with an estimated IP37 million (IP21.7m from ERDF) invested over a five year period (up to 1995). In addition to the potential improvements to infrastructure (and co-ordinated working which might yet result from implementation of recommendations in the Dublin Arts Report), there have been gains for museums, galleries and institutions from database developments and the expansion of sponsorship horizons.

#### 5.5 Know-how

Useful developments in know-how did take place but much of the value - other than that retained within particular cultural institutions - was dissipated through the break up of the DPOL team after the conclusion of the year. Some of those messages will exist within the Arts Report but the time-lag is now probably an unhelpful feature. A Dublin Forum could have been usefully set up under civic leadership immediately following 1991 but the opportunity was not taken, although this could still be done at any time. A Dublin Tourism initiative to set up a marketing consortium for the cultural institutions of the city was followed through. On the evidence we saw, the institutions themselves are sceptical about any real benefits to them from this so far.

#### 5.6 Good leverage and sponsorship growth

DPOL was obliged to spend comparatively moderate resources over a large variety of projects, a number of them already in train prior to Dublin's 1991 designation. The leverage which the designation and the broader programme created - particularly in relation to sponsorship - was impressive, and much of this benefit has been consolidated. During 1991, the Film and Theatre Festivals had particular success and have subsequently built on this and - along with other organisations - consolidated new levels of commercial sponsorship secured during 1991.

#### 5.7 Value

Whilst possible developments (e.g. in the audio-visual sector) were not capable of being fully exploited, the money expended on Dublin 91 seems to represent good value. This is both in relation to possible longer term benefits and numbers of people involved in the actual celebrations within 1991. The rejection of the urban renewal proposals for the Blessington Street Basin by the local community is cited by DPOL as the most significant failure of the year.

## 5.8 Erroneous impression

Whilst there seems to be a general feeling in Ireland that Dublin 91 was an opportunity not fully embraced, virtually all key informants praised the efforts of DPOL which, against the odds, made a great deal of the year. The lead time, proximity to the 1988 Millennium and juxtaposition to Glasgow 1990 were felt to be unfortunate features. The under-powered promotion campaign within the city itself led to difficulties compounded by the absence of obvious civic leadership or money. The notion of Dublin as European City of Culture was introduced somewhat elliptically into local life and consequently the City Corporation perhaps never really adopted Dublin 1991 as its own event in the way it had with the Millennium in 1988. This lack of 'rooting' or civic ownership tended to leave citizens with the erroneous impression of an amorphous event which came and went, without leaving many permanent memorials.

## 5.9 Market stimulation

It is to be regretted that the important achievements of Dublin 91 in community programming have not been followed through with full force. The "federated" main programme was a major collective achievement which excited considerable additional public interest. The stimulation of the cultural market represented a significant boost (up 58 per cent in 1991), even a step change for Dublin. Tourism was a major beneficiary of the Year (12 per cent traffic growth in a poor year for Ireland) which gave added impetus to Dublin's development as a destination. It should now be recognised that fears about the market implications of deviation from "Georgian stereotypes" were unfounded. Such acceptance would represent an important rite of passage for Dublin. It is possible to view the 1988 Millennium Celebrations and Dublin 1991 as part of a continuum which, despite the problems outlined above, does mark real progress both in the city's cultural infrastructure and in positive perceptions of the city. Above all, Dublin 91 helped emphasise how strategic and vital the cultural sector is to the city, its life and economy and leads to the conclusion that, in total, it remains undervalued.

## Dublin museums and galleries, attendance

	Thousand				
	1989	1990	1991	1992	1993
National Gallery	506	812	1,074	981	962
National Museum	150	334	482	624	675
I M Modern Art	na	na	220 <sup>a</sup>	156	185
Hugh Lane Gallery	<u>131</u>	<u>47<sup>b</sup></u>	<u>191<sup>c</sup></u>	<u>253</u>	<u>296</u>
Total	787	1,193	2,057	2,014	2,112

Source: The institutions concerned.

<sup>a</sup> Opened March 1991.

<sup>b</sup> Jan-March only.

<sup>c</sup> March-December only.

## Dublin performed arts, principal institutions, attendance

	Thousand				
	1989	1990	1991	1992	1993
National Theatre <sup>a</sup>	128	130	130	133	136
Gate Theatre	89 <sup>b</sup>	89	67 <sup>c</sup>	93	85
Dublin Theatre Festival	41	38	52 <sup>d</sup>	47	56 <sup>e</sup>
National Concert Hall	<u>220</u>	<u>210</u>	<u>195<sup>f</sup></u>	<u>198</u>	<u>241</u>
Total	478	467	444	471	518

Source: The institutions concerned.

<sup>a</sup> Abbey and Peacock Theatres.

<sup>b</sup> 1990 figure; no figure available for 1989.

<sup>c</sup> 10 months only; closed 2 months for repairs.

<sup>d</sup> Excludes Mayday to Bloomsday.

<sup>e</sup> Smaller festival.

<sup>f</sup> 10 months only; closed 2 months for installation of new organ.

## Dublin cultural events and institutions, attendance

	Thousand				
	1989	1990	1991	1992	1993
Institutions					
Museums, galleries	787	1,193	2,057	2,014	2,112
Performed arts	478	467	444	471	518
Dublin 1991 extra <sup>a</sup>	<u>n/a</u>	<u>n/a</u>	<u>119</u>	<u>n/a</u>	<u>n/a</u>
	1,265	1,660	2,620	2,485	2,630
Free events/ceremonials	n/a	n/a	444	n/a	n/a

Source: Institutions themselves; DPOL.

<sup>a</sup> Drama, commercial specials (Sinatra, Domingo, Pavarotti), Literature Festival, Festival of Discovery; excludes extra events in institutions.

## Out of state tourist market, Dublin and Ireland

	1989	1990	1991	1992	1993
Out of state tourists (thousands)					
Dublin	1,291	1,364	1,529	1,531	1,667
Ireland	3,484	3,666	3,535	3,666	3,814
Out of state tourists (1989 = 100)					
Dublin	100	106	118	119	129
Ireland	100	105	101	105	109

Source: Bord Failte.

Dublin 1991, extra attractions<sup>a</sup>, attendance estimates

	Thousand	
<b>Drama</b>		
Mayday to Bloomsday	14	
Independent companies	<u>6</u>	20
<b>Literature Festival</b>	20	
Festival of Discovery	<u>6</u>	26
<b>Other Exhibitions</b>		
World Press	18	
Hungarian exhibition	<u>10</u>	28
<b>Commercial specials</b>		
Sinatra	15	
Pavarotti	25 <sup>b</sup>	
Domingo	<u>5</u>	<u>45</u>
	119	
<b>Free events/ceremonials</b>		
Custom and Ceremony	30	
New Year's Eve	7	
Dublin Street Carnival	250	
Set Dancing	7	
Music City	120	
Guinness Summer Season	25	
Rock Platform	<u>5</u>	444

Source: DPOL.

- <sup>a</sup> Events for which attendance estimates available; excludes special programming taking place in institutions (e.g. National Gallery, National Concert Hall).
- <sup>b</sup> Includes 20,000 at College Green.

## Out of state tourist market, visits by region of origin, Dublin and Ireland, 1991

	Thousand		Percentages	
	Dublin	Ireland	Dublin	Ireland
Great Britain	620	1,710	41	48
Northern Ireland	150	520	10	15
Continental Europe	470	841	31	24
North America	219	356	14	10
Other	<u>70</u>	<u>108</u>	<u>5</u>	<u>3</u>
<b>Total</b>	<b>1,529</b>	<b>3,535</b>	<b>100</b>	<b>100</b>

Source: Bord Failte.

**Dublin 91, available financial resources\***

	IP thousand
National Lottery	1,456
Prime Minister's Department	500
Dublin Corporation	599
Dublin County	1,300
European Union	200
Merchandising (net)	(23)
Other	37
Sponsorship	1,900
Cultural Institutes	700
Performance venues	1,200
Tourist bodies (net)	<u>58</u>
Total	7,927

Source: DPOL.

- \* Includes funding of DPOL (IP1.56 million) and estimates of resources paid directly to promoters of events/programmes (IP6.37 million).

**Dublin 91, expenditure**

	IP thousand
DPOL administration/overheads	467
Marketing	
DPOL (domestic)	254
Other (overseas)	210
Projects/programming	
DPOL	822
Direct funding from other sources*	<u>6,156</u>
Total	7,909

Source: DPOL.

- \* Estimate of funding of Dublin 91 events and programmes paid direct to promoters not through DPOL.



**Dublin 91, DPOL income**

	IP thousand
National Lottery	1,250
Dublin Corporation	90
Tourist bodies (net)	58
European Union	132
Sponsors	17
Merchandising (net)	(23)
Other	<u>37</u>
Total	1,561*

Source: DPOL.

- \* Expenditure amounted to IP 1.54 million, and so a small surplus was returned on the year.

**Dublin 91, capital projects\***

	IP million
Writers' Museum	2.50
Temple Bar (DGXV grant only)	3.60
Hugh Lane (refurbishment)	1.00
Irish Museum of Modern Art (conversion)	0.50
National Concert Hall (new organ)	<u>0.65</u>
Total	8.25

Source: DPOL.

- \* Related to Dublin 91.

**Dublin 91, extra attractions\*, attendance estimates**

<b>Drama</b>		
Mayday to Bloomsday	14	
Independent companies	<u>6</u>	20
<b>Literature Festival</b>		
Festival of Discovery	<u>6</u>	26
<b>Other Exhibitions</b>		
World Press	18	
Hungarian exhibition	<u>10</u>	28
<b>Commercial specials</b>		
Sinatra	15	
Pavarotti	25 <sup>b</sup>	
Domingo	<u>5</u>	<u>45</u>
		119
<b>Free events/ceremonials</b>		
Custom and Ceremony	30	
New Year's Eve	7	
Dublin Street Carnival	250	
Set Dancing	7	
Music City	120	
Guinness Summer Season	25	
Rock Platform	<u>5</u>	444

Source: DPOL.

\* Events for which attendance estimates available: excludes special programming taking place in institutions (e.g. National Gallery, National Concert Hall).

<sup>b</sup> Includes 20,000 at College Green.

## MADRID 1992

### 1. AIMS AND OPERATIONAL FEATURES

#### 1.1 Background

With some three million residents, Madrid is the largest population centre as well as the capital of Spain. Despite the recent policy of decentralisation in Spain, the role of the Ministry of Culture remains extensive in Madrid affairs, not only in the operation of major museums and galleries but also in the direct management of the principal concert hall, key theatres and other national cultural institutions in the city. The City operates three theatres and five museums, co-funds a symphony orchestra, and directly manages three arts centres (apart from 52 local arts centres). Current responsibilities of the Region (which extends to five million people) include two theatres and three museums.

#### 1.2 Designation procedures and rationale

The Council of Ministers designated Madrid as European Cultural Capital 1992 on 27 May, 1988. The Spanish Government had nominated Madrid after considering rival candidacies from Salamanca and Granada. One factor in the minds of both the Spanish national authorities and the City of Madrid was to find a role for the capital city in 1992, the year of the Barcelona Olympics, the Seville Expo and the 500th anniversary of the arrival in America of Christopher Columbus. Madrid as European Cultural Capital would complete the picture for 1992 which could be presented as a "Year of Spain". As it was expressed in the Madrid 92 Commemorative Volume, "culture, sport, technology and history had a rendezvous in Spain on a symbolic date".

#### 1.3 Objectives and broad approach

The objective of Madrid 92 was summarised in the strapline used in the event's promotional campaign: "Madrid Culture is Capital". This was interpreted to us as seeking to establish "newly-democratic" Madrid's credentials in Europe as a cultural capital. Initially, the Ministry was minded to take the responsibility itself for the year. After a tussle with the City and then the Region, organisation was vested in a consortium of the three authorities.

At the outset, membership of the Consortium was carefully constructed in line with the socialist majority on the City Council. Subsequently, the state of the political parties changed as a result of local elections which had the effect of creating a political stalemate in the Consortium, and conflicts of personality became a regular feature of the management of the event. The problems involved in managing the Consortium were at first kept under control by the Lord Mayor, but when he died in office, it became an unwieldy machine.

In the initial concept of the Madrid programme, the Consortium took note of the approaches that had been adopted by previous cultural capitals and set itself the task of re-discovering and reflecting on Madrid's own cultural heritage and creative traditions. It did this neither with a "self advertising festival" nor by means of one "distinctive artistic project". Rather, the Consortium added its own programming ideas to the mix of the city whilst seeking to complement and co-ordinate the activities of existing institutions. The balance of regular and new activities in the Consortium programme was roughly 35/65, according to one of those involved.

At an early point in the proceedings, some consideration was given in the Consortium to a programme of infrastructure development linked to the year. Time was never sufficient for this to be followed through, though the City Council was able to target the completion of a number of projects on the year.

#### 1.4 Arrangement of the event

The Consortium was charged with "the promotion, development and co-ordination of activities and programmes carried out by Consortium members, together with the accomplishment of activities and programmes agreed through government bodies". The members comprised political appointees representing the City, the Autonomous Region and the Ministry of Culture, presided over by the Mayor of Madrid. It operated as an independently-constituted government Board through an executive committee with a paid Director and professional staff.

The Consortium was established in 1988. The Director, Father Pablo Lopez de Osaba, was appointed in February 1989 and his deputy two months' later. The appointment of other staff began in June and was completed by about March 1990. During the planning stage, the staff numbered some 20. At the peak, it expanded to 63, with four departments: programme; international relations; promotion/communications; and administration/personnel. Whilst the Consortium was an autonomous organisation, it worked under municipal terms and conditions of employment. The core administration, including the finance section, was staffed with secondees from the Municipality.

The programming team was established during 1990. Senor Alfredo Aracil (now Director of the Granada Festival) was appointed to plan the music programme early in 1990 but was asked by the Consortium in July to take over general responsibility for all strands of artistic programming. Music, which started first, remained the principal strength of the Consortium's programme and the other art forms never really caught up with the months lost in the early part of 1990.

Programming was planned by the Madrid 92 professional team which commissioned companies and contracted artists. Implementation quite often involved members of the Consortium, especially the City and the Ministry, which had control of most of the venues. In other cases, independent managements were contracted to implement Madrid 92 projects. All costs incurred (including, for example, those of the City's own theatres) were met by the Consortium which generally took a share of the ticket sales. The "consortium model" of joint working applies to three regular

events in the Madrid calendar: the International Theatre Festival, Madrid Dancing (international dance programme) and IMAGFIC (a festival of fantastic cinema). The first two of these festivals were incorporated into Madrid 92, as was the regular visiting orchestra series, but with a professional input over programming from the Madrid 92 team. The Consortium also funded additional programming in some other regular festivals: the Region's Autumn Festival, the Mozart Opera and Music Festival, and the Independent Festival of Cinema.

### 1.5 Framework of relationships

The framework of political relationships was contained within the membership of the Consortium. Conflicts between the various elements appeared to dominate the planning process. The Region (which serves a population of five million, the City of 3.2 million and a wider area) complained that the poor districts were being neglected and tended to turn its back on the event. It developed its own outreach programme as a contribution to Madrid 92. A much greater funding commitment from the Region could have been possible, according to one informant, if the politics had been better handled.

The Consortium's structure should have brought the great resources of the three tiers of government to bear on implementing the project. And this, to some extent, was the case in relation to the programme. We were told that the established institutions were not predisposed officially to collaborate with Madrid 92. But it proved possible at a professional level to influence their programming for the year and to engineer their participation. But the Consortium proved an unwieldy instrument for addressing wider targets in relation to 1992. Partly, this reflected the Director's focus on artistic and philosophical matters, but in relation to tourism, for example, communication between the Consortium and the City's tourist office was clearly inadequate and the travel trade, which had no formal link to the Consortium, found it difficult to identify a marketable product.

The cultural institutes were "invited to celebrate their presence in Madrid" and an early plan was to offer El Deposito del Canal de Isabel II, a disused watertower, to previous Cities of Culture to mount cultural programmes. These ideas initially attracted a very positive reaction, but they were not fully pursued. The Consortium expressed the wish to communicate an important message internationally and "make Madrid a reference point for the previous programmes of European Cities of Culture", but it failed to breath much life into the idea and the outcome was somewhat disappointing. There was little direct input from foreign institutes into the year. The French Institute was re-built and re-opened during the year, but something of the impetus was lost. By the same token, the Director of the Italian Institute was replaced during 1992 which weakened its role. The British Council supported 20 suitable projects in Madrid during 1992 but only three appear to have featured in the Consortium programme.

International artistic collaboration was little in evidence. There were two co-productions, one with the Polka Theatre in London (Castles in the Air) and a Madrid/London visual arts collaboration (Edge 92). Germany contributed a Caspar David Friedrich show and an exhibition of nine German artists, the Portuguese an

exhibition of medieval Portuguese art and the Greeks supplied an exhibition on Mycenae.

International companies were included in the programme, for example, 14 orchestras from abroad. Several prestige visits to Madrid were part of Spanish tours linked to events in Seville and Barcelona. A number of these did not feature in the Madrid 92 programme. There appears to have been no effective co-ordination of the special cultural initiatives in the three cities during the "Year of Spain", for example on the part of the Ministry of Culture.

## **2. FUNDING**

### **2.1 Available resources and income sources**

The Consortium reported its expenditure during the year at Ptas 7.2 billion. Whilst this budget might be regarded as very generous, it was described in Madrid as "modest in relation to the sums committed to cultural programmes in Seville (Ptas 55 billion) and Barcelona". Nonetheless, it represents roughly double the regular expenditure by the City Council on culture of all forms (Ptas 3.54 billion in 1992).

The largest contribution, 42 per cent of the total, came from two special lotteries. The City of Madrid provided approximately a quarter of the necessary finance. The Region, the Ministry of Culture and the European Community made relatively minor contributions. Sponsorship and donations amounted to some 23 per cent of the total.

### **2.2 Expenditure**

Little detail is available on the expenditure of the Consortium. Ptas 5.1 billion, or 73 per cent of the total were committed to the programme. Overheads represented 11 per cent of the total and some 14 per cent (Ptas 943 million) were spent on promotion.

### **2.3 Sponsorship**

As an incentive to sponsors, a special law was passed giving 15 per cent tax exemption to corporate sponsors of Madrid 92 and ten per cent to individuals. Sponsors numbered 15 of which four gave support in kind and the remainder made cash contributions. By far the largest contribution came from the Caja de Madrid, one of the regional banks required by law to contribute a percentage of profits to cultural purposes.

The Mayor was active in raising sponsorship and for certain purposes a sponsorship agency was also engaged. Most of the companies concerned were established

sponsors of cultural projects and Iberia's contribution came in the context of a regular arrangement with the City of Madrid. The business community may have given a little more than usual in 1992, but the general conclusion on this topic was that Madrid 92 made no particular impact on the development of sponsorship in Spain.

## 2.4 Role of the voluntary sector

There is no evidence of any voluntary input, even to the programme of Extension promoted in the villages of the surrounding Region, where it might have been expected to occur.

## 2.5 Infrastructure and know-how initiatives

Madrid 92 coincided with the completion of several substantial capital infrastructure projects in the City, including the King Juan Carlos I Park, the Teatro de Madrid, the Casa de America, the Prado extension and the Thyssen-Bornemisza Museum, the City Museum, and the (continuing) restoration of the Teatro Real as an opera house. It would indeed be surprising if Madrid's designation as City of Culture 1992 did not influence at least the timing of decisions during a period of optimism and growth in the City's cultural facilities and institutions in general. The opening of the Teatro de Madrid was delayed to coincide with the Year. It was suggested that Madrid's designation as European Cultural Capital helped "force the issue" in the case of the Prado extension and the creation of the Thyssen-Bornemisza Museum.

## 3. PROGRAMMING

### 3.1 Timing and content

The programme of Madrid 92 covered the entire 12-month period and appears to have generated an exceptional volume of events. We were told that 2,250 were included, but the analysis of the programme in the Commemorative Volume suggests some 1,200 performances during the year, together with 15 visual art exhibitions and five exhibitions on other themes. The music programme would appear to have mounted 414 performances and theatre performances were estimated at 670, with the dance programme a further 105. The many conferences and seminars included seven on science and technology, five on culture and art and four each on politics and economics, Europe and Spain and the world.

At its best, Madrid 92 represented a deeply serious exploration of historical achievements within the Spanish tradition, especially in music. This included popular Spanish artforms such as flamenco and Zarzuela. New things were defined to cover both new commissions and "new discoveries", work from earlier eras, some of its based on new scholarly research. The focus of the year was to be found, above all, in a new search for Madrid's own creative traditions and in a local re-assessment of Spain as a European nation of the first rank. This was partly a response to the

"danger in post Franco-Spain, when the doors were opened to anything from abroad, of considering that culture comes only from the airport".

The ambitious music programme included concerts by every regional orchestra in Spain, 62 performances in a Zarzuela season, 38 concerts in the Madrid Villa y Corte programmes of music composed in Madrid, 22 concerts in Academia Armonica. The linking theme was a systematic exploration of Madrid's distinctive contribution to European musical culture.

The aim of the drama programme was to support and complement Madrid's regular theatrical activity. An international drama programme has become a feature of Madrid in recent years. Celebrated Spanish authors were a focus of 1992, including Calderon, Lope de Vega and Cervantes. Seven first performances of new work included Gomez de la Serna, Alvaro del Amo, Bob Wilson and Manuel Gutierrez Aragon, whose *La Vida dura* compared the Picaresque tradition of Spain's Golden Age with that of today. *Precipitados*, a trilogy with a Madrid background by three young authors, was also presented. The "Theatre Gallery" gave young theatre companies a chance to showcase their work.

The visual arts programme was rather more heterogenous. European elements were shows on Rodchenko and Stepanova (a symbol of the opening up of the East), and exhibitions on German art of the 70s and 80s and Italian creativity at the end of the previous century. There were exhibitions of illuminated manuscripts and medieval works of art from Portugal, a major display of 19th century Spanish painting, including newly-conserved items, and a Caspar David Friedrich show at the Prado. Two exhibitions were devoted to current movements in the visual arts involving Spanish and European artists.

A distinctive feature of Madrid 92 was the extensive publishing programme undertaken by the Consortium. This covered 46 catalogues, reports, 4 books by authors with a recognised Madrid vocation, 12 monthly editions of an ambitious promotional periodical - *La Capital*, 1 video, 6 CDs (*Historia Musical de Madrid*) and 9 further special publications, 78 items in all.

Contemporary commercial culture was not included in the Consortium's programme, though the recording project included sampler disks for Madrid rock groups. The audio-visual programme sought to familiarise the public with the most important films produced in Madrid since the beginning of the cinema and, at the same time, to deal with the problems facing the audio-visual sector in Europe, concluding with a "declaration of Madrid". By the same token, the extensive conference programme was intended to focus on "fundamental topics of our time" under the generic title "Conversations of Madrid".

A spectacular popular success was an open-air production in the streets of central Madrid by the National Theatre of a "Baroque mystery play". The Consortium made efforts to diffuse events through local cultural centres at the district level. They were characterised as "exploring the living culture of the city".



Musica barrio a barrio: young artists scheme of 144 concerts (34 programmes) taken to five centres;

Opera de Bolsillo (Zarzuela recitals): 99 concerts (18 programmes) taken to 15 centres;

Tribuna de Teatro/Historias de Madrid: 15 productions toured variously to 24 centres (1 show played 13 venues)

Un Nuevo Publico para la Danza: dance experience in 6 centres offered to students from 102 colleges;

Tribuna de Poesia: 5 reading programmes in student residencies.

The Region's Department of Education and Culture co-ordinates and promotes an annual programme of Extension by means of which tours of concerts and theatre performances are promoted, mainly free of charge, in village squares and churches during the summer months. In 1992, the Region's May Festival, and the Estencion programme, received additional funding from the Consortium and this was used to enhance the quality of the events promoted. The programme included 59 of the region's 183 villages, and reached an estimated audience of more than 110,000 people. The programme of Estencion is serviced by about ten central staff and by one contact (also a paid official) in each village.

### 3.2 Parallel programme

A number of associated events made use of the Madrid 92 logo. These included tennis and golf tournaments and some football matches.

### 3.3 European theme and cultural development

The Consortium gave early consideration to developing an active dialogue with the international community but this does not seem to have been pursued with any consistency (see above), and we were informed that some offers from other countries were simply not followed up. Despite elements of cooperation, and the expressed wish of the Consortium to communicate an important message internationally, Madrid 92 had an inward-looking flavour which avoid the allure of superficial cosmopolitanism.

## 4. **IMPACT OF THE EVENT**

### 4.1 Promotion

The marketing budget for Madrid 92 was substantial, at Pts 943 million roughly 14 per cent of total expenditure. The majority of the budget (70 per cent) was

reportedly spent on press advertising and some 90 per cent of the budget was committed to the Madrid market. The advertising campaign was confined to 1992 itself and there would not appear to have been a concerted public relations campaign within Spain or abroad. A difficulty faced by the marketing campaign was the lack of a media sponsor which was compounded by pervasive sniping in the press. There were other problems. The direct mailing undertaken at the start of the year covered only a generic brochure and contained no programme. Attempts made to establish a central ticketing system failed "for financial and technical reasons" and the event, which was criticised for "overloading the Madrid market", had to run with the existing antiquated system.

#### 4.2 Media reactions

No analysis of the media reaction is available. The international press was said to have spoken well of Madrid 92. Reactions to the event in the Spanish press were colder - for political reasons - but the art critics were positive. Madrid 92 was submerged in the plethora of stories coming from Spain during the year. But even amongst cultural specialists, the key messages about Madrid 92 do not appear to have registered very strongly.

#### 4.3 Attendance

Before the City of Culture (in 1991), the cultural market in Madrid was reported at six million, with 3.8 million for museums and galleries and 2.2 million for the performed arts, which includes 1.7 million for theatres and 487,000 for the National Auditorium. The trend in theatre attendance had been negative during the 1980s (down 32 per cent since 1987/88), with theatre closures and average attendance falling.

The impact of the European City of Culture on the Madrid public is difficult to judge. Figures on attendance at consortium events remain confidential. The event was said to have attracted a public of roughly one million. Attendance at the state-operated performed arts institutions showed a small rise of two per cent in 1992 from 724,167 to 740,270. These venues were home to some of the Madrid 92 programme. The National Auditorium actually presented rather fewer concerts in 1992, 338 compared with 343 in 1991, but attendance rose by five per cent, showing the impact of the upgraded programme made possible during the year. The Zarzuela Theatre suffered a drop in attendances because the Consortium's ambitious Zarzuela project went to another theatre in the city. On the other hand, the opera did rather well in 1992 (up nine per cent) as did the Teatro de la Comedia (up 19 per cent), though attendance at the National Theatre fell by four per cent.

Attendance at the museums and galleries in the city increased by ten per cent in 1992. The rise was mainly attributable to the opening of the Museo Thyssen. The Reina Sofia achieved a 15 per cent increase in 1992. The figures were dragged down by the removal of Guernica from the Cason del Buen Retiro. Despite this, the higher overall level achieved in 1992 was maintained during 1993, but this was much influenced by the new facilities, with the Museo de la Ciudad attracting over

100,000 visitors and the Thyssen reaching 625,000 in the first full year of its opening.

Attendance at Madrid 92 events (on the basis of the reported one million attendance) represented a 17 per cent advance on the City's cultural market in 1991. But the event included a number of festivals/seasons (e.g. the International Theatre Festival, Madrid Dancing and the visiting orchestra programme) which were a standard part of the city programme. Major exhibitions are a growing feature of the Madrid cultural agenda e.g. Velazquez in 1991. The ratio of regular events to additional activity in the programme was said to be roughly 35/65. There was also most probably some displacement of attendance from other established activity. Accordingly, it is difficult to imagine that the net "extra" attendance generated by Madrid 92 amounted to much more than 500,000, or an eight per cent boost to the market.

#### 4.4 Social impact

According to market research evidence collected during the year (as reported to the research team), most residents were fully aware of the event. Some 60 per cent had had contact with it, although this ranged from seeing a television relay to attending a free event or passing by a Madrid 92 project. It would appear only five to ten per cent specifically bought tickets for a Madrid 92 performance or project. This would be consistent with the reputed one million attendance and the view expressed to us that those attending generally averaged four visits. It was suggested that young people responded best, with the professional educated classes largely indifferent and older people scarcely involved at all.

It was suggested that events in general failed to make sufficient impact on the ordinary citizen. This may be attributed to the nature of the programme, with its lack of strong thematic identity, its deliberate emphasis on classical concerts and international orchestras, which has been described as elitist, and its relative lack of popular events. Measures adopted, such as daily advertising in the press, and a limited form of promotion through agents in outlying districts of the city, could not cope with the magnitude of the event. The monthly magazine "Capital" was a beautifully produced publication but it was criticised as a marketing instrument. Madrid residents may have been distracted during the year by Seville and Barcelona with the rival attractions of the Expo and the Olympics. Whilst Madrid 92 made its presence felt in the city, a common reaction was to disregard it as "yet another 1992 fiesta".

#### 4.5 Tourism

Responsibility for tourism in Spain is divided between the Ministry of Tourism and the Regional and Municipal authorities. The primary function of the national bodies is to promote Spain as a tourism destination worldwide, and the regional tier is responsible for organising and promoting tourism within its territorial boundaries. All regulatory functions in tourism are delegated to the Autonomous Regions. The Madrid City Tourism Office now concentrates its activities on promoting conferences and business tourism.

The City Tourism Office was active with the Ministry in promoting Madrid City of Culture at several international trade fairs (Berlin, Brussels and London) and also cooperated as far as possible with the Region. It included Madrid 92 in its Congress guide and brochures and in its monthly events guide. Press trips handled by the tourist office (January to September) fell from 357 in 1991 to 266 in 1992. Travel agents visits rose from 430 to 458. These figures were affected by the more selective approach adopted by the Tourist Office as a result of financial restrictions. Of the press trips, only seven per cent were specifically concerned with Madrid 92.

Tourists staying in Madrid hotels during 1992 numbered 3.78 million, which represented an increase of three per cent on the previous year. The domestic traffic was less than in the previous year, part of a fall of 12 per cent from 1990 to 1993. In contrast, foreign traffic increased substantially during 1992 by 22 per cent, with marked gains in the UK, French, USA and "rest of Europe" markets. The figures dipped again in 1993 and the trend is negative for the entire 1989/1993 period.

A comparison between Barcelona, Seville and Madrid shows that in the foreign markets Madrid performed as well as Seville during 1992 with a 23/24 per cent increase in trips in both cities. Barcelona, however, showed a ten per cent fall in traffic during the year, but this was restored in 1993. Seville, like Madrid, dropped back in 1993 below the 1991 level. In this respect, Seville and Madrid appear to have been roughly equal beneficiaries of the impact of the "Year of Spain", but how much of Madrid's gain was specifically attributable to the City of Culture is impossible to say.

#### 4.6 Protocol

A committee of honour was appointed under the presidency of HM Queen Sofia and a brief opening ceremony was attended by the Ministers of Culture and the Mayors of the other designated cities of culture, the Cultural Commissioner of the European Union, ambassadors, representatives of the Spanish Government and Madrid local authority. The ceremony was followed by a reception and lunch at the Palace. The opening was also marked by an evening concert, which included a specially-commissioned work, and by a dinner for the visiting Mayors.

During the year, there was no protocol event involving the European Union, nor was there a closing ceremony. However, on 13 January 1993, the Queen received the Mayors of Madrid and Antwerp in order to accept the report on 1992, which was published as a Commemorative volume and to mark the beginning of Antwerp's year of European City of Culture 1993.

#### 4.7 Lasting effects

There were plans to continue some 1992 development activities into the future. Little appears to have been realised. Since 1992, the Ministries of Culture and Tourism have established a joint committee in order to further collaboration between

them, and both Ministries are currently working with the City and the Region and with three Madrid museums on a joint pilot publishing project to promote cultural tourism in the City. These initiatives may be attributed, at least in part, to the experience gained and the needs identified in 1992.

## 5. CONCLUSION

~~Considerable resources were made available to Madrid 92. Whilst small in relation to the money spent on cultural programmes in Seville and Barcelona during the "Year of Spain", they represented a doubling of the normal cultural budget (all fields) for the City of Madrid and constituted the largest sum devoted to main arts programme areas within the ECCM programme up to that point.~~

The funds were used to expand, upgrade and promote the cultural programme in Madrid for one year in a way that complemented existing activity. A strength of the year was the detailed interest and serious intent of the substantial programme, especially in the music field, which addressed Madrid's own creative tradition, including achievements from previous eras (backed by research) when it had been a cultural capital of Europe. There were also important intellectual exchanges in other areas including the programme of "Madrid Conversations". Some regarded Madrid 92 as part of the reassertion of the City's essential status as a cultural centre, counterbalancing what might be regarded as a recent over-reliance on "culture from the airport". In post-Franco Spain, the reaction had been to open the doors to everything from abroad. Financial restrictions now mean less opportunities for artists and events from abroad than previously.

The cultural system in Spain and Madrid enjoyed the major financial injection provided by Madrid 92, especially executent artists and programmers. Newly-commissioned musical works numbered about 15, which together with the "re-discovered" works and the new production in drama and dance constitute an artistic legacy.

The international elements in the Madrid 92 programme, e.g. the visiting orchestras and ensembles, drama and dance companies, represented a strengthening of an established diet rather than a novel experience. In other respects, we were struck by the inward-looking flavour of the event, despite an expressed will to communicate an important message internationally and to find a role in Europe for Madrid. It would seem that the message was not relayed very effectively outside Spain and that little in the way of artistic collaboration or viable European platforms for Madrid artists was established. One observation was that "the event was put in the hands of the wrong generation", and in this Madrid 92 may have made a significant contribution to the evolution of cultural attitudes in the City of Madrid.

The impact of the year on the cultural market in Madrid appears to have been relatively limited, perhaps an eight per cent boost and must be regarded as disappointing in relation to the level of investment. The Region's outreach concerts etc. touched the lives of some 100,000 residences. The City's cultural programmes taken to the outer districts represented a positive initiative, if not always directed at

well-prepared ground. But the broader problem has been attributed to a number of factors:

- the Year of Spain saturating the domestic market;
- poor marketing within Madrid;
- over-academic programming and a relative lack of "popular" events.

The foreign tourist traffic to Madrid rose by 277,000 visits in the year, a 23 per cent increase, with strong growth in the UK, rest of Europe and French markets. How much of this is attributable to Madrid 92 within the general effect of the Year of Spain is difficult to say. As a comparison, during the same year foreign trips to Seville grew by 24 whilst to Barcelona they fell.

At the outset, the year was seen by the organisers as an opportunity to place cultural policy firmly on the City's political agenda, to demonstrate its social and economic potential, to develop a carefully planned and co-ordinated infrastructure, and to provide a major bridgehead to the rest of Europe. In the event, the Consortium was finally not able to establish all of these connections convincingly and amongst the babble of messages coming from Spain in 1992 it was difficult for Madrid 92 to get through.

The political impact of the year appears to have been at best neutral; it is evident that cultural policies have not gained a higher priority than before, nor have they become more closely integrated in the City's strategic thinking, or in the delivery of specific social and economic policy objectives. It is regrettable that some felt able to caricature it as an extravagant, inflationary and openly elitist manifestation unrelated to the realities of the City's social and economic problems or to the interests of a majority of its citizens, and isolated from the rest of Europe. Perhaps the event should have been used more strategically for structural development or educational purposes. Public spending on culture was already being cut back in 1992 and the year did nothing to reverse this trend.

Animosities between the different tiers of government, and between personalities, appear to have undermined the effectiveness of the Consortium and limited the sense of common ownership and pride in the event. In the end, Madrid 92 experienced difficulty in rising above its political context to achieve an artistic imperative greater than the sum of its not inconsiderable parts and become more than one other major event in a major European capital city that is already richly endowed with events and cultural institutions. The positive outcome is that relations have been more harmonious subsequently. The benefits of effective collaboration have been understood and are being addressed in a number of areas, not least an important cultural tourism initiative involving all the parties.

## Madrid 92, income and expenditure

	Ptas million
Income	
City of Madrid	1,726
Madrid region	250
Ministry of Culture	150
Special lottery	3,047
EC	30
Sponsorship, donations	1,658
Sales <sup>a</sup>	93
Interest	189
Other	<u>30</u>
	7,221
Expenditure	
Overheads	775
Promotion	943
Programme	5,052
Publications	<u>176</u>
	6,948

Source: Madrid 92.

<sup>a</sup> Ticket income, sale of stamps, publications, logo rights.

## Madrid 92, projects, by responsible authority

	Music	Visual arts	Theatre	Audio/V	Dance	Science/ literature conferences
City	6	4	2 <sup>a</sup>	5 <sup>a</sup>	e <sup>a</sup>	11
Ministry	3	4	3	2	2	2
Region	-	-	-	1	1	-
Joint	1	-	3	-	2	1
Other	<u>8<sup>b</sup></u>	<u>7</u>	<u>1</u>	<u>1</u>	<u>2</u>	<u>9</u>
Total projects	19	15	9	9	10	23 <sup>c</sup>
Performances	414	n.a.	e670	..	105 <sup>d</sup>	..

Source: Madrid 92.

<sup>a</sup> Includes 1 exhibition.<sup>b</sup> Includes 3 recording projects.<sup>c</sup> Includes 5 exhibitions.<sup>d</sup> Excludes 2 competitions and series of classes.

**Madrid 92, selected programme details**

	Events
Audio visual programme	
Showings	3
TV programmes	3
Prizes	3
Exhibition	1
Science, conferences, literature	
Exhibitions	5
Conferences	21
Readings	5
Open days	9
Courses	1
Other	2
Conferences, by subject	
Science, technology	7
Culture, art	5
Politics and economics	4
Academies	1
Europe, Spain, World	4

Source: Madrid 92.

**Madrid, theatre activity**

	1987/88	1988/89	1989/90	1991/92
Theatres open	34	33	28	27
Performances	8,885	7,546	7,859	7,488
Attendance (million)	2.52	2.33	2.11	1.71

Source: Anuario Estadístico 1991 CAM.

**Madrid, cultural market**

	Thousand	
	1991 <sup>a</sup>	1992 <sup>a</sup>
Museums, galleries <sup>b</sup> , exhibitions		
State <sup>b</sup>	3,524	3,341
City	132 <sup>c</sup>	482 <sup>d</sup>
Theatres	1,713	..
National Auditorium	<u>487</u>	<u>512</u>
	5,856	..

Source: Patronato Turismo Madrid; Ministry of Culture; Ayuntamiento de Madrid.

<sup>a</sup> Calendar year or season 1990/91.<sup>b</sup> Key institutions attracting 100,000-plus visitors.<sup>c</sup> Excludes Centro Cultural de la Villa.<sup>d</sup> Excludes Museo de la Ciudad.



**Madrid state performed arts institutions, attendance**

	1991	1992	1993
National Auditorium			
Attendance	486,925	512,553	-
Zarzuela Theatre			
Opera	43,015	47,005	-
Recitals/concerts	9,284	8,409	-
Ballet	22,686	19,631	-
Zarzuela	26,088	5,936	-
Teatro de la Comedia <sup>a</sup>	66,955	80,317	-
Maria Guerrero <sup>b</sup>	<u>69,514</u>	<u>66,419</u>	-
	724,167	740,270	-

Source: Ministry of Culture.

- <sup>a</sup> Classic Theatre.
- <sup>b</sup> National Theatre.

**Madrid museums and galleries<sup>a</sup>, attendance**

	1991	1992	1993
Museo Prado	1,516	1,627	1,500
Cason del Buen Retiro	528	200	66
Reina Sofia	686	790	635
Museo Thyssen	n/a	325	625
Museo Arqueologico	234	278	238
Museo de la Ciudad	n/a	n/a	118
Palacio Real	<u>560</u>	<u>639</u>	<u>635</u>
	3,524	3,859	3,817

Source: Patronato de Turismo.

- <sup>a</sup> Key institutions attracting 100,000-plus visitors.

**Madrid 92, Region's outreach programme<sup>a</sup>**

	Activity		Attendance
	Production	Perfs.	
Theatre	21	225	31,505
Music	14	262	74,757
Dance	7	66	7,684
Exhibitions	<u>7</u>	<u>21</u>	<u>...</u>
	45	574	113,946

Source: Madrid Region.

- <sup>a</sup> 59 municipalities.

**Madrid tourist market (tourists staying in hotels)**

	1989	1990	1991	1992	1993
Visitors (thousand)					
Spanish	2,326	2,520	2,462	2,272	2,226
Foreign	<u>1,524</u>	<u>1,456</u>	<u>1,222</u>	<u>1,488</u>	<u>1,396</u>
Total	3,850	3,976	3,684	3,760	3,622
Index (1989 = 100)					
Spanish	100	108	106	98	96
Foreign	<u>100</u>	<u>96</u>	<u>80</u>	<u>98</u>	<u>93</u>
Total	100	103	96	98	94

Source: Patronato de Turismo.

**Madrid foreign tourist market**

	1992 (thousands)	Change 1991-1992 (percentages)
USA	220	+ 21
South America	233	+ 14
UK	160	+ 69
Italy	135	+ 9
France	117	+ 23
Rest Europe	290	+ 52
Japan	121	- 9
Other	<u>214</u>	<u>+ 8</u>
	1,490	+ 22

Source: Patronato de Turismo.

**Spain, tourist arrivals**

	Million				
	1989	1990	1991	1992	1993
Domestic	19.9	20.7	21.5	19.4	19.1
Foreign	<u>13.2</u>	<u>11.6</u>	<u>12.0</u>	<u>12.5</u>	<u>12.9</u>
Total	33.1	32.3	33.4	31.9	32.0

Source: Turespana.

**Foreign tourist trips, Barcelona, Seville, Madrid**

	1991	1992	1993
<b>Trips (million)</b>			
Barcelona	1.43	1.28	1.30
Seville	0.33	0.42	0.37
Madrid	1.22	1.49	1.40
<b>Trips (1991 = 100)</b>			
Barcelona	100	90	101
Seville	100	123	91
Madrid	100	122	94

Source: Turespana.

## **ANTWERP 1993**

### **1. AIMS AND OPERATIONAL FEATURES**

#### **1.1 Background**

Antwerp, with a population of 465,000 (over 600,000 in the conurbation), is the capital of the Flemish Community, the subnational government of the Flanders region (in Belgium) and of the Flemish speaking community. Its historical standing in the cultural field encompasses a central role in the development of printing in the 16th century, the Flemish painters of the 17th century, such as Rubens, Van Dyck and Jordaens, a 19th century fin de siècle flowering of music and painting in the city and the achievement of three international exhibitions between 1850 and 1930. Before its stint as European City of Culture 1993, Antwerp's contemporary image was that of a port and industrial city.

#### **1.2 Designation and rationale**

The Mayor of Antwerp first proposed in 1987 that the city should seek the Belgian nomination for European City of Culture. Observing that Glasgow had been nominated by the UK national authorities, Antwerp realised that the scheme could apply to non-capitals and aspiring cities, as well as to established centres. A modern transformation of the city had begun. Infused by the renewed energy of the Flemish economy, it was hoped the designation would further boost the economic and social development of the city, raise its profile internationally and lead to some permanent improvements in the infrastructure. The designation was approved by the Council of Ministers on 27 May, 1988, almost five years before the event.

There was really no competition for the nomination within Belgium. The ECC programme by 1987 had not yet achieved much prominence. Of other possible candidates, Lieges had major financial difficulties and Brussels would have proved problematical, given the inter-community rivalries within Belgium and Brussels' own private competition with Strasbourg and Luxembourg over the political and administrative capital of the European Community.

The Belgian national authorities expressed some concern about whether the event would be "Belgian enough" and whether the Walloons would show sufficient interest. The Flemish Community was strongly behind the project as an investment in the region. The City approached the other Flemish cities Ghent and Bruges to become partners in the event over tourism, but this was not achieved.

#### **1.3 Broad approach and objectives**

The City of Antwerp began to implement the project "in house". A number of working groups were established, co-ordinated by city officials. A dossier of projects was developed along conventional city marketing lines drawing together ideas from

interested organisations. The published proposals were much criticised for the lack of clarity or vision. The City appointed an advisory committee which recommended a fresh start through an especially-created agency with an appointed director.

A new body was created in September 1990 with Mr Eric Antonis as Director. Following public hearings, a policy plan was agreed in January 1991, which proposed a festival programme designed to explore the place of art in contemporary life. An artistic rationale was placed at the centre of the project, ahead of any wider, social or economic objectives. This was described as "opting for art", which meant placing the emphasis on high quality, innovative work, respecting the autonomy of selected artists (often young or less well-known), and recognising that "art is critical, knows doubts and asks questions". Antwerp 93's radical intention was to present the city where "the scope for contemporary art tends to be restricted", with a coherent and challenging supplement to its regular artistic programme.

By the same token, the difficult task was to be supported by major investment in:

- communications: a developed policy to inform and explain to the entire population of Antwerp and the national and international press;
- education: special initiatives for specific target groups, such as the voluntary associations, young people, the old, the handicapped and schools.

It was recognised that this approach ruled out using Antwerp 93 as a "platform for Flemish artists and institutions", and this meant that the existing institutions would "not be subsidised to have a boom year". On the other hand, the Flemish contribution to an international project would be substantial because there were "several eminent Flemish artists who could not be omitted from an international European project". But, in an important statement, it was said:

"The best service which Antwerp 93 could offer to Flemish art and culture was to be a single-minded, discreet, and understanding host for both European culture and for the Flemish art which participates - or is able to participate - in this European culture in an obvious, self-evident way."

Alongside the artistic programming task undertaken by Antwerp 93, there was a huge mobilisation of many resources of the city. A substantial refurbishment of the city was carried out by the public and private sectors. In addition, a complementary or "fringe" programme of cultural events and activities was put together.

#### 1.4 Arrangement of the event

The Antwerp 93 office was established as a non-profit, independent organisation. The Chair was placed in independent hands, a businessman, rather than a politician. The structure was designed to protect the event from undue political influence.

Guarantees of autonomy in artistic programming and of full responsibility for the editorial content of all print were secured at the outset.

The staff numbered some 93, with about two dozen seconded from the local authority and the remainder specially recruited. The Antwerp 93 office was broadly responsible for the artistic programme and for promotion. The core programme covered a specific and restricted group of initiatives mostly developed and promoted by Antwerp 93 itself. Specialist artistic programming teams were established in eight areas: performing arts; contemporary visual arts; music; the "open city" (urbanism); film; photography and media; discourse and literature; open-air events; and historical projects.

The tasks of these groups varied somewhat from art form to art form. The Antwerp 93 office managed the opening and closing events, and the entire programme for literature, the open city and film and media. In other cases, the programme was initiated by the office and partly offered to partners. Perhaps 30 per cent of the music, theatre and dance programme was promoted by the office, with the remainder shared with partner organisations in the city. The museums organised most of the historical exhibitions with funding provided by the Antwerp 93 office. A small number of existing projects were incorporated into the programme (e.g. the Antwerp Piano and Early Music Festivals) and in a few cases grants were given to independent organisations to implement projects (e.g. Rock Space, an experimental rock venue).

Another 140 projects, constituted the "fringe programme" which included separately-organised events, initiatives by cultural associations in the city and aspects of the regular programming of Antwerp's cultural institutions. These were separately branded using a variant of the Antwerp 93 logo. The organisers of Antwerp 93 argued that a strict distinction between core and fringe was necessary to clarify the artistic purpose of Antwerp 93 and to give it clear identity. Inevitably, there were instances of activity which proved difficult to classify. One benefit of this bifurcated approach was that the core programme tended to stimulate the fringe.

The Antwerp 93 office had a co-ordinating role in relation to the fringe. Much of this activity was spontaneous, but in certain instances Antwerp 93 gave encouragement to specific projects. The office kept a calendar of all events so that dates might be co-ordinated and the activity might be promoted consistently in the city.

The promotion campaign was managed in-house by the Antwerp 93 office. Tourism promotion was left to the tourism authorities at the city, community and national levels. Despite much initial unease about the philosophy behind Antwerp 93, cooperation between the office and the tourism authorities was close, almost on a daily basis. Consideration was given to establishing one visitor centre for Antwerp 93. Eventually, four points of contact were set up: the Tourist Office (of the City of Antwerp); IPCA (International Press Centre Antwerp); SHOP 93 (merchandising); and INFO 93 (info-service centre for Antwerp 93).

## 1.5 Framework of relations

Political relationships were reflected in the composition of the Board, which also enabled the different tiers of government to achieve the necessary collaboration. The various responsibilities for supporting the arts are far from clear in the Belgian context. The Board membership numbered 21 and reflected broad interests in the city: five from Antwerp City Council, four from the Flemish Community, two from the Province of Antwerp and one from the national authorities. The business community had six places on the Board. Other members were the Director, a tourist representative and a representative of the European Community.

Relations with the existing cultural institutions were affected by Antwerp 93's strict approach to the artistic plan. It proved difficult "to find any meeting of minds with a number of artistic organisations in the city", often because the terms of reference of Antwerp 93 were, for various reasons, not acceptable to these organisations, mainly large-scale traditional institutions. The fringe was designed partly to solve the problem of recognising all those who contributed their efforts to Antwerp 93.

As in other Cities of Culture, Antwerp relied on a measure of financial support from foreign institutes/governments for aspects of its programming. Articulation of a clear artistic philosophy by Antwerp 93 did not necessarily make for easy relations. When ideas were developed in conjunction with a foreign institute, the relationship worked. Some institutions were more concerned to present their own proposals than respond to the Antwerp team's considered requests. The official Greek projects were put into the fringe programme.

The link with Graz, the European Cultural Month for 1993, proved difficult to implement in practice, despite a firm wish to collaborate and a political agreement between the cities. A few small projects were exchanged and a substantial promotional effort was made in respect of each other's programme. But the mismatch of city scales and of artistic philosophy made broad collaboration difficult. Both parties realised there was a danger of artificiality in pressing such collaboration too far.

The Network of Cultural Cities of Europe was not a particularly useful source of contacts and ideas on programming. But it did provide valuable practical and operational advice, especially in the field of merchandising, media listing and out-of-state marketing.

## 2. **FUNDING**

### 2.1 Available resources

The gross turnover of Antwerp 93 amounted to BF 985 million. The figure includes ticket sales (BF 165 million) and merchandising (net surplus BF 13 million) and an estimate of the value of contributions to the core programme from foreign

governments and institutions (BF 20 million). The net cost of the event was put at BF 741 million. Contributions were made in roughly similar proportions by the three public authorities, the City (BF 149 million), the Flemish Community (BF 165 million) and the national government (BF 202 million), which between them accounted for 71 per cent of the net funding. The grant from the European Union accounted for roughly four per cent. Business sponsorship, in cash and kind, contributed the remaining 27 per cent of the funding.

## 2.2 Expenditure

Programme costs were BF 662 million gross or BF 477 million net of ticketing income. This represented two thirds of net expenditure. Office overheads, personnel and administration, absorbed 19 per cent of expenditure. This seemingly high figure is explained by the exceptional load taken by the office in terms of event generation and promotion. Some 13 per cent of expenditure went on public relations and marketing.

Analysis of art form expenditure shows a broad spread across all areas. The theatre took the most at 20 per cent. Historical exhibitions (16 per cent), fine art (17 per cent) and music (13 per cent) accounted for rather less, whilst "open city" shared nine per cent of the total. One major venue, the Ark in the form of a converted ship, received BF 35 million or seven per cent of the total and acted as a high-volume showcase for young theatre talent. The major educational effort took the form of support work in relation to the core programme and was budgeted in that way except for BF 650,000 for the School Kits.

These figures do not take account of other resources made available to the event. For example, the VCGT (the Flemish Tourist Board) and the seven Belgian Tourist Office abroad made a major contribution to the success of the project as part of their general foreign promotional campaigns. There was much support in kind given by the City of Antwerp and other public agencies. Business sponsorship in kind produced a further BF 198 million. Most importantly, the major programme of building work undertaken in the city was a substantial investment for which no financial assessment is yet available.

## 2.3 Sponsorship

Business sponsorship contributed BF 435 million to Antwerp 93, BF 237 million in cash and BF 198 million in kind. After allowing for the costs of servicing this sponsorship (ticketing, administration, public relations) the net cash contribution is put at BF 176 million. Based on participation by some 99 companies, these sums were exceptional in comparison with most other Cities of Culture.

The Mayor of the City, the Director of Antwerp 93 and the Chairman of the Board were actively involved in raising this support. The campaign began in May 1991 and initially set out to find ten prime sponsors (BF 15 million each) plus media sponsors



(two eventually). The twelve prime sponsors of the event accounted for over half the sponsorship value in cash and in kind.

Sponsorship finance was taken into the global budget of Antwerp 93, but sponsors were related to specific projects as agreed. Prime sponsors were acknowledged in all print and were given great visibility in the promotion. The sponsorship programme was serviced by Stichting voor Kunstpromotie which produced a survey-based assessment of the project.

Participating companies were drawn overwhelmingly from the Antwerp business community, and were representative of all sectors. Sponsors were mainly motivated (60 per cent) by a wish to indicate their social engagement with a major project for the City. A few had specific marketing and image enhancement targets (25 per cent). An example was a media sponsor seeking to move up-market in its readership who saw cultural sponsorship as an effective means towards that end.

Some 64 per cent of Antwerp 93 sponsors were first-time sponsors of the arts, and it was a very positive outcome that 78 per cent indicated an interest in sponsoring the arts in future. For a significant minority of firms, however, Antwerp 93 was a one-off initiative, requiring a major financial effort. In fact, 70 per cent of companies created a separate account for Antwerp 93 and did not use their usual public relations or communications budgets for the purpose.

The international character of the event and the considerable international visibility achieved were significant factors in unlocking resources (especially when permissions from headquarters based elsewhere proved necessary) and in prompting satisfaction with the project. Local visibility was also important and the very positive Antwerp 93 street scene in the city was appreciated by 81 per cent of sponsors.

Many companies undertook additional PR campaigns. Some 43 per cent of project sponsors developed additional initiatives with their personnel and 46 per cent with customers and business contacts. General Motors arranged a sticker campaign, organised exhibitions of paintings by staff members and created a reception centre for use during the year to house many events with customers and with staff. All but one of the main sponsors made use of the Antwerp 93 logo (e.g. on writing paper or company cars). Several designed their own associated slogans such as "Culture requires energy" (Electrabel), "You do Antwerp 93 by train" (Belgian Railways) and "Art is Communication, Communication is Art" (Belgacom). One conclusion was that "many businesses took up their social role with a great sense of responsibility; sponsoring was not only a matter of providing money but above all one of participation and of support".

## 2.4 Infrastructure

A major programme of physical improvements to the City was co-ordinated by the City authorities and targeted on the Year. There was public and private sector involvement in the programme. Three key major restoration projects were:

Central Station (Delacenserie, 1905)  
Bourla Theatre (Pierre-Bruno Bourla, 1827)  
Cathedral of Our Lady (13th to 16th century)

A major traffic-free zone was created in the city and a number of banks, shops and major landmarks like the Grand Bazaar and the KB Tower, were restored and refurbished. Antwerp Zoo celebrated its 150th anniversary with a restoration programme. In addition to the Bourla Theatre, specific cultural projects included an extension to the Museum of Contemporary Art, the restoration of the monumental organ of St Pauls Church and the conversion of St Augustinus to play a special role in the music programme of Antwerp 93.

### 3. PROGRAMME

#### 3.1 Content and timing

The strong philosophical basis to the Antwerp 93 programme is described above. It set up "a dialogue between a new generation of Flemish artists and a number of established names from the European stage". The programme consisted of some 600 performances and 26 exhibitions. It ran from the opening weekend in late March to the end of the year. Two phases of intensive cultural programming were broken by a summer period with lots of entertainments and open-air events.

Some of the main features were as follows:

- historical projects: exhibitions illustrating episodes in which Antwerp was a leading European centre e.g. a Jordaens exhibition and 15th to 16th century Antwerp retables;
- performing arts: a festival of contemporary opera, including three new operas in which Flemish theatre makers made a contribution; programmes by leading choreographers (Keersmaeker, Decoufle, William Forsythe and Tricia Brown); seven drama productions were premiered in the re-opened Bourla Theatre; the Ark; and children's theatre;
- visual arts: an exhibition of some 20 contemporary artists from Europe and America; three young foreign exhibition designers inaugurated the new rooms at the Museum of Contemporary Art; ten new contemporary sculptures were added to the Middelheim Open Air Sculpture Museum;
- music: around the theme of "Listening to the City", the inspiration of the music programme was Antwerp's musical history e.g. Flemish Polyphony and the revival in early music in which Flanders has taken a lead, Fin de Siecle symphonic music when Antwerp's musical life enjoyed international repute, plus the late works of Stravinsky and Messiaen;
- open city: the programme sought to stimulate critical reflection and actions to understand and improve the city, including a studio (experimenting with

architectural projects), a forum (exhibitions and discussions) and an observatory (the city seen through viewing devices installed around Antwerp with tours on foot, bicycle, tram or bus);

- other projects: these included programmes in film, photography and media art, applied art and literature (the "need for careful reading and writing, rather than literary spectacles or congresses", was emphasised by the publication of ten "cahiers" collections, recent and new, of European writing.

Some felt the multi-cultural elements in the programme might have been more numerous. They included a European urban music programme (featuring music of Antwerp's five largest migrant communities) and a debating project for young people (Your Voice in Multi-Cultural Europe).

The basis of the parallel/fringe programme is described above. Inclusion in the fringe had its own criteria. The event had to be of a certain cultural quality, be open access, able to appeal to a European public, non-profit and not associated with any political party. Initiatives fell into four groups:

- Antwerp institutions: the Flemish Opera, the KNS Theatre Society, several non-profit making galleries, the Flemish Ballet, the Festival of Flanders, the Province, presentations by the DeSingel Arts Centre (those not part of the core Antwerp 93 programme), several exhibitions at Antwerp museums, Zoo's 150th anniversary etc.;
- cultural associations in Antwerp: activities organised in the various Antwerp districts and co-ordinated by the cultural council of the City of Antwerp;
- separately organised special events: Eurosail, Charabang, EC JapanFest, Japan Week, Shanghai Week, Church in the City, Greece in Antwerp 93, Antwerp Children Portray Artists etc.;
- other initiatives: several commercial organisations presented projects e.g. diamond exhibitions.

### 3.2 Social and educational initiatives

These were conceived mainly in terms of support for the core programme. Major efforts were made in relation to targeted groups (as mentioned above).

### 3.3 European themes

The Antwerp 93 programme did not so much examine European cultural affinities as explore issues in the role of art within a mainly European framework. Expressions of Flemish cultural achievements were integral to the programming, especially the historical moments when Flanders was a major centre contributing to European

culture. Contemporary Flemish art and artists were emphasised in some sectors (e.g. fashion and media art) more than others.

#### 4. IMPACT

##### 4.1 Promotion

The promotional programme for Antwerp 93 was prepared with exceptional care and led to a most effective campaign. The work was planned "in house" with an expenditure of some BF 96 million, of which some 40 per cent went on print, 20 per cent on advertising and distribution and 40 per cent on public relations (check). Preparation began in late-1991 and the campaign was launched at home and abroad in May 1992.

The aims were to promote:

- the City of Antwerp and the Antwerp region as the "stage" for the event;
- the idea of the "cultural city", and the way Antwerp approached it;
- the programme, with emphasis on its artistic philosophy.

The latter was not an easy concept to convey. This was attempted in a series of questions which were presented on posters, the press and on radio and TV:

What is beautiful, what is ugly?  
Can art save the world?  
Must we "go in for" art for art's sake, or the opposite?  
Do we have to wait until an artist is dead to recognise genius?  
Does art have to be suffering?  
Is art remunerative? For whom?

The campaign was directed at the people of Antwerp, the Antwerp region and at artistic and cultural areas in Belgium, the Netherlands, Germany, France and the UK, together with various metropolitan areas in other parts of Europe, North America and Japan. After an international press week in May 1992, a sequence of press conferences on the various artistic sectors took place in the autumn, and various press events were held abroad in association with Belgian embassies and tourist offices. A programme magazine was produced in four language versions (125,000 print run), with two further editions during the year, covering two phases of the event. The media sponsorships supported extra advertising and a monthly bulletin was distributed through a local newspaper.

The success of the public relations campaign can be judged from the 10,000 press cuttings generated in Belgium alone and the 3,480 cuttings from the foreign press.

The latter were particularly impressive and related to over 2000 press trips handled by the Antwerp 93 Office. Some 651 of the cuttings appeared in 1992. Principal interest was shown in the Netherlands (841), Germany (527), France (421) and the UK (239). There were 169 press reports on the event in the USA. This success might be attributed to two factors. First, the campaign was well-phased and sustained. Second, the message was clear and focused on the artistic philosophy of the event which was so unusual that it excited much specialist media interest. Nevertheless, the reporting still tended to be about the City rather than the specifics of the programme.

#### 4.2 Debate

As intended, the year generated debate and polemic within Antwerp about the position of art and the particular nature of the approach adopted in the City of Culture. The duality of the main programme and fringe was the subject of some public wrangling in which the Mayor at one point claimed the fringe was more successful than the main programme. A constructive outcome was the wider debate about the place of art being systematically conducted under the tutelage of Antwerp 93 in 12 smaller cities in the Flemish community.

#### 4.3 European theme

The facts about the relationship of the event to the European Union were stated clearly in all publications. But the event was understood more as a city initiative, mediating art to its residents and visitors. European Commission was aware of the features of the year but no direct political interest was taken. A local feature was Brussels offices of the Commission which promoted trips to Antwerp.

#### 4.4 Attendance

Total attendance for the Antwerp 93 programme was 2.259 million, including 1.14 million for the core programme, 0.615 million for the opening weekend and 0.5 million for the free exhibitions in the Cathedral. Other exhibitions attracted 634,000, with 461,000 at historical exhibitions (the Jordaens Show drew 147,000), and a further 167,000 for the contemporary visual arts programme. The theatre and music programmes each drew about 100,000. A considerable achievement was the 68,000 for the open city programme, mostly people going on city trails. Figures for the fringe are sketchy and more difficult to interpret. It is estimated that 2.3 million people visited the city on the weekend of the Eurosail event.

No definitive analysis of the implication of these figures is available. The forthcoming Regional Development Association study on the economic impact of the event will throw light on the composition of the public and draw conclusions on economic implications. It is clear that, mainly as a result of the exhibition programme, Antwerp's museum attendance grew by 82 per cent during 1993. No comprehensive base figures are yet available for the performed arts attendance in the city, but it would be surprising if the overall impact of the programme were not

positive. The possibility of the displacement of audiences from the city's normal institutional activities will need careful assessment. Data supplied on KNS, KJT, De Singel and the Queen Elizabeth Concert Hall suggest little problem in this respect, with attendance increasing from 572,000 in 1992 to 588,000 in 1993.

#### 4.5 Social impact

The social impact of the event may be judged by the scale of attendance at the opening ceremony and the popularity of the events in the fringe programme. A newspaper poll showed 82 per cent of respondents attending exhibitions, 22 per cent the theatre and 24 per cent concerts during the year, but the status of the sample is uncertain. The best remembered events were Eurosail, the Jordaens Exhibition and the Retables in the Cathedral.

#### 4.6 Cultural effects

The organisers believe that Antwerp 93 increased interest in contemporary art and that a new audience was reached by the event. Difficult productions were certainly well-attended and there was great interest in presentations in new locations (e.g. in St Augustinus Church, the Bourla Theatre programme and the contemporary music in Central Station). Institutions with established interest in contemporary work did especially well in the year. It is too early to tell whether this will last and whether the new programming capability can be maintained. There are fears that the education work may come to a stop. Proposals were made for retaining the Antwerp 93 team after the year in a programming and promotional role, but the City Council turned this down. On the other hand, the infrastructure investments in the year do represent a significant long-term gain for the city.

#### 4.7 Economic impact and tourism

The tourism authorities were happy at the positive outcome of the year. No extra tourism budget was made available to the City tourism office but the Flemish and Belgian national tourism authorities put major resources into promoting the event, with particular attention to the German and Dutch markets, where Antwerp 93 was a chosen theme for two years before the event.

The result was a major stimulus to the day visitor markets from Belgium, the Netherlands and Germany. One index of this may be the Tourist Information Centre enquiries in Antwerp which were two and a half times higher during 1993 than in 1992, with a particularly large increase in enquiries from Germans. The impact on the tourist trade was probably positive but less dramatic. Antwerp's hotel capacity rose by 30 per cent between 1985 and 1990 and a 1988 estimate put tourist trips at 1.06 million. It would seem that 1993 was a bad year for tourism generally in Belgium and, according to the Antwerp Tourist Office, the city might have expected a ten per cent fall in traffic. Opinion within the trade reports a four per cent rise during 1993, which would amount to a 14 per cent improvement on the expected

trend. Antwerp's competitors, Bruges and Ghent, claim they suffered some displacement during the year from them towards Antwerp.

The Antwerp Tourist Office reported that tourism promotion should now position Antwerp as a "cultural city", and that 1993 provided a base for further expansion in cultural tourism. The exceptional media interest created this opportunity. Initially, the tourism professionals were sceptical about the artistic programme and its specialist approach, but the authorities now believe that this was a principal cause of the press interest which enabled the city to be "discovered". Conventional artistic programming would not have stimulated the same level of interest.

A most positive indication concerns the 1994 enquiry figures which at the mid-year remained 50 per cent above the 1992 level. Making Antwerp better known and correcting mistaken perceptions of the city were important effects of the project, which should have long-term economic benefits at several levels. The transformed physical appearance of the city and the vigorous presence of the promotion in the streets during the year must have served to reinforce these positive responses in the minds of visitors. From this, some more lasting benefits are likely to flow. Although the Antwerp 93 office has been closed, the City authorities are taking forward the process under the strapline "Antwerp City of Culture 94", polishing its new image with a cultural bulletin in a similar format to the Antwerp 93 print and planning future promotions, including the 400th anniversary of the birth of Van Dyck.

## 5. CONCLUSION

Antwerp 93 was a success on several levels. According to one foreign observer: "There is a massive influx of energy that hits you and a feeling of pride and purpose ... of a city which (has) put itself on the international map, both for a larger tourist industry and as a contemporary cultural centre ....(It is also hoped that) some perceptions, notably the extreme right wing racists ones, have been changed within its own population. This may prove true, particularly for its younger people, although only time can tell".

The programme philosophy of Antwerp 93 focused with exceptional clarity on one objective, summarised in the strapline "opting for art". This left plenty of space in the city for a substantial programme of complementary fringe activity to emerge. But it was the unusual strength of Antwerp 93's artistic message which apparently caught the attention of the world's press. The organisers of the event placed great emphasis on developing an effective communication plan and this paid off. Major media attention was generated (with 3,400 international press cuttings alone) and this helped communicate the facts about the transformation of the city of Antwerp.

Antwerp 93 aimed to explore the meaning and value of contemporary artistic practice in an international context. This was done not by creating a platform for Antwerp's cultural institutions but with an independent programme which launched a debate for a European professional public and presented a reputedly conservative city with a challenge over the purpose of its cultural institutions and its policies towards art in the city.

Whilst the organisers were careful to eschew any quantitative test for the success of the artistic programme, the outcome was positive. The main programme drew a public of 2.3 million, including 1.1 million for the core programme and 1.1 million at the opening weekend and exhibitions in the cathedral. There was evidence that difficult productions found an audience and new locations (e.g. the Central Station) for artistic presentations provoked considerable interest. The museums in the city experienced an 82 per cent rise in attendance.

The cultural vitality of the new Antwerp was translated into a positive economic outcome from a tourism perspective, with a major boost to day visitor traffic and a modest expansion in hotel occupancy (a positive outcome in the light of a negative national trend). An important finding is that whilst the tourism professionals were initially sceptical about the artistic programme, they now believe this was central to establishing the media interest in the event and registering the image of the city as a vital cultural centre. The tourism authorities plan to reposition Antwerp as a cultural destination on the basis of the success of the event. This builds on earlier successes, such as the Rubens year in 1978.

Antwerp 93 may have achieved a change of attitude towards "difficult art" at least for the course of the event. A strong debate was certainly provoked within the city in which high art and popular festivities became characterised as competing philosophies. This partly reflected the particular role defined for the Antwerp 93 Office whose prime responsibility was the main programme and promotion of the event. Ownership of the fringe programme was felt to lie elsewhere in the city.

Whether the stimulus will last remains to be seen. Any lasting impact on the cultural institutions of the city will take time to register. It was proposed that the Antwerp 93 team should be retained in a programming and promoting role but this was rejected by the city authorities. There is also doubt over the future of the educational initiatives which formed an important part of the year.

Despite the polemics which coloured the year, a broader partnership characterised the initiative. This was represented both in the enormous civic effort put into the year and in the exceptionally strong response from the business community which contributed some 24 per cent of the necessary finance through sponsorship and undertook, in a number of instances, unusually imaginative support programmes to secure maximum benefit from the event for themselves and for the city.



**Antwerp 93, income and expenditure**

	BF million
<b>Income</b>	
City of Antwerp	149
Flemish Community	165
National Government	202
European Union	19
Sponsorship (net)	176 <sup>a</sup>
Donations	17
Merchandising	<u>13</u>
	741
<b>Expenditure</b>	
Personnel	97
Administration etc.	38
Promotion	96
Programme	477 <sup>b</sup>
Miscellaneous	<u>19</u>
	741

Source: Antwerp 93.

- <sup>a</sup> Net of sponsors costs; excludes sponsorship in kind of a further BF 198 million. Cash sponsorship was BF 235 million gross.
- <sup>b</sup> Net of ticket income (BF 165 million) and of estimated value of contribution in kind from foreign governments (BF 20 million); gross expenditure on programme was BF 662 million.

**Antwerp 93, net expenditure on programme, by art form**

Percentages	
Historical project	16
Theatre	20
Art	7
Music	13
Fine art	17
Architecture and urbanism	9
Audio-visual media	9
Literature	4
Animation and other	<u>5</u>
	100

Source: Antwerp 93.

**Antwerp 93, attendance**

	Thousand
<b>Main programme</b>	
Historical exhibitions	461
Visual arts exhibitions	167
Music	98
Theatre	104
Large scale events	115
Film, photography	86
Open city	68 <sup>a</sup>
Other	<u>45</u>
	1,144
 Opening weekend	 615
Cathedral Exhibitions	<u>500</u>
	1,115
 Total main programme	 2,259
 <b>Fringe programme<sup>b</sup></b>	
Eurosail	2,300
Fireworks, EC Japan Festival	80

Source: Antwerp 93.

<sup>a</sup> Includes 50,000 on City Trails.<sup>b</sup> Only available figures.**Antwerp 93, attendance indicators**

	Thousand				
	1990	1991	1992	1993	1994
Museum visitors	886	1,047	951	1,733	..
Information enquiries	250	250	247	609	307 <sup>a</sup>
Zoo visitors	992	990	957	1,150	..
Cathedral visitors	250	296	275	1,000 <sup>b</sup>	..
Airport passengers	163	151	181	213	..

Source: City of Antwerp.

<sup>a</sup> Full year estimate on basis of figures to August.<sup>b</sup> Estimate.

## **LISBON 1994**

### **1. AIMS AND OPERATIONAL FEATURES**

#### **1.1 Background**

Lisbon, the capital of Portugal, has a population of 826,000 and is set in a much larger conurbation. The city has a particularly strong musical and literary tradition, and is the linguistic capital of the substantial Portuguese language area. This note was prepared whilst the City of Culture was in progress and can only represent an interim statement on the event.

#### **1.2 Designation procedures and rationale**

The Lisbon local authority was keen to gain the designation European City of Culture for the city, mindful of the benefits which might flow from this, and indicated its ambition to the national authorities as early as 1986/87. The city was designated 2 November, 1989, originally for 1996. Subsequently, by inter-governmental agreement with Denmark, the date was changed to 1994.

#### **1.3 Broad approach and objectives**

The government and the municipality each established separate study teams to plan the event in 1990. There was an element of political rivalry in these separate approaches. Following local elections in 1992, agreement was reached to establish a joint operation in the form of Sociedade Lisboa 94, an independent company with a board appointed 50:50 by the government and by the municipality.

A clear strategic approach has been adopted which focuses on the infrastructure development of the cultural sector in the city. Its sets out to achieve capital improvements and full programming in the city along the following lines:

- extensions and improvements to cultural venues;
- full utilisation of this and existing capacity;
- raised visibility for the cultural sector; and
- market stimulation and a new public.

This meant developing the regular season, seeking to supplement existing activities in the city rather than creating an extra festival. The linking theme of the event is "Lisbon, a Meeting Point of Cultures".

Detailed aims are to:

- re-state, and claim greater recognition for, the place of Portugal in European culture;
- emphasise the importance of the common spiritual heritage that draws the peoples of Europe closer together;
- transform Lisbon into a showcase of Portuguese culture;
- give concrete expression to the Portuguese capacity for dialogue with other cultures;
- contribute towards an improved climate of cultural creation;
- provide support to domestic artists by commissioning new works in every field and helping to create a new public for the arts;
- restore and improve the cultural infrastructure of the city through a programme of urban intervention; and
- co-ordinate and support the initiatives of other cultural bodies through co-productions.

#### 1.4 Arrangement of event

The Sociedade Lisboa 94 was set up as an independent company in August 1992. In addition to the Chairman, Vitor Constancio, there are eight executive directors each of whom is responsible for one programme area. These tend to operate separately from each other and the programme appears as a series of separate art form seasons rather than something linked by an overall artistic theme or structure. A number of the directors, including the executive Chairman, are part-time appointments.

The expert advisers and professional staff number some 70 and, in addition, small teams, such as that concerned with an urban intervention programme, are contracted to individual projects. Between a quarter and a third of the official programme is being handled directly by the Sociedade. For the duration of Lisbon 94, the Sociedade is providing new management and programming for the re-furbished Coliseum (a mixed use concert arena) and the Tivoli cinema. Apart from these main tasks undertaken directly by Lisbon 94 itself, most of the rest of the programming is based on partnership with existing organisations.

#### 1.5 Framework of relations

An effective framework of relations has been achieved partly because a number of Sociedade Directors hold senior positions elsewhere in Lisbon's cultural system. The Director of the Exhibition Programme is also Director of the National Institute of

Museums and so can use the Lisbon 94 initiative directly to address the development of the exhibition programme for the national museums in the city, amongst others. Within the music field, there is a range of powerful partners with whom the programme was mounted. These include the Gulbenkian Foundation (also involved with dance and the visual arts), which with resources roughly equivalent to just under two thirds of the Ministry of Culture's budget for the arts for the whole country, represents a powerful presence within Lisbon and Portugal.

The Sociedade is addressing the cultural sector as a whole in the city and has set as an objective complying with the cultural policies adopted by both the government and by the Lisbon City Council. The Ministry supports the initiative and approves of the progress made in relation to new publics and infrastructure development, which are very much in line with its own objectives.

There is close collaboration over the tourism opportunities in the event between the Sociedade and the Portuguese Overseas Investment Trade and Tourism Office (ICEP). Tourism has been part of ICEP's brief only since 1992. It was quick to see Portugal's competitive potential to develop cultural tourism for American and South American markets as well as Europe.

## 2. AVAILABLE RESOURCES

### 2.1 Funding

Funding was provided for the Sociedade by the State and the Municipality on a 50/50 basis. In addition, the European Union gave ECU 400,000, its largest grant so far in the European Cities of Culture programme, and a significant contribution was raised through business sponsorship. Resources available amount to Esc 7.94 billion. This includes a partial allocation for infrastructure expenditure of Esc 1.67 billion by the City and the Ministry. Of the City of Culture programme expenditure (Esc 6.27 billion), some Esc 3.92 billion (63 per cent) is committed to the programme, Esc 0.35 billion to minor capital projects and the urban intervention scheme, Esc 0.88 billion to administration (14 per cent) and Esc 0.92 billion (15 per cent) to promotion.

In terms of art form expenditure, the largest contribution went to visual arts exhibitions (23 per cent), closely followed by music and opera (21 per cent). Popular music absorbed Esc 639 million (16 per cent). Smaller sums were expended on other areas: drama (eight per cent), dance (five per cent), cinema/video (ten per cent) and literature/thought (four per cent).

The annual state budget for culture in Portugal is Esc 24 billion. The Lisbon 94 resources are roughly equivalent to one third of this. Lisbon 94 judges that some 75 per cent of the public expenditure on the project is "additional". Because of the special effort made by the City, its regular budget for culture (roughly one tenth the Lisbon 94 resources) has been cut back from Esc 915 million in 1993 to Esc 445 million in 1994, falling as a percentage of total municipal expenditure from 2.5 per cent to 1.4 per cent.

## 2.2 Sponsorship

The Government provided a special 15 per cent tax exemption to encourage companies to sponsor Lisbon 94. Existing figures suggest that 33 companies made a contribution amounting to Esc 720 million. No other details are available.

## 2.3 Building projects

All the building projects were already in the pipeline as part of an on-going programme to refurbish the city's cultural buildings. The list is long, covering the Coliseum (and many museums) including Ancient Art, Tiles, Anthropology, the re-opened Chiado Museum, work at the Archaeological Museum, and the new Theatre and Music museums. The refurbishment of the Tivoli Cinema is cross-funded with a commercial property development. In private ownership, it has been placed at the disposal of the Sociedade to programme and operate for the duration of Lisbon 94.

## 3. PROGRAMMING

### 3.1 Timing

The opening event took place on 26 February, and full scale activity runs from then for the whole year. The programme slowed down in August, but 13 exhibitions remained open and Lisbon 94 supported several performances in the summer Festivals of the region (Sintra, Estoril and Almeida).

### 3.2 Programme structure

Lisbon 94 is promoting some 490 projects (300 plus in music), amounting to 1,130 performances, together with 41 exhibitions dealing with fine art, historical, architectural and other topics.

Exhibitions: these number 41 in all categories; the Exhibitions Department is generating 19 of the shows; the policy to achieve during 1994 a "normal level of exhibition activity" within the museums (and one or two unorthodox settings) seems practical and realistic; the contemporary art exhibition *After Tomorrow* has original installations by European and American artists such as Mary-Jo Lafontaine, Ulrich Horndach and James Turrel; the Urban Intervention Department in charge of the museums belonging to the Municipality is organising 17 exhibitions (including exhibitions on Portuguese painting and architecture in the 60s, and contemporary Portuguese design); the Department of Cinema and Visual Arts mounted *Multiple Dimensions* (an international exhibition on video art and multi-media involving, among others, Judith Barry, Edmund Kuppel, Bruce Norman and Gary Hill); other exhibitions include *Frontiers of Modern Science* supported by two European scientific institutions CERN and ESO;

**Cinema:** Lisbon 94 took on the running and programming (6 main programmes on films of Lisbon and other topics) of the Tivoli Cinema; four films were commissioned by Lisbon 94 from Portuguese directors; major finance was provided for a film shot in Lisbon by the German director Wim Wenders; and premieres of three other movies are incorporated into the programme; two exhibitions were mounted for the exhibition programme.

**Drama:** the programme is not large but represents, in the opinion of Lisbon 94, a qualitative change in comparison with what is normal in Lisbon; it includes both a national and an international programme; the presentation of *Alice* by Robert Wilson and *Angels in America* by Tony Kushner, and the co-production project between the National Theatre and Theatre de la Colline are significant signs of quality.

**Dance:** the programme of international companies includes visits of Merce Cunningham, Pina Bausch (a retrospective of five major works), William Forsyth, the Rosas Company, Sankai Juku which were arranged in collaboration with the Gulbenkian Foundation. Lisbon 94 is putting co-production resources into two international projects with the Dutch National Ballet and La Monnaie Theatre (Brussels). Some eight projects involve Portuguese companies, such as the Gulbenkian Ballet, the National Ballet and smaller groups.

**Music:** Lisbon 94 direct initiatives cover management for the newly-refurbished Coliseum; various music commissions; restoration of three Baroque organs in Lisbon together with a programme of organ recitals; popular opera performances in the Coliseum; direct involvement in opera promotion (visit of Opera Factory, two co-productions with San Carlos and the Rhine Opera). Lisbon 94 is working in collaboration with existing promoters to extend the city's concert series with a strong input of international artists e.g. visiting opera/music theatre companies (Moscow Chamber Opera, Rhine Opera, Scottish Opera and Concertus Koln), visiting orchestras (complete Mahler symphonies), chamber music cycles, choral cycles, solo recitals (predominantly in partnership with the Gulbenkian Foundation, but also the Caixa, Culturgest) and various summer festivals).

**Entertainment and popular music:** the reinstatement of Fado (with a major exhibition and performances) and of Jose Afonso are important initiatives. A number of popular "spectacles" (e.g. Pink Floyd, Phil Collins etc.) were delivered by commercial promoters with Lisbon 94 in association.

**Literature and thought:** the programme of seminars and meetings includes the first International Parliament of Writers, international seminars on Ethics and the Future of Democracy, Economics and Culture and Literature of Portuguese-speaking countries etc. The cultural publication programme is providing editions of more than 40 books, exhibition catalogues and CDs of Portuguese music with international artists on major record labels. One of the first events of the year was the Book Festival promoted in association with the IBL (the National Library and Book Institute), a programme of promotions, auctions, symposia, signings etc. carried out by the Lisbon bookshops.

### 3.3 Urban intervention

In relation to urban intervention (a distinctive feature of the Lisbon 94 programme), the Seventh Hill programme is a sophisticated example of an integrated approach to cultural celebration and development. The programme is dedicated to the idea that "streets give us what we have and the culture that they contain", and links the area around Amoreiras, through the Largo do Rato to the riverside at Cais do Sodre. The project includes the conservation and restoration of buildings and public areas, public art, exhibitions, meetings, entertainment, publications and gastronomy. It aims to stimulate the whole social and cultural fabric in an area of the city that has played a significant role in Portugal's cultural and political life during the last two centuries. The range of skills and activities brought to bear on the programme is impressive. It probably lies beyond what most local authority physical regeneration departments normally attempt in Portugal or elsewhere. This could constitute an influential experiment which has been put together in full collaboration with all the relevant authorities.

### 3.4 Special projects

Special support has been provided for initiatives taken by the 52 boroughs of the city, amateur theatre groups and schools in a series of events aimed at stimulating cultural life in the city neighbourhoods, often outside traditional cultural centres. A specific role for Portuguese artists was found in the music programme which sought new audiences by performing throughout the metropolitan area in many centres where classical music has rarely been heard. Some 163 concerts were given in this way.

### 3.5 Opportunities for artists

A criticism commonly made of the Ministry is that there is a "half-hearted approach to national creativity". Lisbon 94 undertook five film commissions, a small series of one-act operas, two new symphonic and one choral composition, one new play and several new drama productions. The creative opportunities being offered to Portuguese artists are especially strong in dance, with several new choreographic commissions. The exhibition "After Tomorrow" is based on new work in the visual arts. The seventh Biennial of the Young Creators of the Mediterranean Countries will involve 700 young artists from 14 countries presenting exhibitions (14), concerts of popular and classical music, films, videos, theatre etc.

## 4. IMPACT OF THE EVENT

### 4.1 Promotion

The Sociedade carries responsibility for general promotion. The initial campaign materials produced for the Sociedade featured empty chairs inviting occupancy but was judged unsuitable. Much more recognisable and successful in its impact is the



Lisbon 94 logo. The campaign under the slogan "Lisbon Non-Stop" has had considerable success, including prizes from specialised magazines. Media support has been provided through a monthly programme supplement (produced since June 1994) in (the newspaper) Publico, and a Seventh Hill supplement is featured in the Diário de Notícias.

A centrally located Lisbon 94 information point and box office has been set up. Since it is only linked by computer to the Coliseum and to the Sociedade's offices, its effectiveness has been limited. This experience could prove valuable to future developments, but there is reported resistance on the part of the established cultural institutions to the suggestion that there could be scope for a central co-ordinating agency beyond 1994. Other difficulties in regard to ticketing have been the early run on tickets for the Great Orchestras of the World series, making them hard to obtain.

The general feeling is that the promotion is being well done, especially on television. There is good visibility for Lisbon 94 in the city and in the rest of Portugal. International public relations appear especially successful, with a particular impact in Spain, including four major newspaper supplements there. Among 1,000 international press cuttings collected to date, 55 per cent came from Spain, which appears to justify the appointment of an agent based in that country. A further five per cent came from Germany, three per cent each from France and the UK and 17 per cent from the rest of Europe, including nine per cent from Belgium, eight per cent from the USA/Canada and nine per cent from the rest of the world, including seven per cent from Brazil. A strong point is that clippings come from the economic and cultural, as well as the tourism, pages of the press.

#### 4.2 Media reactions and debates

A television poll of the whole of Portugal showed 48 per cent of respondents agreeing that the investment in Lisbon 94 was money well spent with only 20 per cent believing that it was not good value. Debate in the press about the City of Culture has so far been muted, but is beginning to get underway. One criticism voiced is that the approach has been too "technocratic" and confuses "normal cultural life" with an increased supply of performances and events. An equally important test of the cultural health of the city is its capacity for innovation and creativity in the arts, as well as the deep "desire for culture" on the part of its residents.

#### 4.3 Attendance

The Sociedade estimates that the programming addition to Lisbon's regular activity in music represents a 40 per cent increase, dance a 50 per cent increase, drama 20 per cent increase and the exhibitions a "major step forward". Attendance at Lisbon 94 events measured 1.197 million up to October. The exhibition programme has attracted 565,000, of which 94,000 (by August) were for exhibitions held outside the regular museums and galleries. It is estimated that the regular museums system will show an increase in attendance over the year of some 50 per cent. The dance, theatre and classical music programme attracted 276,000. This is roughly equivalent

to one third of the usual attendance at theatres in the city (excluding the Gulbenkian and Belem venues). These figures are positive and could presage a successful outcome to the strategy to increase the demand for the arts in the city.

#### 4.4 Tourism

The only option for ICEP was to run a generic campaign because programme details were somewhat late for conventional lead times in the travel trade, but the approach seems successful. Lisbon 94 is a notable feature of ICEP's \$12 million international consumer advertising campaign in nine countries. The new advertising campaign (which it is planned to run in the USA as well next year) has a strong focus on cultural themes. This is seen as part of a strategic change in Portugal's approach to its tourist markets with an attempt to move upmarket and improve the image. "Cultural motivation will be as important for Portugal as sun and sea by the end of the century". Promoting Lisbon as a tourism destination is a "new venture". ICEP claims to have achieved from Lisbon 94 Portugal's biggest exposure in the international press since the revolution of 1974. Not surprisingly, it plans to continue this approach in relation to Lisbon's Expo 98.

The effect on tourism traffic is evidently positive. The most recently available figures (January to March 1994) show hotel occupancy in Lisbon up 3.8 percentage points on the previous year, a ten per cent rise. The equivalent figure for Portugal as a whole during the same period was a rise of 2.7 percentage points. For Lisbon this is a particularly strong achievement given that bed nights in 1993 were 12 per cent below the 1992 level and the previous year had also seen a fall of six per cent. A negative trend appears to have been reversed. According to ICEP, a particularly strong feature has been the conference trade which it attributes substantially to the effect of organisations wanting to be in Lisbon during its period as European City of Culture. Hotel rooms are said to be at a premium for November.

#### 5. CONCLUSION

As background to Lisbon 94, it should be recognised that the history of public funding for the arts in the city is relatively frail and that the peripheral location of Portugal in Europe, together with the long history of political isolation, represent a particular challenge. In this context, the strategy to focus on infrastructure development is well judged and appears to be working. The public is responding to the expanded provision of performances and attractions. Despite accusations in some quarters that the Sociedade has fostered little more than "compromise" and "consensus", it would seem that Lisbon 94 may well have succeeded in striking a just balance in a programme that is, by deliberate choice, neither elitist, nor self-consciously populist, but confidently contains something of both these elements in its make-up. Conscientious efforts have been made to extend opportunities for Portuguese artists.

It is too soon to make a complete assessment of the impact of Lisbon 94 long before the end of the programme. But the following points would appear to be registering positively:

- an increased international visibility for the city;
- positive economic impacts: the status of the city as a conference destination is rising and the leisure tourism numbers look positive; and
- Europe: Lisbon takes pride in being European City of Culture.

More broadly, the event has probably succeeded in raising expectations towards cultural programming in the city. Lisbon 94 manifests at every turn a key sense of responsibility towards the next generation and seems certain to influence the further articulation of cultural policy in Portugal at both national and local level. There are thoughts of continuing the effort beyond 1994 in the form of a federated summer festival. The longer-term consequences of Lisbon 94 could be an example well worth watching from elsewhere in Europe.

**Lisbon 94, income and expenditure**

	Esc billion
<b>Income</b>	
City of Lisbon	2.57
Ministry of Culture	2.57
European Union	0.10
Sponsorship	0.72
Tickets, other	0.31
(City/Ministry allowance for infrastructure	<u>1.67</u> )
	7.94
<b>Expenditure</b>	
Administration	0.88
Programme	3.92
Capital projects/urban intervention	0.35
Promotion	0.92
Inflation	0.10
(City/Ministry allowance for infrastructure	<u>1.67</u> )
	7.89

Source: Lisbon 94.

**Lisbon 94, programme expenditure, by art form**

	Esc million
Cinema and video	394
Dance	181
Theatre	327
Visual arts	897
Literature and thought	140
Music and opera	825
Popular music	639
Other projects	<u>514</u>
	3,916*

Source: Lisbon 94.

\* Excludes urban intervention at Esc 308 million.

## Lisbon 94, events and attendance, until October

	Projects (number)	Performances (number)	Attendance (thousand)
Exhibitions	41	n.a.	565
Dance	16	70	72
Theatre	17	358	93
Classical music	309	352 <sup>a</sup>	111
Literature and thought	21	21	n.a.
Urban intervention	27	27	n.a.
Popular music	55	88	303
Cinema	<u>7</u>	<u>216</u>	<u>55</u>
	493	1,132	1,197

Source: Lisbon 94.

- <sup>a</sup> Includes 163 events presented by Portuguese ensembles in decentralisation programme to boroughs of city and surrounding area.

## Lisbon, museums and theatres, attendance

	Thousand		
	1992	1993	1994
State funded			
Theatres <sup>a</sup>	452	582	..
Cinema <sup>a</sup>	176	130	..
Museums	509	473	715 <sup>b</sup>
City institutions			
Theatres <sup>c</sup>	249	243	..
Museums	23	21	..

Source: Lisbon 94.

- <sup>a</sup> Incomplete information.

- <sup>b</sup> Estimate for full year on basis of attendance up to September.

- <sup>c</sup> Sao Luis; Maria Matos; Galeris Municipias.

Lisbon, national museums, attendance<sup>a</sup>

	1992	1993	Thousand 1994 <sup>b</sup>
Archaeology	26	42	131
Ancient Art	68	33 <sup>c</sup>	71
Tiles	40	49	50
Coaches	257	233	196
Ethnology	11	11	17
Costume	89	87	40
Theatre	18	18	9
Museum of the Chiado	n.a.	n.a.	20 <sup>d</sup>
Music	<u>n.a.</u>	<u>n.a.</u>	<u>3</u> <sup>d</sup>
	509	473	537 <sup>e</sup>

Source: Portuguese Museums Institute.

<sup>a</sup> Paying attendance only.<sup>b</sup> Until 11 September.<sup>c</sup> Closed October 93 - May 94.<sup>d</sup> Opened July 1994.<sup>e</sup> Estimate for full year 775,000.

## Lisbon and Portugal, hotel occupancy, January to March

	1993	1994	Percentage point change
Lisbon	37.5	41.3	+ 3.8
Portugal	34.2	36.9	+ 2.7

Source: ICEP.

## EUROPEAN CULTURAL MONTHS

### 1. CRACOW 1992

#### 1.1 Background

In terms of population (735,000), Cracow is the third largest city in Poland. As the old capital of Poland, it has been described as "the most Polish of all cities, but in its material and social fabric ... the most European of them". Cracow was Poland's only large historic city to survive World War Two intact but subsequently, as pointed out by Jane Jacobs in *Cities and the Wealth of Nations*, it was one of the central European cities which suffered the most profound economic deterioration.

#### 1.2 Designation and rationale

The decision to designate Cracow as the first European Cultural Month (ECM) was made in November 1990. Cracow's Deputy Mayor pursued the title through the Polish national authorities and in Brussels. The Polish Ministry of Culture and Fine Arts took direct responsibility for the organisation of the event which was entrusted to its recently-established (1991) International Cultural Centre based in Cracow.

Cracow's European Cultural Month, June 1992, was seen in the broader perspective of the new political situation in Poland and Central Europe after 1989. The Cultural Month presented Cracow with a symbolic opportunity to reclaim and to reflect upon its traditional role of 'spiritual capital of the nation'; to deploy its cultural, intellectual and artistic resources in a European context; and to take a further step in a considered development strategy by examining the 'festival industry' as one of its options for the long-term restoration of the city's international significance. The city had already hosted in 1991 a Symposium on Cultural Heritage organised by the Conference on Security and Cooperation in Europe.

The broad approach to the Cultural Month was to create "a grand festival of the arts" which would present major European cultural events in the city alongside Poland's own most interesting artistic achievements. For the Cracow audience it was to be the first event of its kind on such a scale, with parallel presentations of music, theatre, film and the fine arts. It was also planned to have a range of meetings and seminars thematically related to the arts programme. The indoor events were counterbalanced with a series of outdoor performances accessible to all, making use of public spaces and buildings of great cultural significance which are normally closed to the public.

#### 1.3 Arrangement of the event

The Director of the International Cultural Centre, Jacek Purchla, previously Deputy Mayor of Cracow, was appointed Chief Co-ordinator of the Cultural Month. Around a core group of the seven senior managers, including an Artistic Director and

Executive Director, a team of 20 was developed rising to 70 during the event. A contract between the Ministry of Culture and the Chief Coordinator regulated all matters concerned with Cultural Month's organisation and financing. Eventually, a separate office for the Cultural Month was attached to the independent Foundation of the International Culture Centre which guaranteed freedom in carrying out the programme and permitted some cost control.

The decision to proceed in this way was not taken until August 1991 which effectively reduced the planning time for the ECM to eight months. Inevitably, this was a limitation, restricting the shape of the event and the nature of the participation from foreign partners, not to mention the response of the travel trade. The Chief Coordinator's report, European Cultural Month in Cracow June 1992 (Cracow 1993), gives detail on these and other difficulties. These included financial instability and the political crisis which gripped Poland in 1992 and reached its culmination as May turned to June. During the Cultural Month Poland had three successive premiers representing different political orientations.

#### 1.4 Available resources

Total resources committed to the Cracow Cultural Month were valued at Zlotys 35 billion. Direct expenditure handled by the International Cultural Centre was Zlotys 19 billion; the remaining sum represents support given to foreign companies in their originating countries. Unlike the 1991 Cultural Heritage Symposium, which had been underwritten in full by the national and municipal budgets, the Cracow Month was covered by Government resources to only a small extent. Indeed, most of the funding for the ECM came from abroad. In particular, a sum of Zlotys 8.3 billion was negotiated by the Polish Government's Office for European Integration from the Italian fund for conversion of the Polish debt. The Austrian government supplemented the funding for the Gustav Klimt exhibition. The Berlin Senate did likewise for the performance of Kleist's *Amphytrion* by the Schaubuhne Theater. The European Commission (DGX) had initially declared a subsidy of ECU 50,000. The sum was eventually doubled and contributions from two other Community directorates (DGI and XXIII) meant that EC grants totalled four times the original figure, amounting to 15 per cent of the ECM cash resource.

The largest Polish contribution was made by the Ministry of Culture and Fine Arts at Zlotys 5 billion. The State Authority for Sports and Tourism contributed Zlotys 426 million and the City of Cracow itself Zlotys 600 million. The municipality's main contribution was background support including decorating the city according to designs submitted by the organisers and ensuring that the city was clean and well-lit; the value of these services is estimated by the festival organisers at more than Zlotys 1 billion. The City also voted Zlotys 3 billion for the ECM but this subsidy was spent directly by the City to support regular events organised by Cracow.

#### 1.5 Ticket income and sponsorship

Receipts from ticket and publication sales equalled only a fraction of the costs associated with the events, amounting to about 5 per cent of total income or 2½ per



cent if the larger figure is taken. In western festivals the proportions for earned income range from 30 per cent upwards. This illustrates well the limited buying power of the Polish currency in the international market for the arts. Sponsorship was difficult to develop because there were too few western companies operating in Poland who felt they could benefit. Nevertheless, one coup was to receive sponsorship of Zlotys 135 million from Philip Morris.

#### 1.6 Programme

Within this financial constraint, it proved possible to arrange a thirty-day programme with more than 240 events, around 40 of them large-scale outdoor performances free of charge. Main features of the programme included:

- theatre: covered performances by the Mannheim Theatre and the Schaubuhne from Berlin, theatres from Minsk, Graz, Rotterdam and Italy, as well as Polish companies; the visit of Peter Brook, Jean-Claude Carriere and a group of actors became an event in itself, and Peter Brook was the first to receive the annual award inaugurated by the International Cultural Centre to honour the memory of Tadeusz Cantor, creator of the Cricot 2 Theatre, who died in 1990; another feature was the Witkacy Week.
- fine art: contained 26 exhibitions, ranging from The Orient in Polish Art to three exhibitions of Spanish art - organised by the National Museum - a gesture by the organisers to Madrid, the 1992 European City of Culture; the International Cultural Centre's research interests in fin de siecle central European art produced the first exhibition in this part of Europe of the works of Gustav Klimt, held in the Art Nouveau building of the Society of Friends of the Fine Arts; Polish, French and German artists were well-represented in the exhibition programme;
- music: embraced works from the fifteenth to the twentieth century, from Spain to Lithuania and Russia, from chamber music to grand oratorio, from church music to jazz, including many Polish works; the official opening concert, performed by the Sinfonia Varsovia Orchestra, was devoted to Witold Lutoslawski, who was conducting in Cracow for the first time. Krzysztof Penderecki directed the Orchestra and Choir of the National Philharmonic from Warsaw in his Passion According to St Luke; a staging of Verdi's Nabucco by the Cracow Opera celebrated Verdi Year.

Brass band parades, street theatre, outdoor shows at night, revivals of old Slavonic ceremonies, popular folk events, outdoor concerts of Jewish music in Kazimierz, film showings under the open sky and galas in the main square created a special atmosphere throughout the Month. The variety of outdoor events was made possible because the Cultural Month incorporated regular events such as the second International Festival of Military Bands, and the Cracow Days organised by the City Council and, a phenomenon all on its own, the Third Jewish Culture Festival, held in Cracow's Kazimierz District, the former Jewish town, silent symbol of the centuries' long presence of the Jews in Poland.

Conferences were another important strand in the Month. The State Authority for Sports and Tourism organised the International Forum of Tourism Investors. The Centre for Urban Studies of the International Cultural Centre organised an academic conference on managing Tourism in Historic Cities, financed by a grant from the EC's DG XXIII. Integrated Urban and Landscape Preservation was a course for young art historians, architects and conservators from Central and Eastern Europe provided with support from the European Cultural Foundation. The final conference of the Month was an international seminar on Central Europe: Regions, Regionalisms, Regional Identity.

More than 8,000 performers took part in the Festival, including 2,500 from abroad, representing 25 countries. According to the Chief Co-ordinator's report, much help was given by foreign representatives in Cracow in securing events from abroad, particularly Germany, Austria and Italy. Limited international buying power and under-developed ties of cooperation in certain areas made it difficult to achieve the international programme balance which the organisers of the Month would have desired.

#### 1.7 Promotion

Expenditure on promotion was roughly seven per cent of the budget whereas for a western festival the figure would usually be at least 15 per cent. A major effort was made to advertise the event with print (22,000 pieces) distributed through the offices of Polish cultural institutes, Polish diplomatic posts, travel agencies, airlines and friendship associations. The Month was represented in five tourism fairs, including ITB in Berlin. Five press conferences for foreign journalists were held. The State Authority for Sports and Tourism underwrote production of a promotional film and brochure about Cracow. The Ministry of Culture and Fine Arts arranged a May meeting at the Royal Castle in Warsaw for representatives from diplomatic posts. In April and May the organisers ran poster campaigns in Warsaw, Gdansk, Poznan and Silesia as well as a mass media campaign in Cracow itself.

#### 1.8 Media reactions

The pace of political events in Warsaw all through June distracted the media and public attention away from the Cracow festival. Many foreign journalists remained in the capital, and the intense political situation posed a serious threat to cooperation with Polish Television. However, more than 200 journalists, including 93 with festival press passes, attended the festival

#### 1.9 Attendance

It is estimated that at least 300,000 people attended events during the Month. This included 210,000 at outdoor shows, 50,000 for exhibitions, and an audience of some 40,000 for the indoor events (relating to 116 concerts/theatre performances). Ticket sales for all the paid events reached 81 per cent of capacity. A new

experience was that attendance did not drop when Cultural Month ticket prices were higher than usual. The degree of participation can be taken as a measure of identification with the broad goals of the Month. The organisers report that during its thirty days the ECM cultivated its own audience, creating a kind of momentum from one event to the next. The programme offerings served as an antidote to the shabby mass culture flooding the Polish market and demonstrated that a wide-ranging market for culture exists in Cracow.

A monitoring report on the European Cultural Month was undertaken by the British consultancy Comedia, jointly funded by the British Know How Fund, the ICC and Comedia itself. The work was carried out in collaboration with the Cracow Academy of Economics and a group of independent researchers. The Study showed that 70 per cent of attendance came from the Cracow region, as much as 21 per cent from the rest of Poland and nine per cent from abroad. Most of the increased activity in the city was drawn to the events of the Cultural Month itself. The established cultural institutions in Cracow did not notice a growth in their public.

Another significant conclusion concerned the audience profile which showed 70 per cent with tertiary education. Outdoor events were more balanced across the social groups and The Children's Day was particularly successful in that regard. Positive perceptions of the Month were confirmed not only by the high attendance figures and the press, but also by the monitoring work done during the Month. As many as 87 per cent of those interviewed thought the programme made the city a pleasant place to be and 85 per cent believed it improved the city's image.

#### 1.10 Tourism

Comedia calculated that approximately 500 foreign visitors to Cracow exclusively because of the Cultural Month. Other foreigners who were already in Poland also participated. An estimated 3,800 foreigners went to indoor events, and 25,000 attended outdoor events. The visitor spend was calculated at about Zlotys 6 billion. Of the foreign tourists surveyed, 37 per cent came from North America and more than 12 per cent from Germany. A very small percentage came from the former Soviet Union and Czechoslovakia. Although the economic crisis generally reduced the level of tourist traffic in Poland in 1992, the net gain in Cracow in June is estimated at 11,000 bed nights.

The Cultural Month helped to raise awareness in the travel trade. The organisers made more than a thousand tourism market contacts around the world, 300 of which responded positively. But this was against some negative background factors which included the absence of an infrastructure for organising international tourism in Cracow, and passivity on the part of the local travel trade which had not yet grasped the connection between developing the festival business and expanding the tourism market. According to Comedia, the lack of marketing awareness of hotels and other businesses meant that they often did not know how to create opportunities out of the Cultural Month, even though they were often aware that it was taking place.

1.11 Other impacts

Other conclusions of the Comedia report are worth summarising here:

- the organisation of the event was a learning experience; a mass of experience was gained both directly and indirectly; the event established more developed networks with Western partners and also demonstrated skills which would be of use in the future, particularly in the areas of marketing, management and funding;
- time was too short for preparation and there was a lack of marketing experience: the organisers had to learn by doing and they suffered from a lack of responsive partners and the assumption that the Cultural Month should do everything;
- there was substantial image and civic pride impacts: these included improvements in perceptions of the City on the part of people who visited; Cracowians expressed pride and a feeling that "we are now truly part of Europe"; these benefits will only play themselves out in the longer-term;
- networking impacts are a longer-term asset: the tangible outcomes from the event included visits from nearly 2,500 artists, a closer working relationship with a number of European institutions, membership of the Network of European Cities of Culture etc.

Comedia predicted that Cracow would experience an "afterglow" from the European Cultural Month, but specific measures would need to be taken in order to maximise the future impact. They recommended that the tourism and cultural information system in Cracow should be revamped fundamentally, and that the municipal authorities should establish an agency to build and guide the tourism market in the field of culture and the arts. In order to achieve positive results, it is essential that artistic objectives should be linked to businesslike cooperation from the tourism industry, and that the municipal authorities adopt an active approach.

1.12 European dimension

The organisers of the Cultural Month consider that the festival raised European interest in Cracow, and marked a new era of Poland's and Cracow's reintegration with Europe. This was symbolised during the closing ceremony through the launch by the Mayor of the City and the Minister of Culture of the project to house the Academy of Europe, affiliated with the International Cultural Centre, in the renaissance Decjusz villa. The opening ceremony had been attended by the Polish and Hungarian Ministers of Culture, the diplomatic corps and representatives of the European Community. The President of the Commission sent a special telegram signed jointly with the Polish Prime Minister. The close of the Cultural Month coincided with Poland signing a pact on association with the European Community.

1.13 Conclusion

The organisers of the Cultural Month in Cracow viewed it as a "laboratory for investigating the ... unused possibilities of the cultural potential (of the city)" and their conclusion was that its significance went "far beyond the purely artistic". The practical achievement of organising an event of this scale, a grand festival of the arts, in difficult circumstances was considerable. Whilst the impact on audiences was mainly a local phenomenon, the experience gained from planning the event, the links established to international agencies and the new contact with foreign artists could be of lasting value. The opportunity to demonstrate locally the potential value of the cultural sector as a tourism and promotional resource represents another long-term investment which will need specific measures and considerable determination to realise.

Whilst in some ways Cracow 92 was a benchmark event, it represented only a beginning which highlighted the continuing need for support and contact with the West. In this, the symbolic significance of the event, marking a new era in Poland's integration into the mainstream of Europe, could well prove to be the most important legacy of the Cultural Month on which to build.

## 2. GRAZ

### 2.1 Background

The City of Graz with a population of 243,000 is the second city of Austria and the capital of Styria, the southern province of Austria. With three universities, it has a large student population (35,000) and, as a popular city for retirement a major concentration of over-65s representing 20 per cent of the population. Apart from the major institutions (the Oper, the Schauspielhaus, the Stadtmuseum, Landesmuseum and the Kulturhaus), the city is home to 300/400 independent cultural groups and an estimated 2,000 cultural practitioners. Strong impulses in contemporary art have been generated in Graz, especially in literature, photography, jazz and architecture, for which the Forum Stadtpark and the Steirische Herbst provide important platforms.

### 2.2 Designation and rationale

Graz originally applied to be a European City of Culture, but since that designation was restricted to EC member states, the city was asked to organise a Cultural Month. The City sought the designation in order to reinforce its reputation as a "cultural city" and to improve its standing as "a meeting point for artists". The initiative came mainly from the City which pursued the designation both through the Austrian Foreign Office and also directly to Brussels. Very aware of its location close to the old Iron Curtain, it wanted to re-explore the tradition of cooperation with its neighbours in the region, especially to the south and east. The Cultural Month created the first opportunity for this since the political changes of 1989.

### 2.3 Arrangement of the event

Planning for the month started in September 1991. The City gave the task of co-ordination to the Steirische Kulturveranstaltungen, an independent agency created by the Styrian Region to take over management of the Styriarte Music Festival, an international summer event specialising in baroque, classical and romantic music. The agreement with the City was an "arrangement" rather than a contract and so ultimate financial responsibility lay with the municipal authorities. A working group was created around Helmut Strobl, the City politician responsible for culture, and included the Director of the City's cultural department and the Director of Steirische Kulturveranstaltungen.

The idea was to give creative opportunities to the cultural organisations in Graz. The Month was not conceived as a festival of visiting artists and indeed a conscious decision was taken "to avoid stars". No Artistic Director was appointed. Some 51 projects emerged from 28 organisations in the City. These included the Haus der Architektur, the Internationales Stadteforum Graz, the Forum Stadtpark, the Stadtmuseum, the Cultural City Network Graz, some institutes of the University and

the Musikhochschule Graz, the Franz-Nabl-Institut (responsible for some eight literary projects), Buhnen Graz (the opera and drama companies) and the Kulturhaus. Steirische

Kulturveranstaltungen was responsible for co-ordination of the event and the broad promotion of the Cultural Month, together with a programming role, including five music projects, an exhibition and a theatre event.

#### 2.4 Framework of relationships

It was not thought necessary to develop any special framework of relationships for the Month since it sought to reinforce the existing cultural programmes and structures and could be achieved within the regular systems of the City. Involvement of the Region was principally through financial support to the event channelled via the City. The Federal Government Ministry of Education and Culture, which was said to have "accepted the event, but not being particularly helpful", targeted its financial contribution on "new Austrian art". Projects were selected by the Ministry and funded on a direct basis, not through the City.

The question of tourist promotion was handled through the usual channels. The City tourism authority which became an independent private company in 1990, is funded 52 per cent by the City and by trade contributions. The Graz Tourism Office has a cultural tourism department and seeks to improve relations with the cultural institutions which still harbour some suspicions of tourism matters.

#### 2.5 Resources

Resources made available for the event totalled some OS 29 million. The main contributions came from the City (OS 10.6 million) and the Region (OS 8.0 million). The Ministry of Culture funded seven projects with direct contributions to the value of OS 6.5 million. Various additional sums from other municipal, regional and federal budgets were valued at OS 2 million. Business sponsors contributed some three per cent of necessary finance. This came from seven companies and a further four companies gave support in kind. Average contributions at some OS 100,000 were modest by some standards and indicate that arts sponsorship in Austria is somewhat underdeveloped at the regional level.

Expenditure on the Cultural Month was roughly equivalent to ten per cent of regular public expenditure on culture in the city. The City's contribution was taken from the regular budget. Public funding of the arts is a mix of partnership arrangements (e.g. Buhnen Graz where the federal government makes a major contribution) and specialist responsibilities (e.g. the Region focuses on the Conservatoire, museums and monuments, whereas the City's funding relates to its own institutions, independent groups and individuals).

## 2.6 Programme

The Cultural Month ran for six weeks from 24 April to 6 June. The core of the programme did not rely on new structures but played to the City's recognised strengths, such as literature, architecture and music. This involved some 12 exhibitions, 16 seminars/conferences and 39 mainscale performances (music, drama, opera) with seven days of jazz. Daily happenings were generated by six weeks of street theatre spectacles (acrobats, actors, clowns, entertainers etc.). Something of this kind usually happens in Graz during the summer and it was given intensive exposure for the six week period of the Cultural Month. In total, the event mounted some 400 events.

The literature programme included international literary meetings on the theme of nationalism and internationalism (with east/west participation) and a symposium on body language and the process of translation which included a scene from Peter Handke's *Kaspar* played in seven different languages. A series of exhibitions dealt with topics such as the role of the city in literary creativity and the history of the literary magazine 'manuskripte'. The programme also reached out to the city with an attempt to introduce literature into public spaces and find new ways of making it accessible. This included a "sensor street" with texts inscribed in the pavement, a literature "jukebox" and readings in places "normally closed to literature".

The architecture programme included exhibitions and seminars which looked at the issues of new architecture in the context of old city centres and Styrian architectural achievements during the previous decade. The music programme explored the Franco-Flemish music (communicating with Antwerp 93) which dominated Graz's court orchestra in the late-Renaissance. An international meeting of choirs from six European countries culminated in a performance of Mahler's 8th Symphony. Other events included a multi-cultural music programme, a jazz meeting specialising in the saxophone and a new production of Janacek's *Jenufa*. There were also programme elements in the fine arts, science, drama (including an important new commission) and other areas (e.g. a folk dance festival).

## 2.7 Meeting point

The Cultural Month started from a solid base of cultural activities within the City of Graz and major transformations in attitudes and institutions were not envisaged within a short six week period with a limited budget. Projects came forward from organisations within the city but a number of them would have taken place without the Cultural Month (e.g. the new production of *Jenufa*). The programme was not linked by any common artistic theme. The unifying aspect of the Month was the City's concern to play a role as a workshop or a meeting point for its near neighbours especially to the south and east. This took two forms:

- some 2,000 cultural practitioners visited Graz during the Month to participate in performances and discussions, with a particularly strong representation from Croatia and Slovenia;



- a number of "European signals" were sent out from the City; these included the winning project "Sarajevo Cross" from an architectural competition for "signs of the future" (involving 143 architects from 20 European centres); Watchtower of Freedom (messages via Radio Belgrade to war torn neighbours); commencement of the reconstruction of the national and university libraries of Sarajevo (jointly organised by Maribor and Graz); resolutions from various conferences dealing with "dissonance", "nationalisms" and "reconstruction after war".

A serious attempt was made to establish collaboration with Antwerp the European City of Culture in 1993. A few small projects were realised and there was a useful agreement to promote each other's programmes. But it proved impossible to define major areas of common interest. There was a hope that a focus on the issue of minorities might be explored but the situation of the two cities proved to be completely different.

The Cultural City Network (founded in 1989 and based in Graz) involves more than 25 cities from central Europe. It aims to exchange experience and realise multilateral cultural projects. Within the framework of Graz 93, two touring exhibitions were created (East Meets West and City Visions - first shown in Graz and subsequently presented in Dubrovnik, Cracow, Maribor, Wroclaw, Klagenfurt, Osijek, Zagreb, Pula, Rijeka, Split) and steps taken to improve documentation and cultural information systems.

## 2.8 Promotion

The event was not conceived as an exercise in city marketing or tourism and expenditure on promotion amounted to only seven per cent of the total budget. One third was spent on print and some two thirds on public relations etc. Within Graz, strong cooperation with the local paper led to good coverage (a minimum of one page a day). The city was decorated and an information point established in the centre of town. Further afield, print distribution took place "worldwide" through embassies, cultural institutes and travel companies. There was some poster distribution in Germany and a few journalists' trips were possible but familiarisation trips for the international travel press could not be afforded.

## 2.9 Media reaction

TV coverage was "good" and ORF gave extensive time to the event throughout the period as well as making a 50-minute summary programme. There was also coverage from Belgium, Hungary, Croatia and Slovenia. Press cuttings totalled almost 800, of which 500 were announcements and criticisms on specific events. Of the 285 cuttings dealing with general artistic matters, only 16 per cent were from abroad, six per cent from German-speaking countries, nine per cent from the rest of Europe (mainly Hungary and Slovenia) and two per cent from the rest of the world.

According to the organisers, German papers were reluctant to write about the event and the coverage achieved consisted of short notices and reviews, "nothing essential". Three big supplements were achieved in two American and one English paper. Difficulties were experienced in communicating an event which had "a vague structure, no artistic director, a difficult underlying concept and lacked easily-appreciated programming with visiting stars". By the same token, perhaps Graz 93 never formulated a clear marketing concept or clarified its main communication targets. On the other hand, available resources were insufficient for any wider communication ambitions. In the event, whilst the Austrian press was said to be rather negative about the programme and predictably disappointed by the lack of "stars", the international press was overwhelmingly positive about the approach adopted to the event.

## 2.10 European dimension

The Graz press was also rather negative on the link to the European Union and tended to interpret the event as a politically-motivated public relations exercise in favour of Austrian membership of the Community. In fact, the European Union was "reticent" in relation to the event. The Commissioner from DGX made one visit during the Month. The opening ceremony was attended by the EC Ambassador to Austria and by the Minister of Cultural Affairs. At the closing ceremony, the flag which had been received by Graz from Cracow was handed on to Budapest.

## 2.11 Attendance

Attendance at events promoted in the Cultural Month totalled 61,000, of which 30,000 represents the public for the street theatre. Music drew participation of 11,000 out of 15,000 for performances overall. Exhibitions attracted some 10,000 with seminars etc. a further 6,000. Available figures suggest that the cultural market in Graz totals 1.6 million, with a performed arts market in Graz of 0.5 million and museums and galleries attendance of 1.1 million. Cinema attendance was put at 545,000 in 1989. These figures seem high in relation to Graz's resident population though they doubtless reflect its role as a regional centre in a wider catchment. A programme like that developed for the Cultural Month with many seminars and specialist exhibitions, focusing on professional meetings, could never draw very large numbers. The actual attendance appears to be no mean achievement representing almost a one-fifth boost to the cultural market of the city for an average six-week period.

Wider social access was addressed by the street theatre programme and by literature in new places. There were also contacts arranged with schools from other countries. A small exhibition dealing with an anti-Nazi theme toured Graz schools.

## 2.12 Tourism

According to the Graz Tourism Office, the media coverage of the event was good for the image of Graz but the tourism results were disappointing. Graz's tourism market

amounted to roughly 520,000 bed nights in 1993 of which only 40 per cent was leisure traffic with 53 per cent from foreign markets (the three biggest being Germany, Italy and the USA). Tourism traffic for major cities in Austria was poor in 1993, with bed nights down 5.7 per cent compared with 1992. Graz fared worse than other cities with a nine per cent fall over the year. During the Cultural Month itself, bed nights to Graz were down only 2.7 per cent on the previous year, compared with a 6.8 per cent fall in Vienna and a 6.5 per cent fall in Salzburg. The Graz tourism office concluded that the event was of benefit because traffic "would have been much worse without it".

The Cultural Month was included in all the regular tourism promotional actions of the year. Specific promotional activity on the event included a small amount of consumer advertising in the press (in Germany, including one specialist cultural trade paper) and radio spots. A special package was developed which produced 400 enquiries on a hot line, of which 74 converted into bookings. These modest but positive signs were achieved by a city which has experienced some difficulty in defining its specific position in the market place, lacks any chain hotels in its accommodation stock, attracts no interest from incoming tour operators and undertakes no significant city marketing programme.

## 2.13 Conclusion

The city of Graz chose not to organise a conventional festival as its approach to the Cultural Month. Rather it created the circumstances in which over two dozen cultural organisations in the city could bring forward creative projects of their own within a specific European focus. This meant reinforcing the art form strengths of the city and so there were weighty projects in the fields of literature, architecture and music. Though some effort was made, especially in literature, to create wider appreciation of this activity, the event was not designed primarily to attract a high-volume response from the general public. Nevertheless, a one-fifth boost to the cultural market over a six week period was not a negligible response. This confirms the city's reputation for responsiveness to both avant-garde and traditional themes in cultural dialogue.

Perhaps more important was the achievement in bringing some 2,000 artists and cultural practitioners to the city during the six-week period, mostly drawn from the neighbouring regions in the south-east of Europe. In this sense, the city did succeed in generating a special creative opportunity for Graz and its neighbours and from this process emerged cultural and political signals which were intended "to convey hope in a European region that is undergoing major changes". Perhaps, it does not ultimately matter that difficulties were experienced in communicating the event to a wider Europe, and that the tourism response in a very difficult year was not stronger. The Month could well have assisted Graz in pursuing its aim to achieve "even better status as a meeting point for artists, as a cultural workshop in the heart of Europe and as a platform for dialogue - all this in hope for a peaceful Europe of cultural diversity".

### 3. BUDAPEST 1994

#### 3.1 Designation and rationale

Budapest's European Cultural Month, organised in March and April 1994, was the result of a joint initiative by the City of Budapest and the Hungarian national authorities. The latter saw the project in the context of the evolving relationship with the European Community; 1994 happened to be the year in which Hungary submitted its formal application to join the European Union. For the Municipality of Budapest, already very active internationally, the Cultural Month was an ideal vehicle to present the face of Budapest to the West.

The Municipality's interest in the cultural month was set in the context of well-considered policies in the international and cultural spheres. The cultural and scientific status of Budapest was recognised by the City as a major asset, all the more important in the light of the changes of the last four years. This was not only a question of tourism potential but also an integral part of the international public relations of the City. The Municipality believes the strength of its cultural assets is to be a factor which appeals to foreign residents in the business community, as well as to high quality international tourist markets.

The Deputy Mayor responsible for culture expressed the ambitions of the Municipality in the Cultural Year Book Budapest 93:

"The cities of the world are in ruthless competition to gain lead economic positions, and culture plays a very important role in this context. The city should be a fascinating one and life there should be attractive .... I believe that once outside the Soviet sphere of influence, Budapest has become the most attractive metropolis in the (central-Eastern European) region."

The promotion of Budapest takes the practical form of a festivals and events policy. A regular series of festivals project the City at different times of the year. Additionally, Budapest hosted the prestigious Union of European Theatre Festival in 1993 and established the first Central Eastern European Regional Book Fair in 1994 under the auspices of the Frankfurt Book Fair, as well as arranging the European Cultural Month.

#### 3.2 Broad approach and objectives

The City and the Ministry decided to organise the Cultural Month as a cultural festival and jointly gave the job to an existing event, the Budapest Spring Festival, with the idea of combining it with the European Cultural Month. Among the various Budapest festivals, the Spring Festival had the most experience of international work. The Municipality explained to us that the City had "no particular cultural policy goal in mind", but hoped the Cultural Month would "win the attention of the rest of Europe for Budapest". The Ministry of Culture, whilst recognising the importance of the

functional dimension, expected that the month would be an event of great cultural importance.

The Budapest Spring Festival had been established in 1981 by the Hungarian Tourist Board as an off-season tourism promotion in the form of an intensive ten-day event. It featured mainly Hungarian culture and artists, and focused principally on music. The event was timed to coincide with an annual tourism trade fair in Budapest. Management of the Budapest Spring Festival was given to the InterArt Festival Centre in 1991. This non-profit arts management agency provides a range of services, including festival management (e.g. the Early Music Festival and Bartok Festival and Seminar), the promotion of young musicians and the management of music competitions.

InterArt's policy towards the Budapest Spring Festival was to extend its duration to 18 days and to introduce more international and forward-looking programming, changes about which the Tourist Board was not entirely happy. The Festival is part of the International Arts Festival Association, alongside Edinburgh, Salzburg and Holland etc. InterArt hoped that combining the Cultural Month with the Spring Festival would "validate" the new policy towards the Festival. The intention was to use the occasion not as a platform for Hungarian art but as a way of bringing the Spring Festival "up to the European level" by introducing more high art from abroad and more difficult experimental work. An important ingredient of the Month would be conferences for arts professionals which would address the management, financing and other technical difficulties facing Hungary where inputs from the West's experience might be valued.

### 3.3 Arrangement of the event

Arrangement of the event was carried out basically as a longer and larger Spring Festival. But the Cultural Month was set in a broader framework of partnerships. The new partners, the Ministry and the Municipality, joined the National Tourist Board (traditionally prime funder of the Festival) in a supervisory board to which InterArt was responsible.

InterArt directly organised the concert and opera/ballet programme and undertook broad co-ordination of the Month. Other parts of the programme were arranged by various partner organisations, including the Tancforum Budapest (Hungarian Dance Panorama 94) and the Hungarian Jazz Association (jazz programme). Museums and galleries in the City contributed various special exhibitions. Other events coinciding with the Month were brought into the programme, such as the Third Intercollegiate Theatre Meeting, many productions by Budapest theatres and various cinema programmes. The Informal European Theatre Meeting held in Budapest during March mounted workshops.

### 3.4 Framework of relationships

Within the three-tier government structure in Hungary, music and the visual arts are generally a central responsibility, with the state maintaining the national museums and galleries, the national theatre and the national opera. The Municipality (covering a population area of two million) operates a contemporary gallery, funds a new orchestra and makes a major financial contribution to 13 theatre companies. The 22 District Councils in Budapest have their own budgets and cultural institutions. Collaboration for the Cultural Month across different tiers of government, with different political affiliations, was regarded as a significant experiment, especially since this was said to be the largest event of its kind mounted in the recent history of the City.

The broader framework of relations created for the Month was used to enhance the programme. For example, with special funding from the Ministry, the Hungarian National Gallery mounted a major retrospective of the work of Csontvary (1853-1919). A regular feature of the Budapest Spring Festival is a link to festivals in seven provincial cities. Because of the Cultural Month, it proved possible in 1994 to offer a particularly favourable deal which covered all costs of foreign artists and provided an additional cash grant. This led to over 40 concerts taking place largely within the framework of the Month but outside Budapest.

The international dimension was pursued through meetings with cultural attaches and embassies of the 12 member states which resulted in extra financial support for visiting artists and companies. Lisbon as the European City of Culture for 1994 produced a substantial visiting programme of ten events within the Month, including the Ballet, Chorus and Orchestra of the Gulbenkian Foundation.

The Network of Cultural Cities of Europe was used mainly for moral support and as a sounding board. The programme was "presented" for discussion at one of the Network meetings for discussion. Both Cracow and Graz, the sister cities in the first round of Cultural Months, sent performers to Budapest.

The relationship with the tourism sector operated as for a regular Spring Festival, except that InterArt was for the first time funded to undertake both domestic and foreign promotion of the event. No new approach appears to have been made by the Tourist Board to promote the Cultural Month. Given the limited resources and duration of the event, no special initiatives in education or social access to the arts were contemplated.

### 3.5 Available resources

Resources contributed to the Cultural Month totalled HF 250 million. The largest contribution remained that from the Hungarian Tourist Board (34 per cent of the total) with the new partners, the Ministry and the Municipality, contributing eight per cent and 20 per cent respectively. The grant from the European Commission represented six per cent of necessary finance. Other funds and foundations contributed some nine per cent as did business sponsorship. The Ministry of Trade made a small contribution to the event which it regarded as something of a test run for the cultural programming of the planned Budapest Expo 96. The weak element

in the budget from a Western perspective was the ticketing income representing only 13 per cent of the total, mainly due to the low ticket prices compared to Western standards.

The resources committed to the Cultural Month represented some two and a half times the usual budget of the Budapest Spring Festival. Most of the funding was additional to regular cultural expenditure, though the Ministry's contribution came at the beginning of a new arms-length funding system and had to be shaved from existing budgets. ~~The budget represented roughly eight per cent of total cultural spending by the Municipality.~~ The contribution in kind of foreign governments was valued at the equivalent of some six per cent of the budget.

Roughly 70 per cent of the expenditure went on artists and programme costs, with 16 per cent on administration and 11 per cent on promotion, the latter on the low side. Music was the principal art form, absorbing over half the programme budget, though proportionately this aspect was smaller than usual. Roughly a quarter of expenditure took the form of payments to other organisations in respect of programme contributions.

### 3.6 Sponsorship

Sponsorship was higher than in previous years, both in terms of the sum raised and as a proportion of the overall budget. Nevertheless, the result was regarded by InterArt as rather disappointing, particularly in the light of the effort put into finding sponsors by the Mayor of Budapest, among others. The sponsorship market appears relatively underdeveloped, especially in the formulation and delivery of well-targeted benefits which will appeal to companies.

### 3.7 Programme timing and content

The Cultural Month ran from 11 March to 10 April, a considerable extension from the previous year's 18-day festival. InterArt organised 117 events compared with 61 in 1993. The rest of the programme included 33 exhibitions of various kinds and a full dance (29 performances) and drama programme, with visiting companies from Germany, Greece and France. Numerous other concerts took place in museums and local cultural centres. The programme sought to achieve a balance between the "star and young artists, traditional productions and more novel events, including workshops". Theatre and film programmes were considerably strengthened in relation to previous years and the move into literature, with a special edition of the "European Traveller" and a new translation of the Bridge Over The River Drina, was a significant development.

### 3.8 International aspects

According to InterArt, international elements in the programme involved at least 70 foreign companies/artists, with 46 from European Community countries. In addition

to the programme from Lisbon, there were, for example, visits from the Hebbel Theater Berlin, the Junge Deutsche Philharmonie and the Ensemble InterContemporain. At least ten international conferences took place during the Month, including the Informal European Theatre Meeting (previously mentioned), a conference of cultural Economists and an executive session of the International Federation of Jeunesses Musicales, which contributed further concerts to the programme.

### 3.9 Promotion

InterArt appointed a new two-person marketing team in 1993. A major effort was made to give the Month visibility in Budapest itself, with flags, decorated trams etc. This absorbed roughly a quarter of the promotion budget. The principal expenditure was on print. An advance brochure was published in five languages (250,000 copies) of which 180,000 were distributed abroad. InterArt's new Festival Box Office was opened in February, but there is further work to be done on ticketing and marketing technology in the city.

Responsibility also extended to foreign markets. International promotion covered press conferences (Lisbon, Brussels, Prague and Vienna), print distribution through embassies, tourist offices and Hungarian institutes, and a presence at trade fares (especially Vienna, also London and Berlin). The Hungarian Tourist Board paid for the familiarisation visits of the foreign press, who numbered remarkably over 100.

### 3.10 Media reaction

According to InterArt, the Hungarian press gave the event exceptional coverage. Apart from extensive critical consideration (507 cuttings) and pre-publicity (819 cuttings), the editorial coverage (243 cuttings) was especially strong. Additionally, the international press coverage was regarded as unusually extensive and positive (details to follow).

### 3.11 Attendance

Despite fears that the enlarged programme would be too much for the market, attendance at the events organised by InterArt rose from 49,515 in 1993 to 73,674 in 1994. Average capacities were the same in both years at roughly 72 per cent. The figures exclude those parts of the programme organised by other agencies, namely dance, folklore, film, theatre and exhibitions. Whilst comprehensive information is not available, some details have been supplied. The major exhibitions drew significant attendance, especially the Csontvary (150,000) and an international coin exhibition (120,000), both at the National Gallery. The Hungarian Dance Panorama, with 24 performances, drew 9,176 attenders.

### 3.12 Tourism

Tourism is undergoing major changes in Hungary, with a new relationship between



the State and the private sector in a market economy and a major adjustment in markets away from the former Communist countries towards the West. In this transition, Budapest's market has diminished somewhat, from 1.25 million arrivals (hotels only) in 1989 to 1.07 million in 1992, but 1993 was a little better (up four per cent). Some 84 per cent of Budapest's market is in Europe (over 75 per cent in the West) with Germany, Italy and Austria the major sources. America accounts for ten per cent and Asia five per cent of Budapest's hotel traffic.

There is a strong appreciation of the value of Budapest's cultural assets as a general tourist resource. This is why the Tourist Board funds cultural festivals. But the tendency has been to regard culture more as supplementary entertainment and a background element in the profile of the City, than as a prime reason to visit Budapest. There is some recognition of the need to do more throughout the year with the regular programming of the city. The Hungarian Tourist Board believes that "it would be an exaggeration to say that the Cultural Month changed anything", but the indications were positive. Whereas in 1993 some 18 per cent of Spring Festival tickets were sold through tourist outlets (direct sales, hotels and incoming tour operators), the figure rose to 30 per cent in 1994. In the context of a larger event, this meant a not unimpressive doubling of ticket sales to tourists. The bulk of these tickets (70 per cent) were sold to tour operators. Only 20 per cent represented direct sales abroad.

### 3.13 European dimension

The European Community dimension of the Cultural Month was communicated during the event, especially through the decoration of the city with European flags, but the feeling in Budapest is that more could have been made of this by the European Commission. Nevertheless, we were told the "expression of goodwill towards Hungary from the European Union was appreciated". The organisers of the event report that "the 'festival' model offered an appropriate framework for conveying a real and representative European message".

### 3.14 Conclusion

The decision to combine the European Cultural Month with the Budapest Spring Festival would appear to have been successful. The change of scale and the relatively late decision on how to proceed (March 1993) produced some anxious moments in the financial sphere. Nevertheless, the enlarged scope of the event showed how extra opportunities might be explored in the future and demonstrated the value of wider partnerships between different tiers of government (across party divisions) and amongst the various institutions, public and private, in the City. The public response to the enlarged possibilities appeared strong, including the tourist market.

The elements of European collaboration achieved in the context of the Cultural Month, it is believed, will be important in building for the future. The Ministry referred to the symbolic importance of a bridge in a multi-cultural society. Perhaps the deepest significance of Budapest's European Cultural Month lay in the moral support it gave to cultural values and to the democratic culture of a small nation.

## **Plans of future European Cities of Culture and Cultural Months**

### **1. European Cities of Culture**

The current list of future designated Cities of culture is:

Luxembourg (1995)  
Copenhagen (1996)  
Thessalonica (1997)  
Stockholm (1998)  
Weimar (1999)

The plans for forthcoming ECCs are at varying stages of development. Some details are available, which are worth recording the descriptions of concluded years.

#### **Objectives and broad approach**

Luxembourg : the underlying theme is about dialogue, with objectives which are quite specific over tourist targets and in upgrading certain elements of the cultural infrastructure. The country has the highest percentage of resident foreign nationals in the world. Given that this is a long tradition, the opportunity is being taken to make strong statements about the need for exchange, understanding and counteracting the rising threat posed by racism within western Europe. A redefinition of culture as a means to establishing political identity will produce a deliberate focus on minorities.

Copenhagen : a wide range of targets have been set up, defined through a large number of dialogue meetings with key individuals and organisations. In particular, the city is seeking to create lasting improvements for the arts and culture, with particular emphasis in the run up to 1996 on 'cathedrals for culture' - large scale building and renovation plans in the city centre. It is hoped that this programme of works will bring standards of production and presentation more into line with each other and that the targets for the Government, local authorities and private sector will bring about a sea-change in attitudes and actual resources regarding corporate investment in the arts. There will also be a constant theme concerning local and regional identity within the wider Europe.

Thessalonica : the degree of centralisation within the Greek political system, coupled with changes brought about through national and, possibly municipal elections, have delayed progress to some extent. So far, plans have centred on the opportunity for major restoration work, creation of a new high quality auditorium and a focus on education and young people (the audience of the future), in collaboration with the Ministry of Culture. Given the geographical situation of northern Greece, the year is likely also to follow a trend set in the preparatory period of inviting in foreign productions and working jointly with others from beyond the national border on a thematic 'geo-political' cultural basis.

### Arrangement of the event

In the cases of Luxembourg and Copenhagen, dedicated 'not for profit' legal entities have been created to draw up plans for, and manage, the years. The degree of representative democratic involvement varies according to the particular traditions of the country concerned. As to duration, all three designated 'cities of culture' plan for activity to take place spanning the full twelve months, with obvious concentrations. Luxembourg aims to cover the entire country, while Copenhagen, through a series of complex partnerships with a large number of local authorities, intends to generate activity over quite a wide region. This in itself is leading to some very lively debate about cultural identity, urban culture and metropolitan assumptions within Denmark, where the older provincial (even if now commuter) towns are asserting their independent identities.

All the cities are aware that a lengthy run-up period can set up a risk of creating unrealisable expectations in terms of both delivery and participation. In one sense, a prolonged and methodical planning timescale can have the ironic effect of dissipating focus or intended clarity over objectives. Copenhagen's structure is complex and, as the capital of the twelfth and last current EU member state to receive the designation, has sought to involve the previous eleven cities as well. A converted ferry will operate as a floating 'arts centre' and visit other parts of Europe prior to being a Copenhagen venue in 1996.

### Designation and available resources

All these cities have had a long lead time. Luxembourg's application was accepted in March 1989 by EU Culture Ministers; Copenhagen, designated in 1989, established a City of Culture fund in 1991; and Thessalonica was designated in 1992.

A considerable reliance on private sector funding is a constant feature. Luxembourg's wide ranging programme of events has run into some difficulties, through the public expenditure budget cuts and the resignation of the director on health grounds. A large-scale public appeal for projects, offering a 50 per cent funding match, was heavily over-subscribed (over 750 responses) which has led to some loss of face and a 20 per cent / 10 per cent match at best. Copenhagen's ambitious ECU 100 million budget is being raised and spent in phases - 20 per cent in 1994, 30 per cent in 1995 and 50 per cent in 1996. Approximately one tenth of this will be devoted to publicity, marketing and promoting tourism. Luxembourg has a dedicated staff team of 7 (rising to 10) and reckons that up to one third of the total ECU 25 million budget will be spent on overheads and publicity, with two thirds on improvements to infrastructure and the programme itself. The budget agreed was composed of a 50/50 split between the city and the national government on a guaranteed basis to be reduced by any sponsorship and earned income.

Copenhagen's budget is broadly speaking one third derived from central government, one third from local government, with one third expected from private sources. The

team of 20 full time dedicated staff will be increased as 1996 approaches. Thessalonica has a team of 12 dedicated staff in 1994 working on the event from a base in a specially renovated historic building.

#### Specific cultural objectives

Luxembourg's original programme plans were based on a matrical arrangement of individual art forms / themes and European countries or regions for each of the twelve months. This however proved too complex and the eventual programme for 1995 is more like an extended but traditional festival, publicised according to dates and themes. The contents are a mixture of local, national and international events, incorporating some others, such as international colloquia and the sixth Games of Small European States (May/June 1995). There is a fairly overt reliance on fortuitous centenaries and a number of significant commissions and premieres (especially in opera, with three new chamber works by Luxembourg composers in November and December and the world premiere of Theodorakis' *Elektra* in June). An important programme of restoration / adaptation of historic buildings for arts and museum purposes (notably the Casino, which will house major exhibitions).

Copenhagen's plans with very clear cultural, regional, national and international objectives have been agreed as a framework for the Year. These are as follows :

The 10 main objectives are to :

- ensure a broad, long term commitment to art and culture
- create better conditions for art and culture in the city
- make visible the diversity and quality of art and culture
- integrate Danish art and cultural life in international forums
- draw attention to international trends in contemporary creative art
- highlight the capital's distinctive geographical, physical and historical features
- reinforce Copenhagen as a unified geographical area and as the nation's capital
- emphasise Copenhagen's position as a regional centre in Europe
- promote individual growth and creativity
- focus on particular social groups

At the regional level, the objectives are to :

- strengthen the capital's sense of unity
- put focus on the 100 satellite villages in the region
- promote a lasting commitment to arts and culture
- focus on selected areas in Copenhagen

At the national level, the Cultural Capital of Europe project is designed to :

- establish co-operation between relevant partners
- reinforce the capital's role as the gateway to Denmark

Internationally, the project aims at efforts to :

- emphasise Copenhagen's position as a regional centre in Europe
- position Copenhagen as an international meeting place for art and culture.

Copenhagen means to tackle improvements and fill significant gaps in cultural infrastructure through the phased programme, to achieve the following :

- Statens Museum for Kunst (Fine Art Museum)
- Royal Library
- Ny Carlsberg Glyptotek extension
- Royal Dockyards restoration
- New Concert Hall
- New Art Gallery on the Ishøj Isthmus - within an immigrant area

The Dockyard development will create a 'cultural quarter' and include no less than four important institutions of vocational training in the arts - the School of Architecture, the National Film School, the National Theatre School and the Music Conservatory, all of which are to be relocated. This massive investment is designed to profile Copenhagen as a permanent 'city of culture' and cultural tourism destination, as well as stimulating creativity, creating a positive climate for inward investment and private sector relocation and boosting exports.

Thessalonica's priorities for restoration have yet to be announced publicly.

#### Relationship to existing cultural infrastructure

In all cases, this is an important feature of the plans. The opportunity is being taken to restore historic buildings which are in need of attention but, perhaps more importantly, to give them new life and energy with a cultural purpose. Where clear gaps in existing provision have been identified (e.g. exhibition space in Luxembourg, a modern concert hall in Copenhagen) the Year is being seized upon as a justification for fulfilling the ambition on a specific, realisable timescale.

Inevitably, a strong focus on important new buildings for the arts highlights reaction, not always positive or supportive, within 'disadvantaged' or peripheral communities. The debate in Denmark has led to media comment on the threat to urban culture, by ignorance or complacency within, and cultural hostility from without. Either way, culture itself can be destroyed. Despite the tensions created through the very existence of a central organisation with the power to designate 'official' projects over quite a wide area, as against local authorities and others fostering what they regard as organic developments within their own communities, the Copenhagen Action Plan

was on the whole well received by the Danish media. The collective cultural / political vision which led to the proposal of concrete initiatives has, it has been said, led to even the cultural commentators omitting to express their usual scepticism.

As with all 'cities of culture', the cultural and financial expectations raised have their downside once the harsher realities have to be faced. Certainly this was the case with the budget reductions in Luxembourg in the course of the planning process, and the Copenhagen plans are seen by some as a final showdown between folk culture and high culture. The understandable reluctance of Copenhagen's Action Plan to choose between popular and more sophisticated cultural manifestations is interpreted by some as an indication of the organisers' lack of will to reach all the citizens of the region. This emphasis on human and social aspects of culture is also relevant to the concerns of more marginal arts organisations in both Luxembourg and Copenhagen, who fear that they could suffer from a depletion of available resources in the years up to, during and following the 'City of Culture' Year, with the money likely to be sucked into higher profile projects.

There is no detailed information available within the proposed plan for Stockholm (1998) and Weimar (1999). Both have embarked on a period of consultation prior to developing their respective years. Stockholm was the first city to be designated under the new policy to admit non-member states to the programme.

## 2. European Cultural Month

Designated future Cultural Months are:

Nicosia (1995)  
St Petersburg (1996)  
Ljubljana (1987)

Information is only available on Nicosia.

The last remaining divided capital within Europe, Nicosia has a strong will to reach into more mainstream Europe. There are major proposals to portray to the public - locals and foreign visitors - the long history of Cyprus and its European links. These will be achieved in the self-contained format of a month long festival. A programme balance will exist between local and international activities and attempt to cater for all age groups, much of this provided through or in partnerships with the private sector. The municipality, supported by the island Government entered its bid in 1992 which was confirmed in November 1993. The Month will run from 10 September to 20 October, 1995.

## 3. Conclusions

In spite of the varying situations - politically, culturally, socially and financially - as between the forthcoming designated cities, common features declare themselves:

- a broad range of community involvement - projects volunteered and financially assisted whether formally 'authorised' or not;
- arts festival type events, with a larger than usual international and commissioned elements;
- concentrated efforts to transform the designated city into a more successful 'cultural destination', particularly from the tourism point of view;
- opportunity to restore a range of buildings / areas both as elements of heritage and to create vibrant and attractive 'cultural quarters';
- marketing events and experiences to a wider social spectrum than the customary 'arts' consumers;
- opportunity in both the short and longer term to bridge the gap between the public and private sectors with a view to altering the balance in funding patterns for the future.

All cities are now using the experience of former Cities of Culture to inform their plans. Despite the common threats, the actual events planned are intended to create their own distinctive mix and flavour in the various locations.

## **APPENDIX I**

### **BUSINESS SPONSORS OF EUROPEAN CITIES OF CULTURE**



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## EUROPEAN CULTURAL MONTHS

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## **APPENDIX II**

### **EUROPEAN COMMUNITY TEXTS CONCERNING EUROPEAN CITIES OF CULTURE**

## RESOLUTION

of the Ministers responsible for Cultural Affairs, meeting within the Council,

of 13 June 1985

concerning the annual event 'European City of Culture'

(85/C 153/22)

### I. Aim and content

The Ministers responsible for Cultural Affairs consider that the 'European City of Culture' event should be the expression of a culture which, in its historical emergence and contemporary development, is characterized by having both common elements and a richness born of diversity. The event has been established to help bring the peoples of the Member States closer together, but account should be taken of wider European cultural affinities.

The event should open up to the European public particular aspects of the culture of the city, region or country concerned. It may also concentrate on the city concerned a number of cultural contributions from other Member States, primarily for the benefit of the inhabitants of the particular region. Between these two poles, a wide variety of emphases can be placed and inter-related themes chosen so as to enhance the city concerned and mark the particular occasion, if any, which has provided a reason for choosing it.

### II. Selection criteria

As a general rule, only one 'European City of Culture' should be chosen each calendar year.

Each year one Member State should hold the event. The decision on the choice of city must be taken at least two years in advance, so as to allow proper arrangements to be made. The Member States should in principle follow each other in alphabetical order. They may, however, alter the chronological order of events by agreement.

In principle, one round of the Member States should be completed before another one is begun.

### III. Organization and finance

The Member States in which the designated 'European City of Culture' lies decides which authority inside the Member State will take responsibility for organizing and financing the event.

Given that the event forms part of cultural cooperation among the Member States, there should be associated with its preparation and kept regularly informed of progress. Other European and, where appropriate, non-European countries may also be associated with the preparation of the event. Ministers responsible for Cultural Affairs in the Member States should if possible attend the opening ceremony.

Member States should take all possible steps to publicize the event widely.

# CONCLUSIONS OF THE MINISTERS OF CULTURE MEETING WITHIN THE COUNCIL

of 18 May 1990

on future eligibility for the 'European City of Culture' and on a special European Cultural Month event

(90/C 162/01)

In regard to the 'European City of Culture' resolution of 13 June 1985, the Ministers of Culture note that designations of cities have been made for the years up to 1996 inclusive and that by then a first cycle of European Community Member States will have been completed.

They agree that for the years after 1996 not only Member States of the Community but also other European countries basing themselves on the principles of democracy, pluralism and the rule of law should be able to nominate cities for the event. They will begin to make further designations from 1992 onwards.

They note with interest that the current European City of Culture, Glasgow, will call towards the end of the year a meeting of organizers of the different Cities of Culture, with a view to pooling experience. One conclusion which can already be drawn is that greater publicity should be given to the event in the Member States other than the one in which it is taking place.

In view of the widespread interest in holding the event of European cities both inside and outside the Community, the Ministers agree to create a further cultural event, which would be a special European Cultural Month in one city (from a European country basing itself on the principles of democracy, pluralism and the rule of law) each year, to be known as 'Europe in [name of city],

199...'. The Cultural Month event should be launched as quickly as possible and in the first instance for an experimental period.

The special European Cultural Month<sup>(1)</sup> would not affect the standing of the European City of Culture event or the support given to it and would not exclude the city concerned from a possible future designation as European City of Culture. Some linkage between the European City of Culture and the special European Cultural Month of the same year could be made. The Committee on Cultural Affairs should explore further the modalities of the special European Cultural Month, including the contribution which the Council of Europe might make to the event.

They note the willingness of the Commission to be associated with the organization of this new event.

A complementary method of bringing European cities outside the Community into a relationship with the European City of Culture event (already effected or planned in some cases) would be for a European City of Culture, on a voluntary basis, to make a special feature of such a city's culture within its own programme.

The Presidency and the Commission should jointly explore the possibilities for the first years and report to their next session on these.

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<sup>(1)</sup> The Cultural Month could, if appropriate, last for a slightly longer period than one month.

# CONCLUSIONS OF THE MINISTERS OF CULTURE MEETING WITHIN THE COUNCIL

of 18 May 1992

concerning the choice of European Cities of Culture after 1996 and the European Cultural Month

(92/C 151/01)

The European City of Culture operation is now well established. The European Cultural Month will take place for the first time this year (Europe in Cracow 1992).

The conclusions of 18 May 1990 noted that a first cycle of designations of Cities of Culture among the European Community Member States would be completed in 1996. It was decided that after 1996 not only Member States of the European Community but other democratic European States should be eligible to designate a city as European City of Culture. It was stated that the first designations for the period after 1996 could take place from 1992 onwards.

In making these first designations the Ministers considered it appropriate, given that the field of choice of European City of Culture will be much wider after 1996, to set out some criteria for their own guidance and that of interested European states.

Without making hard and fast rules, they propose to alternate between current Member States (which will have had a City already) and other European States. Flexibility could be allowed between one category and the other for States which are expected to become Community members in the short term.

It will be advisable to avoid having cities from the same geographic area two years running, and sometimes a capital city will be chosen, at other times a provincial city. Specific anniversaries might be taken into account.

There may well be several candidatures at any one time, and this could give rise to frustration if cities have been chosen for many years ahead. It is therefore of great interest to continue with the European Cultural Month. A year or two of experience will be needed before its success can be judged. It should receive full support as a major European cultural event and should be thought of in the long term as a worthwhile alternative to the European City of Culture, which could be placed just as well in a Community Member State as in a non-Community country. It would be useful to review the situation after 'Europe in Graz 1993'.

Occasionally there might be twin Cities of Culture in a particular year, when two cities having affinities might want to harmonize their activities. Similarly, two cities might exceptionally want to share a year, each taking a different time period.

Decisions taken now about European Cities of Culture after 1996 should not prejudice any decisions which might need to be taken later about a second operation in the year concerned.

# CONCLUSIONS OF THE MINISTERS OF CULTURE MEETING WITHIN THE COUNCIL

of 12 November 1992

on the procedure for designation of European cities of culture

(92/C 336/02)

As a complement to their resolution of 13 June 1985 (\*) as well as the conclusions of 18 May 1990 (\*\*) and 18 May 1992 (\*\*) concerning the European City of Culture, the Ministers of Culture meeting within the Council consider it advisable to have a more precise procedure for the designation of cities, bearing in mind that the event is open not only to Community cities but also to cities in other European countries basing themselves on the principles of democracy, pluralism, the rule of law and respect for human rights.

They accordingly approve the procedure for the designation of European cities of culture appearing in the Annex to this conclusion.

(\*) OJ No C 153, 22. 6. 1985.

(\*\*) OJ No C 162, 3. 7. 1990.

(\*\*) OJ No C 151, 16. 6. 1992.

## ANNEX

### PROCEDURE FOR THE DESIGNATION OF EUROPEAN CITIES OF CULTURE

#### 1. Timing of designations

The Council intends to designate cities for 1998 and 1999 in 1993. Designations for 2000 and 2001 will be made in 1995. The same procedure will apply in 1997 and thereafter, every two years.

#### 2. Deadlines for submission

Applications by national governments on behalf of candidate cities for 1998 and/or 1999 should be made not later than 30 June 1993 to enable the designations to be made by 31 December 1993. The same procedure will apply in 1995 and thereafter.

#### 3. Accompanying dossier

Applications should specify the preferred year(s) of designation. The Council will welcome, and take into account, dossiers submitted in support of applications, insofar as these give greater information about the state of preparedness, and plans, of the city concerned.

#### 4. Criteria for selection

The following criteria, which are not exclusive of other considerations, have already been agreed by the Ministers:

- (a) the city should be in a European State basing itself on the principles of democracy, pluralism, the rule of law and respect for human rights;
- (b) they propose to alternate between Community cities and cities from other European countries, without this being a hard and fast rule;
- (c) the cities should not be from the same geographical zone in consecutive years;
- (d) a balance should be found between capital cities and provincial cities;
- (e) for a specific year a pair of cities may be designated jointly.

#### 5. European Cultural Month

The designation procedure for the European Cultural Month could be examined at the time of the review of that event planned for the second half of 1993.

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### **APPENDIX III**

#### **PEOPLE CONSULTED IN COURSE OF STUDY**



## LIST OF PEOPLE CONSULTED

### General

Annick Burhenne  
Ken Churchill  
Jean Digne  
Peter Felten  
Alan Forrest  
Raymond Georis  
Dr Stefan Novve  
Michel Ricard  
John Tod  
Matthias Will  
Anne Vanhaeverbeke  
Enrica Varese

Eurocities  
British Council, Belgium  
L'Association Francaise des Affaires Culturelles  
Auswartiges-Amt, Germany  
General Secretariat of the Council  
European Cultural Foundation, Amsterdam  
Goethe Institute, Germany  
Ministere de la Culture, France  
British Council, London  
European Commission  
The Cerec Network, London  
Directorate Generale X

### Athens 1985

Spyros Mercouris

Cultural Centre of the Mayor of Athens

### Florence 1986

Gabriele Bacchali  
Mrs Sandra Buyet  
Keith Hunter  
Carla Pucci

Comune di Firenze  
Comune di Firenze  
British Council, Rome  
Comune di Firenze

### Amsterdam 1987

Steve Austen  
Fred Bloemers  
Herman Bos  
Ben van den Broek  
Hans Dominicus  
Ad's-Gravesande  
Henk Heikamp  
Dr Frans Hovve  
Andre Jansen  
Peter Mulder  
Emilie van Opstall  
Babs van Overbeek  
Jan van Vlijmen  
Fred Vonken

Felix Meritis  
Association of Dutch Theatre Companies  
Netherlands Board of Tourism  
Amsterdam Tourist Office  
Amsterdam Tourist Office  
Previously Holland Festival  
Ministry of Culture  
Central Bureau of Statistics  
City Hall, Amsterdam  
Ministry of Culture  
Felix Meritis  
Holland Festival  
Holland Festival  
Ministry of Culture

### Berlin 1988

Johannes Corsten  
Nele Hertling  
Dr Harald Jahner  
Irmhild Karkhoff  
Maria Schwaegermann  
Marie-Luise Waga  
Jorg-Ingo Weber

Senatsverwaltung fur Kulturelle Angelegenheiten  
Hebbel-Theatre Berlin GmbH  
Haus der Kulturen der Welt  
British Council, Berlin  
Hebbel-Theatre Berlin GmbH  
Senatsverwaltung fur Kulturelle Angelegenheiten  
Senatsverwaltung fur Kulturelle Angelegenheiten

## **Paris 1989**

Jean-Jaques Aillagon  
Christine Albanel  
Francois Laquieze  
Isabelle Lemesle  
Bernard Niquet  
Annick Perben  
Marie-Christine Poirier  
Bernard Piniau

La Ville de Paris  
Mairie de Paris  
La Ville de Paris  
Cabinet du Mairie, Paris  
Mairie de Paris  
Marie de Paris  
Mission-Europe du Ministere  
l'ADEC

## **Glasgow 1990**

Dr Elmer Brandt  
Mr M Lummaux  
Mr R Palmer

Goethe Institute, London  
Cultural Attache, French Embassy, London  
Director of Performing Arts & Venues, Glasgow

## **Dublin 1991**

Lewis Clohessy  
Phelim Donlon  
Jack Gilligan  
Raymond Keavany  
Siobhan Lynch  
Laura Magahy  
Frank Magee  
Michael McNulty  
Peter McNulty  
Adrian Munnelly  
Colm O'Briain  
Roisin O'Kane  
Patricia Quinn  
Dr Ingo Rott  
Ciara Sugrue  
Marie-Claire Sweeney  
Judith Woodworth  
Jim Wright  
Declan Donigle

Dublin 91  
Arts Council of Ireland  
Dublin Corporation  
National Gallery, Dublin  
Bord Failte  
Temple Bar Properties  
Dublin Tourism  
Bord Failte  
Tourism International Limited  
Arts Council of Ireland  
Dept. of Arts, Culture and the Irish Language  
Bord Failte  
Temple Bar Properties  
Goethe Institute  
Dublin Tourism  
DPOL  
National Concert Hall  
Dublin Corporation  
Irish Museum of Modern Art

## **Madrid 1992**

Alfredo Arracil  
Carmen Alborch  
Lola Bravo  
Jean Manuel Lopez Fuchet  
Ignacio Gonzalez Gonzalez  
Carlos Jiminez  
Jose Perez Lazaro  
Israel Lovet  
Pedro Ortiz  
Pablo Lopez de Osaba  
Emilia Alcelay Peinado  
Senora Covadonga Quijano  
Santiago Gonzalez Gonzalez  
Margarita Sanz  
Norbert Esteban Sierra  
Stuart Smith

Artistic Planning, Madrid 92  
Ministerio de Cultura  
Ayuntamiento de Madrid  
Ayuntamiento de Madrid  
Ayuntamiento de Madrid  
Comunidad Autonoma de Madrid  
Ministerio de Cultura  
Tourist Office, Spanish Embassy, London  
Ayuntamiento de Madrid  
Madrid 92  
Turespana  
Patronato de Turismo  
Instituto de la Empresa Familiar  
Ministerio de Cultura  
Ayuntamiento de Madrid

## **Cracow 1992**

Jack Purchla  
Iwona Guzik

International Cultural Centre  
International Cultural Centre

## **Antwerp 1993**

Eric Antonis  
Wim Cassiers  
Marjan Knockaert  
Diane Petre  
Wilfried Verhe  
Mrs Vleghels

Antwerp 93  
Stad Antwerpen  
Antwerp 93  
Stichting voor Kunstpromotie  
Regional Development Authority  
Department of Culture and Festivities

## **Graz 1993**

Max Aufischer  
Dr Gerhard Dienes  
Mathis Huber  
Dr Johannes Kasper  
Dr Gerhard Melzer  
Gabriele Promitzer  
Bettina Stangl

Kulturamt  
Gray Museum  
Steirische Kulturveranstaltungen  
Kulturamt  
Franz Noble Institut  
Steirische Kulturveranstaltungen  
Grazer Tourismus GmbH

## **Budapest 1994**

Dr Laszlo Baan  
Tamas Klenjanszky  
Dr Janos Kovacs  
Gyorgy Peter  
Beata Schanda  
Dr Erno Taxner

Council of City of Budapest  
Interart Festivalcenter  
Hungarian Tourist Board  
Interart Festivalcenter  
Interart Festivalcenter  
Ministry of Education & Culture

## **Lisbon 1994**

Dra Simonetta Luz Alfonso  
Dalila Correia Araujo  
Patricia Salvacao Barreto  
Dr Jose Blanco  
Teresa Figueiredo de Carvalho  
Dr Vitor Constancio  
Antonio Soveral Padeira  
Ivonne Felman Cunha Rego  
Luis Manuel Correia da Silva

Instituto Portugues dos Museus  
Camara Municipal de Lisbon  
Ministry of Culture  
Gulbenkian Foundation  
ICEP  
Sociedade Lisboa 94  
  
Sociedade Lisboa 94  
ICEP

## **Nicosia 1995**

Loukla Louiz Hadjigravial  
Katia Taoushani

Municipality of Nicosia  
Municipality of Nicosia

## **Future Cities of Culture**

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