

FESTIVAL JUNGLE, POLICY DESERT?

FESTIVAL POLICIES OF PUBLIC AUTHORITIES IN EUROPE

Comparative report

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PART I

1. Introduction

1.1. Origin of the idea

Cultural Information and Research Centres Liaison in Europe (CIRCLE) with chosen experts from European Festival Research Project (EFRP) and support from Interarts have conducted an international research project devoted in general terms to the issue of *festivals* and public authorities' approaches to them.

Festivals are rapidly becoming one of the most important cultural phenomena on the European cultural scene. Such events generate a variety of cultural expressions and illustrate many social practices. As most festivals aim to present varied artistic and cultural practices, they constitute an invaluable source of information on specific communities of different origins, beliefs, opinions and traditions. Modern festivals very often provide the arena for intercultural interactions, as well as an important factor in the re-organisation of public space. The complex character of festivals, the multitude of their functions (social, artistic, cultural, economic) and the broad spectrum of their impact cannot be ignored.

The impact that festivals have on the overall shape of culture within specific territory has also been noticed by public authorities in European countries which have already, or are starting to, include festivals in their agendas. Even so, the approaches of public authorities to festivals have not yet been analysed and it has become clear that there is a serious lack of dependable information in this field. Anthropological, sociological and economic approaches have already been presented within the framework of the European Festival Research Project, but making the picture complete requires an analysis and evaluation of public policies towards festivals. This research project therefore aims to make a significant contribution to the process of creating a consistent and rational information base on the subject. In order to achieve this, CIRCLE decided to join forces with EFRP and to carry out, in cooperation with Interarts, a research project entitled „Festival Policies of Public Authorities in Europe“. The project was realised between May 2007 and February 2008.

1.2. Research methodology

The whole research project consisted of four stages:

- international survey based on a questionnaire,

- preparation of an international comparative report¹,
- Round Table conference discussion,
- edition of an electronic version of the final comparative report.

The survey methodology was based on a questionnaire (see Appendix 1) prepared by Simona Bodo, Christopher Gordon, Dorota Ilczuk, Dragan Klaic and Christopher Maughan. The questionnaire was divided into two parts. The first was constructed in a way to make it possible to obtain general information on the festival landscape and public engagement in its creation in specific European countries. The answers to the questions were to elucidate such information as: general information on the number, size and character, legal status of festivals; what sort of festivals are most often funded by local authorities; which level of authorities is the most engaged in supporting festivals; what form that engagement takes and what motivates those authorities; and finally whether any specific policy towards festivals exists. The second part of the questionnaire was to deliver one case study per country of a chosen festival to illustrate the information given in part one.

Thirty one respondents, each from a different country, were chosen from among members of CIRCLE and EFRP for the survey part of the research project. From that group, twenty three highly acknowledged experts kindly agreed to take part and to provide elaborated answers to the questionnaire. Here, in the comparative report, the experts' papers, based on the questionnaire, will be referred to as 'national profiles' or 'national reports provided by national experts'. Altogether twenty² papers were delivered: nineteen full national reports (answering to both parts of the questionnaire: general information plus case study), two national reports without the second part of the questionnaire, meaning without a case study (England, Sweden) and one response without the first, general, part of the questionnaire (Greece). Even though the experts were given a limited time period (July 2nd – September 20th), their contributions brought an extremely valuable and large volume of information. Each response was unique. Each gave a more or less precise picture of the festival situation in a specific country. Some produced direct and precise answers to the given questions, others gave a more blurred picture due to an overload of (or too little) information. The latter was often a consequence of the lack of general data on the situation for festivals situation in a given country. Altogether about 250 pages of exceptional material were gathered. It can be said that the chosen group of respondents for the survey phase of the research project - 20 experts from different countries – is a representative group. However, one has to bear in mind that the data assembled are not exactly representative (see chapter 1.4).

1 The elaboration of the report was made possible thanks to the generous financial support of Interarts

2 Austria-Veronika Ratzenboeck; Belgium - Joris Janssens; Bulgaria -Diana Andreeva; Croatia -Ana Žuvela Bušnja and Daniela Jelinčić; France – Jean-Cédric Delvainquière and Emmanuel Negrier; Finland-Satu Silvanto; Estonia-Kulli Hansen and Sofia Joons; England-Chris Maughan; Germany-Cornelia Dümcke; Greece-Alexandros Vrettos; Hungary-Peter Inkei; Italy -Carla Bodo; Poland-Pro Cultura Team with Michał Merczyński; Portugal-Teresa Martinho; Russia-Kirill Razlogov; Slovakia -Vladislava Fekete; Serbia-Jelena Jankovic; Spain - Jordi Baltà and Ione Hermosa; Sweden- Bengt Lidstrom; Turkey -Ayca Ince)

In the next stage of the project the national profiles were carefully analysed and compared by Dorota Ilczuk (Warsaw School of Social Psychology, Pro Cultura) and Magdalena Kulikowska (Pro Cultura). On that basis, a draft version of the international comparative report was elaborated (with some linguistic editing by Christopher Gordon). Then, the report was discussed during the Circle Round Table Conference in Barcelona (organised by Interarts). The national experts provided their suggestions and corrections and on that basis the final version of the report was elaborated.

Thanks to the engagement of cooperative experts from all over Europe, the report is able to indicate the situation in Europe in relation to publicly funded international artistic festivals, all tiers of public authority attitudes, policy and schemes of activity in relation to festivals. The report is divided into *two parts*. The *first* consists of:

- introduction with definitions and an overall description of data sources;
- presentation of the character of publicly supported, international, artistic festivals in the selected European countries;
- the structure of the organisational arena;
- a multi-aspect presentation of public support to festivals showing the motives for public involvement, organisational schemes, financial schemes and the level of public involvement in supporting festivals;
- an attempt at assessment of existing policies for festivals;
- recommendations and conclusions – elaborated drawing on the deliberations of the Round Table conference discussion organised by Interarts in Barcelona on October 19th – 20th 2007;
- introduction to case studies.

The *second part* of the report is a country by country presentation of the national reports delivered by the 20 national experts. It has to be noted that the national profiles have not been edited and are presented in their original formats as submitted³.

1.3. Definitions

The general definition of *festivals* adopted in the research is as follows: events of national and international relevance aiming at the promotion and renovation of the respective artistic discipline(s), organised in the same area and over a limited time span. However for the purpose of the research the accepted notion of *festival*⁴ was: artistically centred, publicly supported and of international orientation. Thus in analysing festivals in this research, we are concentrating on those which manage to obtain support from public sources and meet the two additional criteria set out in the research, namely that they are genuinely artistic events and have some serious international input. Are such

³ Some linguistic corrections were done in the national reports from Bulgaria, Poland, Russia and Slovakia by Anna Riepe

⁴ proposed by EFRP

festivals in a different situation to the whole mass of festivals? To some extent, they surely are. These festivals mainly stand out due to two of our criteria – public support and their international character. In fact, both criteria mutually interact – public authorities are more willing to contribute finance to international festivals, and at the same time, international festivals are financially more stable thanks to the public sector support. In effect, publicly financed international festivals are to a large extent, though not always, events of a relatively prestigious status and stable. Naturally there are many exceptions to this rule. Nonetheless, when analysing the outcomes of the research, it is worth remembering some of the constraints that are inevitably incurred as a consequence of the choice of sample group.

Festival policy in this research is understood as coherent, intentional action undertaken by any level of public authorities concerning festivals.

1.4. Data sources

The report derives data from a wide range of sources as each national profile was obviously based on different sources, depending on practice and availability in the country in question.

During the course of this research project, some patterns as regards the available sources of information on the field emerged. In most European countries festivals are not covered by any official statistical data sources. In effect it is impossible to gain general or comparable data on festivals country by country. The main source of information on festivals is the Internet. It has to be noted however, that this is a very unreliable source. The information on official web-pages of authorities, regardless of their level, is usually incomplete, chaotic and often concentrates only on the festivals they themselves are somehow engaged with or only deals selectively with particular art forms which happen currently to be within the scope of authorities' own policy priorities. It cannot therefore be relied on to give an overall or accurate picture of the whole festival landscape across a country. Quite often, there are private portals devoted to festivals that provide useful information. Unfortunately however, here again, the information is usually limited to chosen art forms (e.g. www.polmic.pl – a Polish music information platform). Browsing the Internet pages of festival organisers, cultural institutions, etc., also proved to be a useful source. Having said that, in order to make the overall picture more complete, all the national correspondents enriched their research with interviews, literature reviews, or even sent the questionnaire further on to decision makers in their country and/or to festival organisers (e.g. as the English⁵ expert did). As for already existing research on festivals, studies or reports, the situation in Europe generally seems rather poor. Only in Italy, France and Finland was such material identified – and usually this only covered limited segments of the issue of public bodies' engagement in festivals. In Hungary a report *National Survey on Festival in Hungary* was published in 2005. It is directly concerned with issues relating to public policy on festivals. It has

⁵ the English national expert sent questionnaires to: "local authorities (over 300); regional agencies (e.g. regional cultural consortia and regional development agencies) and Arts Council England (ACE) and its nine regional offices "

a rather practical orientation, which proved helpful in the elaboration of measurement schemes for public authorities. Also in Germany two of the 16 Länder published reports on Music Festivals in the relevant countries (Sachsen 2007; Niedersachsen 2002), both concerned structural and financial issues of the festival landscape.

2. Publicly supported, international festivals with an artistic orientation – the European landscape

2.1. How many and where

The European festival landscape is extremely rich both in terms of forms and quantity. The research confirmed the known general tendency of a significant growth in the number of festivals⁶. This is also true for the kind of festivals that this research is concerned with – publicly supported, international and with an artistic orientation. This has been specially underlined by national experts from Spain, Finland, Germany (especially since the reunification of the country) and also Croatia where the number of festivals has grown by 100% during the last decade. However, as shown in table 1, the number of festivals varies significantly in each country and seems to be very dependent on a variety of economic, cultural and social factors.

Table 1: **Number of international, publicly supported and artistic festivals per country**

COUNTRY	NUMBER*
France	c.a. 1,000
Spain	c.a. 700
Germany	474
Italy	200
Poland	163
Finland	147 ⁷
Russia	Over 100
Hungary	89
Bulgaria	85
Portugal	77
Slovakia	16

* due to lack of general official statistics, the given numbers in most cases are only estimates

⁶ e.g. the number of theatre festivals in the official census of the Spanish Ministry of Culture has risen from 277 in 1995 to 712 in 2005. This reflects the general increase in the number of festivals, although it could also be partly due to changes in methodology and availability of information. Regarding the growth of festivals in Germany see <http://www.miz.org/intern/uploads/statistik89.pdf>

⁷ festivals supported only by the Ministry of Education

Within the countries, most festivals are concentrated around the large conurbations and tourist regions. A good example here is the situation in Spain: *"The geographic distribution of festivals is quite uneven, with urban areas, the most populated regions and the main tourist destinations generally accounting for a higher proportion of events. In 2005, Andalusia, Catalonia and the Madrid region were respectively the location of 18%, 14% and 13% of all theatre festivals and 16%, 23% and 9% of music festivals, including jazz contests. In the music category, the Valencia region also accounted for 11% of all events. According to 1999 data, the rate of theatre, dance and music festivals per 100,000 inhabitants ranged widely among regions, from 0.8 in Cantabria and Castilla-La Mancha to 24.2 in Andalusia, the national average being 17.9."* Another example is the situation in Poland, where international and publicly supported festivals are organised mainly in large cities. Also in Serbia, as the expert states the situation is similar: *"the large majority of festivals that are artistically centered, publicly supported and have an international orientation take place in Belgrade, the capital of Serbia – the total of 35 festivals. The other 14 festivals that match the criteria of the EFRP take place in other towns in Serbia – notably in Nish, Novi Sad and Kragujevac (other important cultural centres in the country) and also in four smaller towns (Arandjelovac, Smederevo, and Subotica)*. There are however exceptions. The Finnish ministry's⁸ cultural policy aims to spread support to cultural events all over the country. In effect, regardless of the large concentration of festivals in the capital city of Helsinki, they receive only c.a. 10% of the total ministry's support. This enables the ministry to grant support to more festivals that are situated outside the capital.

2.2. Art forms

On the basis of the national experts' reports, one can say that among international and artistic festivals in Europe, festivals devoted to music not only significantly dominate all others in number, but also receive the most substantial public support. For example in Italy in 2005 as much as 83.6% (8.84 million euro) of funds from the central level devoted to festival support was granted to music festivals (altogether 68 music festivals received that funding). This situation is similar in nearly all researched countries – the only exception is Poland where theatre festivals take the leading place over music. In general, theatre festivals occupy the second place although, depending on the country concerned, things are not as unified as in the case of music. Theatre festivals are usually followed by dance and film festivals.

Analysing the national profiles one can observe a tendency for festivals to grow and to turn towards greater interdisciplinarity rather than sticking to one art form. The support granted to such festivals is so far difficult to estimate as usually it falls under one of the "traditional" art forms. The only two

⁸ in Finland it is the Ministry of Education that is responsible for cultural matters

countries out of those embraced by the comparative report that have managed to pin down the interdisciplinary festivals and treat them as a separate category are England and France. It is clearly significant that in both these cases the interdisciplinary festivals immediately took the second place.

3. Public authorities' support for festivals

3.1. Motives

The motivation behind public authorities' decisions to support festivals can be described at its simplest in the following way. Public authorities at state level look for some significant artistic value with a special accent on prestigious events contributing to the promotion of the country abroad; whereas at the regional and local levels artistic values tend to be mixed with political, economic and social policy concerns.

In many cases the national experts have clearly shown that local authorities are far less interested in the artistic dimension of the festivals than in its other benefits such as e.g. economic value. The examples presented below naturally prove that there are exceptions to this rule. It has to be noted that in some cases a distinction between the motives of different levels of public authority is impossible to make.

According to the **Austrian** national profile, the motives (and expectations) of public authorities' engagement are: fostering artistic expression, strengthening the position and image of the country, region or city and generating economic benefits (as e.g. tourism). Additionally there are systematic research done concerning the economic influence of festivals on the regions in which there are organised. Such research are taken into consideration during the decision making process on festival support. For example it was shown that the Bregenzer Festspiele (Vorarlberg land) receives from local and regional authorities altogether 2.65 million euro and nearly as much from the central authorities. At the same time it generates yearly profits of 167 million euro and 1,160 work places.

In some countries, regardless of the level of public authority, the artistic merits of the festivals are more important than other motives. **Croatia**, according to the national profile, provides one such situation, is in where: *"The main motives and expectations of the public authorities' involvement in the funding and the organisational processes are maintaining and preserving cultural activities undertaken by the festivals/institutions."*

According to the **English** national expert, the motives behind festival support at the central and local level are as outlined in the general tendency above: *"It is clear that Arts Council England prioritises*

artistic excellence (98%) and International Profile (95%) at a much higher level than local authorities, 37% and 28% respectively. This is consistent with ACE's remit and its published funding criteria. Local authorities prioritise benefits to the local community considerably higher (89%) than all other criteria."

In **France** the ministry has defined the motives for engagement into supporting festivals, which are also followed by lower levels of administration: *"The motivations (...) are of two main categories. The first relates to the intrinsic goals of culture and artistic life. The festivals are an important lever of the cultural policies, the radiation of artistic creation, the development of artistic and cultural employment, the improvement of public access to the artistic diffusion. The second category of objectives relates to the extrinsic goals. The festivals are an important lever of strategies related to territorial attractiveness and economic development, to political legitimisation of local leaders, to energizing the tourist economy. These goals are especially pursued by the local authorities."*

In **Finland**, the motives behind the support of the Ministry of Education to festivals are related to their artistic value and to the fact that festivals provide access to arts and culture to citizens all over Finland, not only in bigger cities where cultural offerings are abundant even without festivals. At the same time, the municipalities' main motives to engage in supporting festivals are economic benefits and image improvement, and the artistic content of festivals only comes on the third place. There are, however, some exceptions to this rule: e.g. the City of Helsinki lays strong emphasis on the artistic contents of the festivals it supports.

Flanders seems to be a clear example of the general tendency that differing importance is ascribed to specific motivation at different levels of public authority. The national expert states: *"On the Flemish level, the development of the arts ('ontwikkeling van de kunsten') is the main motive for funding festivals via the Flemish Parliament Arts Act. This act lays emphasis on a development policy, of which the attention to the creation process and its presentation as well as the participation of the public are essential and equivalent elements. In this way, framework functions such as education, reflection, publications, international activities (...) are also placed in the forefront. At local level, 'non-artistic' motives tend to be more important. One is audience participation: inclusive cultural policies aimed at the well-being of a large part of the population. Other factors include tourism and city-marketing and stimulating the local economy."*

In **Germany** the situation is similar: *"At a high level, festivals were seen as a celebratory expression of the country's culture, and a way of sustaining that culture. They can also be a way of making different art forms a part of people's lives."* At the lower tier of public authorities, the German national expert has pointed out that sometimes: *"arts festivals are seen as a means to help to encourage local identity (civic identity reconstruction) and to achieve social and urban regeneration aims. This expectation seems to involve a broader understanding of the role and function of festivals in society"*

today, compared to the 'economic impact argument' (*'Umwegrentabilität'*) of the last decade.". Alternatively they may be important to authorities in terms of *"marketing of cities and regions"* or are treated as *"catalysts for both public space (urban and local) and local identity"*, especially in the former East German Länder.

In **Poland** when looking at different levels of public authority we again find a discrepancy in motivation. At central level the artistic merits and added value are the main motives for public involvement, whereas when studying the strategies and other documents of the lower level authorities, other motives come first: "

- *Building of the city's civilisation status – an important aspect for big investors (Cracow, Wrocław)*
- *Improvement in quality of life – creating a friendly environment and opportunities for self-realisation. (Wrocław, Cracow)*
- *Promotion of participation in culture (Wrocław)*
- *Supporting the diversity of the cultural offer (high, low and popular culture) to satisfy the diverse tastes of the inhabitants (Wrocław)*
- *Enriching the every-day cultural offer. (Wrocław, Gdynia)*
- *Strengthening the position, image and trademark of the city*
- *Absorption of European funds (relieving the local authorities' budgets, infrastructure development). Local authorities count on these funds when they apply for the title of the European Capital of Culture*
- *Creating the cultural offer in candidates for the European Capital of Culture in 2016 (Toruń, Łódź, Lublin, Poznań, Warsaw)*
- *Attracting cultural tourists*
- *Festivals created and organised by local authorities are treated as a product which is a part of the tourist offer of the city (Elbląg)"*

In **Portugal** once again the motives differ at different levels. The national expert sets out the situation stating that: *"The significant role of festivals as a platform for developing the cultural field is clear: it gives visibility to the work of international artists in Portugal and makes it more likely that Portuguese artists will become better known outside the country. (...) Festivals are a specific example of the importance of cultural dynamics in local development. And because they very often combine the functions of artistic production and dissemination with regional heritage and tourist development, they help to demonstrate the close connection between culture and the economy"*.

According to the national expert, the main motives for public support in **Russia** are: a broadening of international relations (both nationally, regionally and locally); opening business perspectives and diversification of cultural life.

The **Swedish** public authorities seem to follow a more specific economic path where festivals are concerned. The national expert writes: *"There are business economic reasons to follow the development of the festivals. It has been obvious that the festivals' importance for the positive effects on image, employment and economy in the regions also is valued. The festival image of the country is very well accepted by the national decision makers, both at the cultural department and at the business department. (...) As the experience industry is getting more established the festivals become more related to this business. The fact that the festivals draw attention to visitors who spend their money and raise indirect taxes are good arguments for motivating public support."*

3.2. Publicly supported festivals' arena

Responsibility for organisational tasks is very often combined with financial aspects. Although an attempt has been made to separate these two aspects, it was clear that trying to make any clear distinction would cause problems.

The publicly supported festivals' arena can be roughly divided along two general lines. On the one hand, there are the entities that support festivals and on the other, the festivals that are being supported themselves. In this chapter we demonstrate just how diverse the structures and legal forms of these entities are. At the end the analysis is illustrated in the form of a diagram showing the whole field.

Public sector

State authorities are mainly represented in the public sector by ministries of culture or other ministries responsible for cultural affairs (e.g. Ministry of Education in Finland). It is not possible to indicate clearly which particular departments within ministries may be responsible for supporting festivals. Usually the responsibility is spread out over several departments responsible for various artistic disciplines. For example, in Turkey it is the General Directorate for Research and Education – Department of Folk Culture, the General Directorate for Fine Arts, the General Directorate for State Opera and Ballets and the General Directorate for State Theatres (all under the Ministry of Culture and Tourism). In Portugal there is a *Direcção-Geral das Artes* (Directorate-General for the Arts). Naturally, in federal countries the situation presents itself differently owing to the constitutional delineation and scale of general engagement of public authorities at various levels. Regional governing bodies play a major role there. On the other hand, countries that have special cultural administrative structures at the state level responsible for particular regions (as e.g. with the French DRACs) involve themselves in the festival support system so that central funds are granted to regional and local events. In countries where Quangos exist, they play an active role in supporting festivals at both the national and regional levels, for example the Arts Council England and its 9 regional offices, the Arts Council in Finland, Kultuurkapital in Estonia, the National Film Centre in Bulgaria or the Film and Audiovisual Institute in Portugal. If one places the *European Union* and its structures on a central or supra-national level, one can say that while it is still a rare partner for festivals, its role is gradually increasing.

The second important level of the public sector involvement is *local and regional authorities*. In this case the entitlement to support festivals is usually allocated to particular offices, departments or units handling issues devoted to culture and the promotion of cities. Only one example of a special body, strictly for festivals, appointed by the local authorities and acting within the authorities' structures was found among the 20 analysed countries - the Festival Office in Cracow, Poland. The City of Chicago

has the MOSE – Mayor’s Office of Special Events that is the municipality’s department responsible for organising and co-producing the greatest festivals in the city. European local authorities, especially in metropolises (particularly in the post-communist countries) involve their own public institutions in the festival support process. The Warsaw’s Stołeczna Estrada (Poland) can serve here as an example. It is a municipal institutions that organises cultural events, festivals, actions etc. as its own projects or realises commissioned projects.

Private sector

The private sector which comprises donors and sponsors also can provide an important partnership for festivals. Although it is not a subject of the research, the role of private and non-governmental sectors should be mentioned as in numerous countries, it is impossible to gain public support without prior involvement of private funds (e.g. Bulgaria, Poland, etc).

Summarising the organisation of the “festival market” it is worth quoting a categorisation of festival partnerships introduced by the French expert: “*The latest study (Négrier-Jourda 2007) that had been conducted on a sample of less than 100 French festivals in the performing arts (music and dance) identified 5 categories for the public partners of the festivals :*

- *regional and sub-regional (“départements”) authorities are very regular, important funders and their funding is substantial for the festivals supported ;*
- *municipalities, as well as private funders – donors/sponsors (“mécènes”), are also very regular funders but at a lower level of global funding than the first category ;*
- *the national authority (Ministry of Culture) constitutes only an average regular funder, with an average amount of funding ;*
- *European authorities as well as groupings of municipalities are rare funders (these are seldom found) but when they do intervene, they do it at a high level ;*
- *the last category is for rare partners, intervening at a low level when the case applies: associations of friends of the festival for instance.”*

Legal status of entities organising festivals

Let us now take a look at festivals themselves - at ones that gain public support and fulfil two other criteria of the research: festivals that have an artistic character and international dimension. One can indicate here entities from all three sectors: public, private and the third one.

Many festivals act as *NGO’s - foundations and associations* (the third sector). Either an NGO is established solely to organise a festival (e.g. Bulgarian *International Theatre Festival Varna Summer*, French *Montpellier Dance Festival*, Greek *International Photography Meeting Greece*, etc.) or a festival is among projects realised by an NGO (e.g. Estonia *Viljandi Folk Music Festival*, Finnish *Helsinki*

Festival, Portuguese *Póvoa de Varzim International Music Festival*, etc). Regardless of the two forms, festivals of the NGO status are present in all countries participating in the research. Ten out of eighteen festivals chosen by national experts for the case study happen to be constituted as NGO's. The attractiveness of this formula is contingent upon the wide range of possibilities to profit from a variety of public and private funding sources.

The second legal form that entities organising festivals can have is a *public cultural institution*. In this case festivals are incorporated into the structures of such. This solution has been applied in e.g. France and Poland. This in practice is achieved by transferring the task of organising a festival, together with ensuring budgetary capacity, to a chosen cultural institution. In this case, once again, the legal status of a festival is strictly connected with the method of financing – it enables public authorities and their beneficiaries to avoid the competitive procedures usually connected with project funding. On the other hand, in Croatia many festivals function themselves as cultural institutions (e.g. Split Summer Festival, Dubrovnik Summer Festival) established by the authorities at central or local level or co-founded by both. In this case public authorities not only support festivals financially but become their owners.

The third group of festival organisers are *private entities* - various companies organising mainly large commercial events. This can be illustrated by the Polish Heineken Open'er Festival established by the Alter Art company or International Sopot Song Festival established by a private broadcaster TVN, owned by the ITI company. These two festivals gain public support within the so-called private-public partnership sphere.

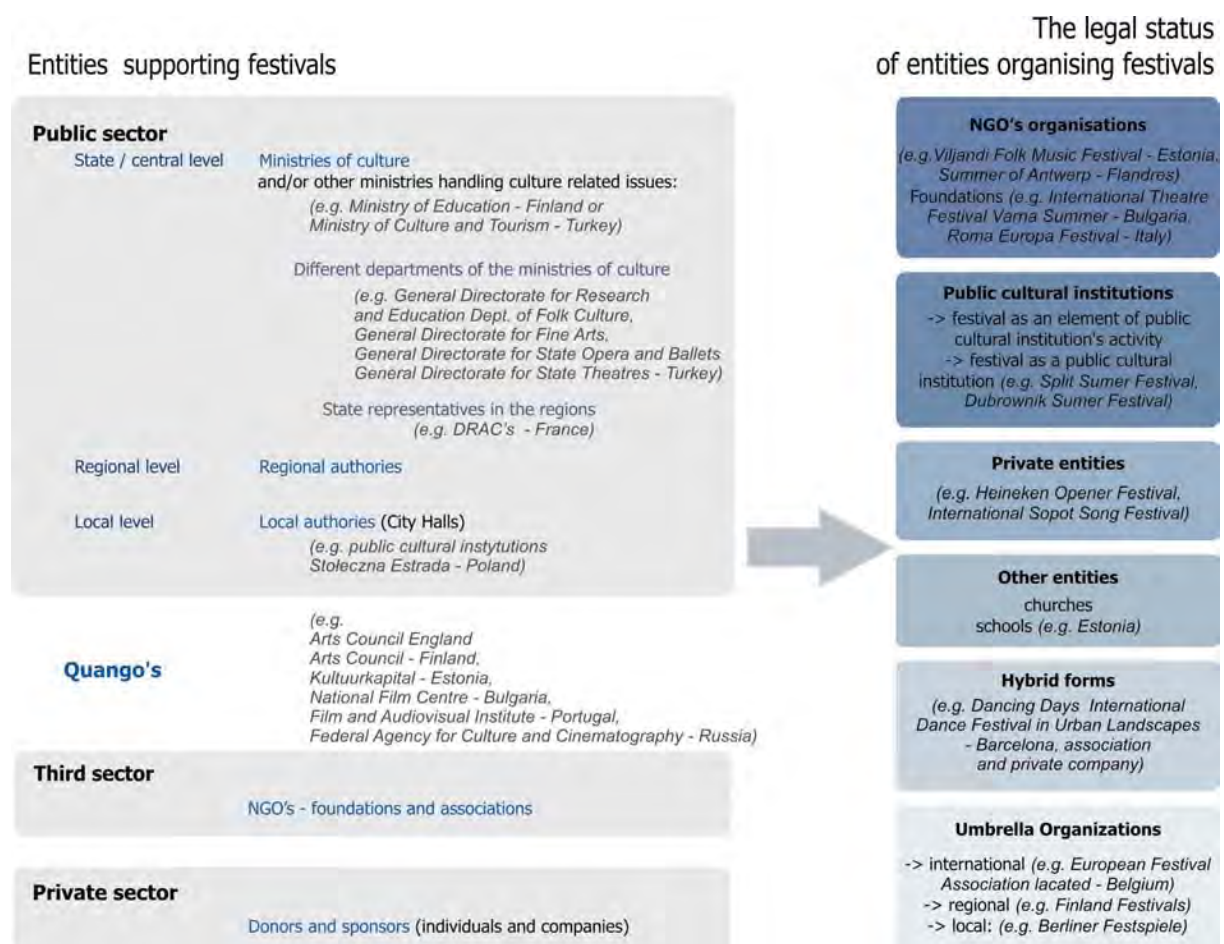
The national report of Austria shows the variety of legal forms of festivals that can be present in one country. Here it is interesting that festivals recognised by Austrian authorities as especially important have been transformed from independent entities into public cultural institutions. The Austrian expert presents the situation as follows: "*The Bregenzer Festspiele for example, is managed by the Bregenzer Festspiele- Limited Company, the 100% partner of which is the Bregenzer Festspiele Private Foundation, founded in 2002. Sponsors are the Association of "Friends of the Bregenzer Festspiele", the Austrian government, the province of Vorarlberg and the city of Bregenz. The legal entity of the Salzburger Festspiele is the Salzburger Festspiele Fund, with its legal basis in the special law. According to this law, the board of trustees of the Salzburger Festspiele consists of two representatives of the federal government, the governor of the province of Salzburg, the mayor of the city of Salzburg and one representative of the fund for the promotion of tourism. The Wiener Festwochen- Limited Company on the other hand is 100% owned by the city of Vienna. The owners of the Steirischer Herbst -Limited Company are the province of Styria and the city of Graz (see below). Smaller festivals are primarily staged by associations.*". Another interesting solution is in Estonia where schools and churches can also act as festival organisers.

Furthermore, there are also *hybrid forms*, especially among large festivals. In this case festivals act at the same time having two legal forms – of a public institutions and of a non-governmental organisations or of an NGO and private company (e.g. the Spanish festival *Dancing Days – International Dance Festival in Urban Landscapes*).

Festival Umbrella organisations

Festival umbrella organisations play an important role on the “festival arena”. Considering the context of this research, their function as intermediary between public authorities and festivals is the most interesting one. Obviously, their other tasks should also be noted (to name just a few: helping in the sharing and exchange of good practice, promotion, etc.). Those organisations can be associations with varied dimensions of activity, from local to international or be public institutions, usually of a local character. Examples of such organisations are: the European Festival Association based in Belgium and operating at an international level, the nation-wide Finland Festivals or Berliner Festspiele.

Diagram 1: **Publicly supported festivals arena**



3.3. Which level of public authority is most engaged?

It is rather difficult to pin down any clear tendency regarding the most engaged levels of public authorities in supporting festivals - the situation can best be described as diverse. Nevertheless some apparent tendencies can be detected.

Quite often it is the central level which is the most engaged (see table 2). This is the case of such countries as e.g. Turkey, Slovakia, Poland and Croatia. For example in Poland it can be generally said that the Ministry of Culture and National Heritage and the local authorities of the larger cities are really the only major two actors in this field. On the other hand the French ministry responsible for culture since 2001 has decided to delegate the responsibility for supporting festivals to the regional and local level. Naturally in countries with a federal cultural policy (Belgium) the central levels of public administration do not play a role in this field.

Regional and local authorities are also clearly visible in terms of supporting festivals through financial measures. Depending on the country, the more active of the usual two levels can vary. For example in Austria (e.g. the Austrian festival Steirischer Herbst receives 47% of its budget from this source), Belgium and France the most active public authorities are at regional level. By contrast, in some countries it is the municipal local authorities which take upon themselves the task of supporting festivals. These are for example: Bulgaria, Spain (e.g. Dancing Days – International Dance Festival in Urban Landscapes: local authorities – 53%, regional – 22%, central – 12%) and the Flemish Community (e.g. Summer of Antwerp: local - 65%, regional – 12.5%).

Table 2: **Engagement of public authorities by level in chosen European countries**

LEVEL OF ENGAGEMENT	BELGIUM	BULGARIA	ENGLAND	CROATIA	FINLAND	FRANCE	PORTUGAL	POLAND	SERBIA	SLOVAKIA	SPAIN	SWEDEN
Most engaged	regional/provincial	local/municipal	central/local	central/municipal	central	regional/provincial	central/local	central	local	central	local/municipal	local/municipal
Less engaged	local/municipal	central	-	-	local/municipal	local/municipal	-	local/municipal	central	regional/provincial	regional/provincial	regional/provincial
The least engaged	-	-	-	-	regional/provincial	central	-	-		local/municipal	central	central

The situation presents itself differently when one looks at indirect or in-kind engagement of the public authorities. On the basis of the national profiles it seems that the central level hardly ever engages in such support. It can be observed that, the lower level provides in-kind support (in the form of free public space rental, security measures, etc.⁹) much more frequently. This is most often simply the result of the institutional capacity of the lowest level of authorities. Festivals need institutional aid, and this is exactly what local authorities can provide them with. Sometimes, as in the case of small French municipalities that receive events of a regional character on their territory, the local budgets are also too modest to enable them to participate financially and so instead they offer in-kind support (e.g. Ile-de-France Festival and Automne en Normandie Festival). This tendency is however an exception, usually when the public authorities are the co-organisers of a festival or when a festival is organised by a public institution. In such cases in-kind support is common and substantial regardless of the level of public authority.

3.4. Funding schemes

After analysing the national profiles, *project funding* can be identified as the most common form of financing festivals. It has been implemented in all countries taking part in the research. The distinguishing feature of *project funding* is defining eligible costs only as expenditure necessary for the project's realisation. Therefore, this usually closes the opportunity to cover any of the beneficiary's overhead fixed costs. The scale of *project funding* varies across Europe – from Bulgaria that is making the first steps in the field, to Finland where this way of funding festivals is the only one condoned by the ministry. Project funding can have various time dimensions, recipients, different models of the selection process and control of expenditure as well as diverse criteria for particular cultural disciplines. Although this tool is particularly popular it is not however the only one. Apart from project funding funds can be transferred on the basis of e.g. a *public-private partnership agreements* (for example in Poland and Slovakia), within *special budgetary lines* (e.g. Poland, Spain) or on the basis of *ministerial decisions, decrees*, etc (e.g. Italy). Moreover, quite often *direct financing* is applied in the case of public institutions responsible for organisation of festivals or in the case of local authorities organising festivals (e.g. France, Bulgaria, Poland, Germany).

Taking into consideration the variety of forms of festival funding in different countries, below is a presentation of the detailed solutions applied in the countries embraced by this research. As in the whole report, the emphasis was put on the solutions implemented by authorities at different levels. Since most of the national experts described the financial schemes in their countries in relation to the performing arts, our concentrating on these here should therefore give a chance to compare the schemes. More information relating to financing other art forms can be found in the national reports presented in part II of the report.

⁹ for more information on in-kind support see chapter 3.6

According to the national profile, in **Bulgaria** three international theatre festivals are directly funded by *the Ministry of Culture*. The ministry also funds festivals through project funding within lines devoted to theatre in general. The criteria for such funding are *"Partnership with the municipalities; Festivals selections; Correctness in the negotiations of authorships; Expansion of the audience; Parallel programmes: discussions, publicity, round tables, etc."* On the municipal level six festivals are fully organised and directly supported by their municipalities, and eight with the collaboration of the Ministry of Culture.

As stated earlier, in **Croatia**, major festivals are set up as public cultural institutions and thus the founders (central or local authorities) provide more than 50%, in some cases over 75% of the overall institutional budgets. If the festivals do not have the status of cultural institutions, public authorities' involvement is reduced to granting rather limited subsidies.

In **England**, as shown in the national report, the situation is diverse: *"It is clear that festivals supported by Arts Council England enjoy a high level of financial support. 40% (of festivals supported by ACE) are Regularly Funded Organisations (RFOs) which means that they are funded on a long term basis linked to a business plan. 41% are funded through Grants for the Arts (a funding stream linked to the National Lottery) on a project basis. Whilst 16% are funded by a mix of sources including other project funding and commissions. Festivals supported by ACE also receive a high level of professional support – 91% benefit from a close working relationship with their regional office, in many cases this will be at board level. The relationship of ACE to their client festivals is however more arm's length than those funded by local authorities as evidenced by the low number that derive any support from ACE for on-site support (1%) and in-kind (6%). Local authorities are an important source of financial (84%) and professional support (78%) for festivals. Financial support is available as regular support and on a project basis (but the data obtained does not permit the analysis provided for ACE). All local authority funding is linked to a council's budget for their support for cultural activity. There is limited scope for local authorities to draw on support from the National Lottery which can be then applied to festivals. This funding stream is more easily accessed by a festival itself. The level of support that festivals receive in other ways from local authorities is considerably higher than that offered by ACE reflecting the closer contacts that exist between the two in terms of the actual promotion and delivery of a festival at a local level. This will apply equally to those festivals with an international profile as much as to those that are predominantly local in their orientation."*

In **Estonia**, according to the national profile *"On state level, festival organisers can apply for funding mainly from two different bodies, Kultuuriministeerium (Ministry of Culture) and Kultuurkapital (Culture Capital).(...)* Many of the state-funded festivals have existed for 10-15 years already and today the different bodies at state level that handle the funding for festivals have shared the duty of funding festival-events as follows. There are state bodies that have long-term plans for their culture

programme (Estonian Concert, state-run theatres), bodies that allocate funding once a year (ministry of culture) and bodies that allocate funding four times a year (Kultuurkapital). The ministry of culture is striving towards funding not single acts such as concerts and festivals, but funding the organisation (often NGOs) behind the festivals in order to create a network of well functioning and long-lasting festival- and cultural events´ organisers all over Estonia that are able to organise cultural events all around the year. Kultuurkapital, on the other hand, also funds single festivals and cultural events and as they allocate funding four times a year, this state source is the most flexible mechanism”.

In **Finland**, different levels of public authorities support festivals almost exclusively through project funding - the largest funds are at the disposal of the central level. The ministry’s support “*varies considerably. At its highest, the aid of the Ministry is 30 % of the total budget of a festival, but in the case of the Helsinki Festival, for instance, the aid of the Ministry only covers 3 % of the budget whereas the aid from the City of Helsinki answers for 31 % of the budget*”. Municipalities also financially support festivals through project grants which can cover up to 70 % of the budget of a festival. Additionally “*the Art Council of Finland and its regional bodies can issue grants to festival for some particular purposes.*”.

In the **Flanders** “*the Flemish Parliament’s Arts Act provides the legal basis for funding arts festivals. The qualitative assessment of the content and business aspects is the responsibility of assessment committees and the administration of the Ministry of Culture respectively. Separate assessment committees have been established for each sector: festivals is one of these.*” Since 2001 festivals can also apply for multi-annual grants. Additionally “*Some provinces and cities do fund artistic festivals, mostly on an ad hoc basis*”.

According to the **French** national expert “*the share of funding assumed by the Ministry of culture (at national or regional levels, through the DRACs – Regional Directorates for Culture) varies a lot from one festival to another and from one location to another. Some festivals are almost entirely funded by the Ministry of Culture, and some, even with an international component, only by local authorities. Nevertheless most if not all festivals are supported by local authorities. Co-funding is widely spread around the country, in all regions. (...) The average support to publicly supported festivals devoted to performing arts, the average share of the funds brought by the Ministry of culture at the regional level is around 20% of the total amount of public subsidies.*”. It has also been noted that public authorities, mainly local and regional authorities, sometimes go beyond the direct financing of festivals and involve themselves much more systematically as, for example, “*When the festivals are directly managed by them, they deal with the wages of the persons in charge for the festival, as well as the costs*”.

The **Italian** national expert describes: *"The criteria followed by the Ministry in allocating financial contributions to music, dance and theatre festivals are periodically established by ad hoc regulations adopted through ministerial decrees, and referred to the three artistic disciplines. These criteria do not differ significantly from a category of festivals to the other; unlike music festivals, however, theatre and dance festivals are funded by the State only on a matching grants basis with other public authorities. (...) The basic common rule in the financing procedure is a mix of quantitative and qualitative criteria: the former based on objective data to be assessed by the ministerial staff (number of performances and of new productions, audience size, employed personnel...); the latter evaluated by three panels of experts in music, dance and theatre, appointed by the Minister. In recent years, ministerial regulations have been reformed by adding to the traditional priority criteria to be evaluated by these expert panels (i.e. excellence and artistic quality, aid to contemporary creation, interdisciplinarity, and the like) and some socio-economic criteria (e.g. the impact on cultural tourism)."*

In **Poland** the main tool of the Ministry of Culture and National Heritage *"for festival support is the operational programme „Promotion of Creativity“ in the frames of 1st priority „Support for artistic events in Poland“. Festivals are listed as the first among the supported events and they make the majority of those projects that receive funding (in 2006 22% of 1st priority funds for international festivals – 16.2 % of programme funds for them). (...) The ministry can also provide co-financing to festivals within its own separate framework for subsidies. In special cases festivals can apply for three-years-long grants from the programme „Promotion of Creativity“. Festivals which apply for this have to satisfy additional criteria (fixed income from other supporters for three years, long tradition and experience, budget over 265,000 EURO). (...) Cities can support festivals through a different channel than the traditional call for proposal one. In the case when a festival is of special significance to its city, the authorities can, especially when high financial support is required, sign special agreements with the organisers, that become the legal basis of the funding. This usually happens when a festival is organised or co-organised by a city public institution. In such a case, the city authorities enlarge the institution's budget by the sum required for the organisation of the festival (e.g. the Warsaw Autumn music festival)."*

According to the **Portuguese** national profile, public support for festivals in the field of performing arts¹⁰ is based on the legal framework laid out in Decree-Law 225/2006 (which sets out the rules for granting government financial support to the arts through the Ministry of Culture) and Government Order 1321/2006 (which approves the Regulations for Arts Funding Support) where *"One of the types of direct support to the arts is entitled "Quadrennial support for festivals and shows".*" The outlined assessment criteria are: *"Technical and artistic quality of the festival programme/plans in the light of the aims of the funding to be granted; Artistic and professional*

¹⁰ For detailed information on film festivals see the National Profile of Portugal

résumé of those taking part; Coherent business plan for the festival, with an appropriate budget for the proposed activities, at reasonable cost; A strategy for publicising the event and ensuring maximum audience numbers; Capacity for innovation and experimentation; A strategy for promoting Portuguese artistic production in the frame of the programme for the festival; Production and exchange partnerships, including international involvement and dissemination; Ability to canvas for other sources of funds or types of support, in particular local authorities or sponsors.”. As for monitoring and supervision “for the performing arts, the regulatory framework¹¹ defines the ways in which monitoring and assessment committees are formed. These committees operate within the framework of Regional Cultural Authorities and include specialists from different artistic fields as well as the regional director for culture or his or her representative. Monitoring and assessment involve supervision of financial performance, ensuring that cultural and artistic objectives defined at the time of funding have been met, and checking technical data submitted by the organisations receiving funding.”

As for **Russia**, the profile shows that: “*There are two main creative mechanisms for festivals. The big events, including “years”, are usually initiated at the top, by the government or even the Presidential administration, the smaller ones are proposed regionally or locally by initiative-taking groups. Not all of the most recent proposals get public support. As a rule, one third is left out, one third is supported by local or regional authorities, one third gets cross federal and local/regional financing. For big events private sponsorship is also stimulated (or even demanded) by public authorities. The smaller ones try to find sponsors by themselves*”.

In **Slovakia** the public authorities at all levels financially support festivals through one-time grants (project funding). Special committees are established to evaluate the applications and decide on the level of the support granted. The decisions are made on the basis of many factors such as the finance obtained from other sources, the general number of applications submitted and “*other objective/subjective criteria*”. Long-term support schemes do not exist in Slovakia.

Spain is another country where festivals are most often supported through project funding. The calls for proposals are usually devoted to specific art forms rather than the kind of events. Therefore festivals often fall within broader “*artform-based funding lines*” and face the same funding criteria as other undertakings. For example “*Ministry of Culture’s National Institute for the Performing Arts and Music (Instituto Nacional de las Artes Escénicas y de la Música, INAEM) provides an annual call for proposals for dissemination, development and preservation activities in the field of theatre and circus, which includes a budget line for festivals and other short-term activities such as markets. The emphasis is placed on activities which involve productions from several countries or several Spanish regions, under the principle that the central government undertakes the responsibility for*

¹¹ Government Order 1321/2006 of 23 November 2006.

strengthening the cultural fabric at national level, disseminating theatre productions across the country and contributing to domestic communication and dissemination abroad.¹² To this end, festival programmes should involve at least 30% companies from other regions or countries. Local authorities, non-profit organisations and private companies are eligible as applicants. The evaluation committees include representatives from INAEM, sectorial experts and representatives from regional governments.". Alongside there is a " similar call for proposals launched annually for music and dance activities. Support is given to dance festivals which have greater than regional importance, except where events of a 'particularly singular theme' are organised. Festivals organised by public authorities need to self-finance at least 25% of the budget corresponding to artistic activities. Assessment criteria include the event's previous track record, its national and international visibility, recognition and involvement of significant performers". Spanish festivals, especially the ones evolving around performing arts, can also secure support from other public budget lines, "particularly those in the field of cultural cooperation".

In **Turkey** project funding also dominates. According to the Turkish national profile: "*Primarily, the Ministry of Tourism and Culture and its main departments support the cultural events, including festivals, that are determined under Statute No: 26483: "Support for the projects of municipalities, foundations, associations and private theatres" (published in the Official Newspaper on 15.0.07). (...) The body applying could be a municipality or a private theatre, or has to be either an association or a foundation that is established for cultural and artistic aims. Each project owner has to apply to the Directorate of the Culture and Tourism in their city. Then the checked proposals are sent to the evaluation commission in the Ministry. The commission evaluates the projects according to the concept, capability of the owner of the proposal, and its suitability, and to the article 1. The same commission suggests the size of grant according to the current budget. The ones selected are sent for approval by the Minister. (...) The same Directorate monitors and reports on the process and the result. All the support under this Statute is in form of cash funding. There is a different application process for dependent establishments of the Ministry, such as the State Theatre and the State Opera and Ballet. They organise and fund their own festivals. The State Theatre also organises collaborative festivals with municipalities, even sometimes with private companies. Municipalities have a similar way of evaluating and approving festival funding. (...) However the municipalities are also open to different sources of funding; they seek sponsorship and pursue barter (in-kind) agreements - usually with institutions of the Government. Especially for the international events, all municipalities apply to the Prime Minister's Promotion Fund, which supports the promotion of Turkey and the Turkish image abroad. The Prime Minister's Promotion Fund also supports publicity and public relations activities."*

12 RESOLUCIÓN de 26 enero de 2007, del Instituto Nacional de las Artes Escénicas y de la Música, por la que se convocan ayudas para programas de difusión, desarrollo y preservación del teatro y el circo y de comunicación teatral y circense en 2007, *Boletín Oficial del Estado*, 14 February 2007.

3.5. Scale of public funding of festivals

The financial engagement of public authorities in financing what is described in this report festivals is diverse and it is difficult to identify clear tendencies. What is nevertheless evident is that "a publicly financed festival" in reality is equivalent in meaning to "a festival partially supported by public funds".

As mentioned earlier, official statistical data do not usually specify issues relating to festivals. This is also true in relation to data on the overall public funding of festivals. Therefore the examples presented below, due to the lack of comprehensive data, are only shown to illustrate a rough picture of the scale of funding. The information given cannot be presented in a more coherent way which would show clear comparisons with respect to the kind of funding scheme or art forms applied.

According to the national expert of **Austria**: *"In 2001 the Arts Department spent about € 21.3 m. on the promotion of Austrian festivals (incl. promotion of investments and building costs)¹³. At 19.8% this area thereby takes the highest proportion of the total Arts Department budget. By comparison, in 2005, € 13.2 m. (or 15.6% of the total budget) went on the funding of festivals. Festivals were the Arts Department's third largest subsidy item in this year, following the fields of performing arts and film. These expenditures in 2005 were distributed as follows: 79.6% music and theatre festivals, 3.9% film festivals, 3.6% regional festivals and 12.8% promotions for investments."* Another example illustrating the scale of public funding to festivals in Austria is the budget of the Salzburger Festspiele. In 2005 the Arts Department gave the festival support of € 5,207,300; the province of Salzburg supported it in the sum of € 2,737,200 and the city of Salzburg € 2,599,200.

As shown by the **Finnish** national expert *"The Finnish Ministry of Education issues discretionary grants to important Finnish cultural events. In 2007, altogether 3.7 million euros were distributed to 147 major cultural events, most of them arts festivals. The largest grants were given to the Savonlinna Opera Festival (660,000 euros), Tampere Theatre Festival (217,000 euros), Kuhmo Chamber Music Festival (172,000 euros), Kuopio Dance Festival (151,000 euros) and Kaustinen Folk Music Festival (150,000 euros). The size of the grants varies considerably; the smallest grants amounted to 2,000 euros"*.

As mentioned above, in Belgium, in the **Flemish** Community (since 2001) festivals can profit from multi-annual grants. In 2007, 18 non music festival organisations active in different disciplines received such structural subsidies: 3 festivals receive a 4-year and 15 festivals a two-year grant. The total amount was 4,465,000 €. 16 music festivals received a multi-annual grant for 2007-2009; for a total amount of 2,385,000 €. Additionally, 10 organisations received project subsidies – a total amount of 173,000 €.

¹³ Bundeskanzleramt, Kunstsektion (2006) ; p. 52

In **France** good data exists for the performing arts. The Ministry of Culture planned in its 2006 budget 7.5 M€ for three major festivals that it finances directly. Additionally the ministry supported 400 festivals on the regional level, at a sum of 11.6 M€. These sums present only a part of the ministry's support as some festivals are run by cultural institutions and their budgets are included in the funds allocated to the institutions for all their activities.

In **Italy** music, dance and theatre festivals received 10,567 million Euro in 2005 from the Ministry for Heritage and Cultural Activities. The average grant per festival was 89,000 euro. It has to be noted that most festivals received additional funding from lower levels of public authorities.

To give a rough idea of the scale of funding in **Spain** a good example would be the annual grants distributed through project funding by the Ministry of Culture (as described earlier the calls for proposals are devoted to specific art forms). Within the call concerning theatre and circus, the ministry allocated EUR 1,045,000 in 2006 to 87 theatre festivals, which on average was slightly over EUR 12,000 per festival. Through a call devoted to music and dance activities, 26 festivals, other events and congresses were supported at a total sum of EUR 385,000. The average amount granted was roughly EUR 14,800, but it ranged from EUR 6,000 to EUR 65,000 per event. Through a separate call for music festivals, congresses and other events, the ministry gave 65 grants in 2006 totalling EUR 795,000. These ranged between EUR 3,000 and EUR 42,000 – the average grant was above EUR 12,000.

In **Poland** data on the state project funding are very limited. But as the national profile shows, central public authorities constitute the most engaged level alongside the local authorities of the larger cities. To demonstrate the scale of funding, the city of Warsaw can serve as a typical example. The national experts state that: *"In 2007 the City Hall of Warsaw co-finances 60 festivals (out of which 32 are international ones) through calls for proposals. 11 international festivals received public support bigger than 30,000 euros. The biggest grants for important festivals: the Jewish Film Festival received 140,500 euros, Warsaw FilmFest received 100,000 euros and music festivals: Warsaw Autumn – 240,000 euros, Ludvig van Beethoven Easter Festival – 620,000 euros"*.

In **Portugal**, as indicated by the national expert, the government culture department's spending on festivals in 2006 was respectively: 7 dance festivals - 242,000 (13% of expenditure to dance in general), 20 music festivals - 987,998 (46%), 14 theatre - 1,172,630 (11%), 18 multidisciplinary - 1,532,842 (44%). Altogether the public expenditure for performing arts festivals totalled 3,935,470 Euro. Public support for 18 film festivals was 750,000 Euro.

Table 3: **Average public grants for festivals in chosen countries***

	BELGIUM	ITALY	FRANCE	PORTUGAL	SPAIN
Number of festivals	10	-	400	7 dance 20 music 14 theatre 18 film	87 theatre 26 dance 65 music
Average grant per festival	17,300 €	89,000 €	29,000 €	dance 34,500 € music 49,400 € theatre 83,750 € film 41,700 €	theatre 12,000 € dance 14,800 € music 12,000 €

*the examples given are subject to different financial regimes and are only shown to give a vague idea of the amounts by festivals have a possibility to acquire from central levels

The examples given by national experts show the financial contributions of central level public authorities to festivals. The scale of public funding from all levels of public authorities can also be seen in the case studies presented by national experts. The budgets¹⁴ presented for the chosen festivals show that the scale of public funding may vary very significantly. In the case of the Spanish *Dancing Days – International Dance Festival* the public sources made-up 90% of the budget – 179,800 Euro (the whole festival's budget was 199,300 Euro). The Austrian festival of new art – *Steirische Herbst* received all together from all levels of public authorities c.a. 88% of it's budget. The lowest level of public support can be observed in the case study presented by the Estonian expert where the *Viljandi Folk Music Festival* received from public authorities only 13,000 Euro which was 5% of the total budget of 267,100 Euro.

3.6 In-kind support

In-kind support, although not as important and common as financial support, is also important for the well-being of festivals (although often much harder to identify). In some cases it can even be the factor which 'makes or breaks' a festival. One has to keep in mind here that, as mentioned above, this type of support in most cases is given by lower levels of public authority.

Depending on the particular country, the range of in-kind support varies. In most of the countries researched the in-kind support is "traditional": rental of public premises free of charge, providing discounts on some public services, festival marketing and promotion, help in assuring security during the event (police, fire department, etc), or some other kind of practical help. Some countries have a more developed range of in-kind support. For example in the Flanders, provinces and cities can provide expertise on environmental, legal and financial issues. Also in Helsinki, counselling is a part of

¹⁴ for more see chapter 6 and Part II

the aid given to festival organisers. In Germany, public authorities often act as „Door opener“ for festival organizers towards other potential promoters. Other forms of in-kind support include free admission/supply of public space (e.g. publicly owned buildings, castles, gardens, places etc.), assistance in local and international marketing, education & training, support in setting objectives for individual festivals.

4. Festival policies of public authorities

Let us remind ourselves here that we define cultural policy as coherent, intentional and systematic intervention by different levels of public authority in relation to festivals. Such purposefulness or consequence of action was not found in many countries. We asked the national experts: *Is there a coherent public policy towards festivals in your country?* Nearly half of them underlined that such does not exist in their country and directly answered as follows:

- Spain: *“No official policy has been identified in this field.”*
- Slovakia: *“The public bodies of the Slovak Republic do not make available to festivals any special or systematic strategy of support.”*
- Germany: *“Festivals are so far a non-strategic policy objective at federal state level. Neither at state level nor at regional level could official policy documents on festivals be found.”*
- Poland: *“Public authorities in Poland do not have any clear policy towards festivals.”*
- Serbia: *“There is an obvious lack of a clear state policy towards the festivals and other cultural events”.*
- Sweden: *“(…) the festivals have no legitimacy in the national cultural policy. This cultural policy of the Swedish model of 1974 still gives priority to the established cultural institutions. The festivals are dependant on local public support combined with private financing, sponsoring and a large part of volunteers involved. This put strength on the festival management to be able to communicate on different levels, with the decision makers, the business directors, the volunteers, the artists and the audience”.*

etc.

The Turkish national expert goes even further showing the true face of the situation, by presenting a colourful example of the public authorities' attitude towards festivals: *“In Istanbul, which can be accepted as the cultural capital of Turkey, the Metropolitan Municipality plays a major role. Many of the major cultural institutions, organising festivals in Istanbul, are directly connected to the Istanbul Metropolitan Municipality (the Municipality). Yet, there is no stable festival policy. After every local election, each incoming municipal administration applies a different cultural policy. Usually this is determined by the each mayors' field of interest; while one is keen on “city consciousness”, another*

may attach importance to "congress tourism for the economic growth of the city". As a reflection of such uneven policy making, the festivals that are organised by the Cemal Reşit Rey Concert Hall (CRR) can serve as a clear indication. CRR is a dependent cultural institution on the Municipality. It holds a dense programme from October till May and also organises many festivals. The Mystic Music Festival (starting from 1995) and the Dance Festival (starting from 2000) were two of them. Each of them was international and has become traditional, but when a new director was appointed to the Hall as a result of a political decision of the Metropolitan Municipality, both of the festivals were cancelled by the new director in 2006. He started two new festivals called International Children's Festival and International Youth Festival. Both of which are organised in relevance to the National Children and Youth Festivals which Turkey has been celebrating since the establishment of the Turkish Republic. This indicates that the festival organisation policy of the Municipality tends to be populist rather than artistic, and does not pay attention to different tastes and special fields of interest." A similar situation has been noted in Croatia where festivals are often organised as institutions founded by public authorities and, as the national expert states: "for these reasons, it is often asserted that there is ample space provided in the governing and managing schemes of the festivals that are cultural institutions for the influence of politics".

The above examples are maybe extreme. But numerous examples of both good and bad practices are presented in this report. The above political interferences or conservative criteria as in Italy are those which hinder the renovation of the festival scene. On the other hand many good practices have been shown by experts. These would include: the richness of diverse criteria for project funding, introducing special financial schemes to support festivals such as the Polish ministry's operational programme „Promotion of Creativity", or artform-based funding lines in Spain. What is significant, is that the practices usually fall under general regulations of cultural policy of any given country. It seems that in most cases public authorities have not yet felt the need to treat festivals as a separate matter. Therefore, for example cultural policy devoted to theatre embraces theatre festivals, and even if presenting special schemes or practices taking some account of festivals, they still usually treat them as they treat theatre institutions. Alternatively, festivals fall into a vast amorphous area of "other events" usually lumped together with conferences, fests, educational open-air programmes, etc. Summing up on the basis of the national profiles, it can be said that festival-related issues are regulated rather through the accumulation of practices, which are not a result of coherent or deliberate policies.

Nonetheless one can observe that public authorities' interest in festivals is certainly on the increase and they are starting to notice the need to introduce special, separate regulations to deal with the phenomenon. Debates are being initiated to raise the issue of the lack of policy towards festivals. For instance the German national expert states that: *"it seems that the consciousness of public authorities for strategic clarification on structures, objectives, outcomes, etc. is growing, especially in*

those federal states with a dense festival landscape. Two of the eight Ministries interviewed are at a 'pre-stage' of a festival strategy at federal state level. In both states (Niedersachsen and Sachsen) the development of the festival strategy focuses upon the music sector." The Polish national profile shows that: " (...) *festivals are a rare element of public authorities' consistent policies. (...) Numerous examples and good practices are noticeable and in the course of this research it has become clear that more and more the public authorities aim at least to create strategies embracing festivals and their meaning for the local cultural potential.*"

In some countries things have gone beyond the discussion stage and policy towards festivals can be detected. Such a case is to be found in the **Flemish Community**. There, the Flemish Parliament's Act mentioned above *"describes different criteria for arts organisations (including festivals), a.o.: profile and position in the field, long term perspective, quality of the concept, national and international radiation, co-operation with other actors, being aimed at an audience, financial basis, social relevance, attention towards cultural diversity."* On these grounds it has been possible to establish an *"advisory committee for festivals"*. Even though the act embraces all art fields, it singles out the category of festivals and therefore gives legitimacy to the Flemish Community to support festivals. In this light, even if this solution is not exactly "coherent, intentional action" devoted strictly to festivals, it can be treated as at least a solid attempt to build public policy towards festivals.

Three countries significantly stand out in this field - **France , Austria and Portugal** where one can at least identify elements of public festival policy.

In **France** one can assume that it is mainly on the central level that we are dealing with festival support consistent with a thought-through line of cultural policy. There is a clearly set priority – dance – for the current field of festivals. The state decided to compensate for expenditure related to expensive public dance institutions by supporting festivals in this field. Whether one agrees with such a solution or not –it is nevertheless proof of intentional state intervention. It sets a clear and concrete way of functioning. Moreover, by designating overall responsibility for festival support to regional and local authorities, the ministry clearly defines who is to be the "director" in this field.

Austria, as the national experts points out is: "(...) *a "nation of culture" in its self-conception, festivals are very important. They are not only the image-bearers of a city or a region, but also contribute to a specific regional, local or national identity. They are thus an important component of the respective cultural policy and tourism industry. Most festivals, above all those with a great international reputation, have existed for decades. Cultural policy discussions over the funding of the festivals have taken place, but there is broad consensus in Austria about the important role of festivals.*" The significance of festivals is reflected in the figures presented earlier showing the proportion of public funding devoted to festivals. As the expert points out, on their basis *"festivals can*

be regarded as a major priority of (federal) cultural policies in Austria, a fact which has often been criticised within the cultural scene (especially smaller cultural initiatives) in recent years”.

In **Portugal** examples of coherent and intentional policy towards festivals are also to be found. As the national expert states: *“Central government’s commitment to supporting these events should be viewed in the light of the aim of developing the Portuguese cultural field in terms of artistic production and dissemination – one of the key purposes of Portuguese constitutional governments since the mid-1990s (Santos, 1998; Santos and Gomes, 2005). The significant role of festivals as a platform for developing the cultural field is clear: it gives visibility to the work of international artists in Portugal and makes it more likely that Portuguese artists will become better known outside the country.”.* It seems that having such a declaration at the central level, local government naturally follows and along with *“the growing importance of culture in the strategies of municipalities (...)”*, the importance of promoting festivals is also growing. Moreover, there is a set of regulations devoted either to the arts, where festivals are an important element, or to regulations which are specifically related to festivals. The Decree-Law 225/2006 (2006) sets out the rules for granting government financial support to the arts through the Ministry of Culture. Festivals seem to be granted a significant position there as, according to the national expert, the definition of festivals is already laid out in article 2 of the first chapter. Also in the Government Order 1321/2006 2006 *“which approves the Regulations for Arts Funding Support (...) One of the types of direct support to the arts is entitled “Quadrennial support for festivals and shows.”* A further example of coherent policy towards festivals is the Government Order 499/2004 of 6 May 2004 - Regulations on Financial Support for Festivals. Yet another example would be the *“Law 42/2004 of 18 August 2004 (the Film and Audiovisual Arts Law) together with its associated regulations (Decree-Law 227/2006 of 15 November) which defined the rules for ICA public tenders in the “Regulations relating to Support Schemes,” and Annex XV which defines the “Support Scheme for Festivals held in Portugal”.* Such priorities clearly defined by law, criteria and schemes can certainly be treated as the basis of coherent and intentional public policy towards the festivals that exist in Portugal.

The above classification is rather vague and cannot be really dichotomous. In many countries one can observe a tangle which makes it difficult to place a country in a specific group. The **English** expert gives the best evidence to this. On the one hand the expert indicates that: *“Arts Council England has no specific policy for festivals”* and 71 % of local authorities *“indicated that their support for festivals was linked to broader policies in the area of culture, leisure and recreation.”* On the other hand 12% of local authorities declared *“that their authority was planning to develop a specific policy on festivals within the next 12 months”.* Moreover as much as 16% local authorities *“indicated that they had a specific policy for festivals”.*

We can conclude that the researched countries, in terms of coherent public policy towards festivals, can be vaguely divided into at least three categories. Those where no policy exists, those that are starting to debate the need for creating such, and finally those which have already initiated the process. It is clear that for the time being the first category significantly prevails.

5. Conclusions and recommendations

In conclusion¹⁵, one can deduce that the prevailing pattern across Europe is one of countries in which the public authorities have failed to elaborate any clear and coherent policy or strategy in respect of festivals. At the same time, festivals have secured a strong position on the cultural map, especially in metropolitan cities and often at the expense of more conventional forms of artistic activity. In the near future that position seems likely to grow even stronger. It therefore follows that the first - and probably most important - conclusion and recommendation is that the issue of festivals needs to be given greater attention. Public authorities in European countries need to define and articulate their "festival" policies, just as they have traditionally done for theatre, music/dance, library or museum policies. This recommendation is especially crucial for the larger conurbations where most of the important festivals are organised. Nevertheless, it is important to recognise the astonishing versatility of festivals, which distinguishes them from most other types and forms of artistic expression. Consequently it is probably unproductive to think in terms of imitating or adapting the policies that already exist for other particular cultural forms, or to attempt to draw up a blueprint of a policy for festivals that could be used in different countries.

Constructing festival policies should start from an identification of the nature and density of the festival phenomenon in any given country or region, together with an assessment of those festivals' position within the broad cultural landscape. This seemingly easy task can be hindered by the absence of any commonly accepted definition of a festival. Most of these doubts are usually caused by the large number of diverse celebrations or events which tend to call themselves 'festivals'. It would be advisable to adopt a definition for acceptance by Europe's festival associations, as e.g. The European Association of Festivals. Naturally any such definition could be modified by historical circumstances seen as important for the development of a given country or region. A precise identification of the phenomenon cannot be limited just to festivals where public authorities are the main organisers; it has to concern itself with a much wider spectrum.

When considering festival policy, public authorities ought to be aware of the great diversity of festival types but also realise how multifunctional they are. Since this issue has been elaborated in the report, we do not wish to repeat those findings here. Nevertheless it has to be emphasised that the elaboration of festival policy is a chance to accentuate those functions but also to define sets of aims which publicly supported festivals should aspire to meet. Obviously these aims should be concurrent with those accepted by public authorities as their general objectives, as festival policy/strategy needs to be consistent with the overall cultural policy of public authorities.

¹⁵ These conclusions and recommendations, elaborated taking account of the discussions during the Circle Round Table conference, are therefore based on the participants' remarks.

Defining the resourcing and funding issues constitutes the main part of the festival strategy elaboration process. Financial contributions are the most obvious resource controlled by the public authorities. In this context the predictability and regularity (year on year) of public funding is at least as important as the actual amounts available. Thus transparency of funding procedures and authorities' consequence in fulfilment of financial support promises are the most obvious and indispensable conditions needing to be met.

Alongside funding, the demonstration of political commitment is similarly crucial. Creating trust is as important as setting up funds or budget lines for culture. Whilst defining festival policies, public authorities should consider forging various alliances, defining their scope and the conditions for cooperation. These alliances should embrace all players: cultural operators; initiators - spiritual conceptual and organisational engines of festivals; permanent cultural institutions; other layers of the "funding-ladder" (national, regional and local governments); businesses in various roles, ranging from festival owners to charity supporters; etc. Festival policy has to create the possibility of building alliances with many groups and even with those who are just interested in the existence of festivals. This will also help in the promotion of the events, or even in disseminating them on a significantly wider scale than planned.

Assessment and evaluation needs and processes should already have been envisaged at the stage when festival policies and strategies are conceived. Once authorities have been successful in defining their precise policy priorities and strategy goals, the criteria for support given to individual festivals will become clearer and will later lend themselves to translation into criteria of evaluation. Precise goals do not necessarily mean that the indicators must be quantitative. It is often enough to have an approximately clear and concrete view of the order of preferences of a given authority amidst the wide and rich range of goals and functions festivals are expected to serve. Precise indicators or proxy expectations are helpful for all the interested players – funding bodies, festival organisers, monitoring and evaluation entities. Another benefit arises when those expectations or indicators can be used in comparative analyses, which help to determine how the public authorities support festivals in practice.

6. ... and Case Studies¹⁶

The below introduction to case studies and its findings, due to the tangle of circumstances, cannot be treated as representative. The experts were asked to present such cases that would be illustrative to the general tendencies in their country. This was unfortunately not possible due to lack of access to data, short time for preparation, etc. Additionally the small number of case studies at hand does not allow for any sort of generalisations.

We have therefore decided to present only some data (for more see the national profiles in Part II), and the ones included here are either described (but not analysed) and/or shown in tables.

Taking into consideration all the above, please keep in mind that this chapter has a different character and cannot be used for generalisations.

6.1 General information

Amongst the twenty national reports prepared by experts, only two did not contain a case study. We therefore have at our disposal eighteen case studies, each elaborated according to the structure which was proposed in section B of the research questionnaire (see chapter 1.2). According to the suggestions, the individual authors tried to choose festivals which complied with the conditions of the research as a whole, and which additionally have a significant budget, large audience and have existed for at least 3 years. An interesting mosaic of examples was consequently gathered, which not always reflect the general tendencies in a given country.

The presented by experts case studies of festivals have been divided into five groups. Each relates to a different art form. Prevailing ones were multidisciplinary festivals and performing arts festivals. The next group, regarding the number of presented festivals are music and art festivals devoted to photography, new art and digital culture. Only one festival devoted to film was delivered. Therefore comparisons are impossible.

The groups of festivals are as follows:

I. Multidisciplinary festivals:

1. Austria, **Steirischer Herbst – festival of new art** (Graz and province of Styria)
2. Bulgaria, **International Theatre Festival Varna Summer** (Varna)
3. Croatia, **Dubrovnik Summer Festival** (Dubrovnik)
4. Finland, **Helsinki Festival** (Helsinki)
5. Flandres, **Summer of Antwerp** (Antwerp)
6. Italy, **Roma Europa Festival** (Roma)

II. Music festivals:

1. Estonia, **Viljandi Folk Music Festival** (Viljandi)

¹⁶ Aleksandra Litorowicz and Anna Stępniewska (Pro Cultura Foundation) took part in the elaboration of chapter 6.

2. Portugal, **The Póvoa de Varzim International Music Festival** (Povoa de Varzim)
3. Serbia, **International Review of Composers** (Belgrade)

III. Performing arts festivals:

1. France, **Montpellier Danse Festival** (Montpellier)
2. Hungary, **Szeged Open-Air Festival** (Szeged)
3. Poland, **MALTA International Theatre Festival** (Poznan)
4. Slovakia, **The Divadelná Nitra International Festival** (Nitra)
5. Spain, **Dancing Days – International Dance Festival in Urban Landscapes** (Barcelona)
6. Turkey, **Istanbul-Region-Theatre Festival** (Istanbul)

IV. Art festivals:

- Germany, **Transmediale – festival for art and digital culture** (Berlin)
- Greece, **International Photography Meeting** (Thessaloniki)

V. Film festivals:

1. Russia, **Moscow International Film Festival** (Moscow)

6.2. Area of interests, mission and legal status of festivals chosen as case studies

In all the groups most festivals were NGO's, either established as a foundation or an association or are projects of an already existing NGO (see Table 4). In almost all groups (except music festivals) we find one or more festivals organised by private entities. Only in the case of the Croatian multidisciplinary festival and Turkish performing arts festival the ownership is public.

Table 4: **Mission, area of interest, location, status**

I. multidisciplinary festivals

COUNTRY	FESTIVAL	LOCATION	AREA OF INTEREST	MISSION	LEGAL STATUS/ORGANISATIONS
Austria	Steirischer Herbst – festival of new art	Graz	- art, music, performance, dance, theatre, literature, architecture, New Media and theory	- to promote communication between the various disciplines of art	Limited company of province of Styria and city of Graz (ownership respectively 66.7% and 33.3%)

COUNTRY	FESTIVAL	LOCATION	AREA OF INTEREST	MISSION	LEGAL STATUS/ORGANISATIONS
Bulgaria	International Theatre Festival Varna Summer	Varna	- music, ballet competition, jazz and folklore music, theatre, conferences, seminars, discussions, exhibitions, films	<ul style="list-style-type: none"> - to introduce to the Bulgarian audience and theatre-makers the other countries achievements - to develop the festival as a centre of active intercultural dialogue. - to place Bulgarian theatre in the context of contemporary theatre practice - to provide the international exchange 	NGO Foundation
Croatia	Dubrovnik Summer Festival	Dubrovnik	- drama, music, dance performances, art exhibitions etc.	- to create a permanent institution which would popularize art	Public Institution
Finland	Helsinki Festival	Helsinki	- music, theatre, dance, the visual arts, cinema, children's culture and city events	<ul style="list-style-type: none"> - to promote Finnish culture and - to make Helsinki better known abroad. 	NGO Foundation
Flanders	Zomer van Antwerpen – Summer of Antwerp	Antwerp	- music, thematic open-air movies, international contemporary new circus scene, strong visual theatre, dance	<ul style="list-style-type: none"> - to promote the international cultural reputation of Antwerp and Flanders in a city marketing context - to contribute the implementation of the city's cultural policies 	NGO
Italy	The Roma Europa Festival	Roma	- dance, theatre, visual arts etc.	<ul style="list-style-type: none"> - to promote artistic creations - to intensify intercultural dialogue 	NGO Foundation

II. music festivals:

COUNTRY	FESTIVAL	LOCATION	AREA OF INTEREST	MISSION	LEGAL STATUS/ORGANISATIONS
Estonia	Folk Music Festival	Viljandi	- traditional music and contemporary arranged traditional music from Estonia and abroad	- to teach and promote traditional music through live role models in order to strengthen and improve the Estonian national identity and the local spiritual identity	NGO

COUNTRY	FESTIVAL	LOCATION	AREA OF INTEREST	MISSION	LEGAL STATUS/ORGANISATORS
Portugal	The Póvoa de Varzim International Music Festival	the region of Póvoa de Varzim	- music	- to promote culture and tourism in the region - to disseminate and encourage artistic creativity in the musical field	NGO Association
Serbia	International Review of Composers	Belgrade	- world premieres of pieces composed by Serbian and foreign composers, as well as Serbian premieres of important contemporary pieces	- the promotion of contemporary composers' creations	Project of association and Belgrade Concert Agency

III. performing arts festivals:

COUNTRY	FESTIVAL	LOCATION	AREA OF INTEREST	MISSION	LEGAL STATUS/ORGANISATORS
France	Montpellier Dance Festival	Montpellier and belonging municipalities	- contemporary dance	- to develop the recognition of the dance thanks to a festive event, - to open on national and international creations	NGO Association
Hungary	Szeged Open-Air Festival	Szeged	- theatre (search for new solutions)	- to provide entertainment in an awe-inspiring setting	Limited company owned by the city
Poland	Malta International Theatre Festival	Poznan	- 7 sections: theatre, dance, music, movie, varia, "New Situation" /competition section/)	- to promote artistic creations - to intensify intercultural dialogue	NGO Foundation
Slovakia	The Divadelna Nitra International Festival	Nitra	- drama theatre		NGO
Spain	Dancing days – International Dance Festival in Urban Landscapes	Barcelona and surrounding cities	- dance pieces in several urban locations, particularly addressing singular architectural spaces	- establishing a relationship between architecture, everyday experiences and artistic experimentation	NGO (Association) and private company
Turkey	Istanbul – Region – Theatre Festival	Istanbul	- modern, post-modern and various forms of contemporary theatre	- to take out theatre from the borders of established theatre halls and stages, to Istanbul's streets, historic and artistic spaces, "wherever there are people" - to encourage the opening of new paths in the intercultural theatre scene	Public institution

IV. art festivals:

COUNTRY	FESTIVAL	LOCATION	AREA OF INTEREST	MISSION	LEGAL STATUS/ORGANISATORS
Germany	Transmediale – festival for art and digital culture	Berlin	- art and digital culture	- to show new and important projects of digital culture and offers reflection over the role of digital technologies in today's society	GmbH limited company
Greece	International Photography Meeting Thessaloniki	Thessaloniki	- photography	- to create a framework where photographic heritage is presented and contemporary artistic creation is promoted - to establish a network of photographers, curators and directors of photographic institutions	NGO

V. film festivals:

COUNTRY	FESTIVAL	LOCATION	AREA OF INTEREST	MISSION	LEGAL STATUS/ORGANISATORS
Russia	Moscow International Film Festival	Moscow	- non-specialised competitive festival of feature films world wide		Since 2007 the organiser is a Private company.

6.3 Duration, audience, sold tickets

Most of the chosen festivals took place in the spring or summer - 13 festivals (see table 5). The exceptions are: multidisciplinary festivals - Italian *Roma Europa Festival* and Austrian *Steirischer Herbst – festival of new art*; music festival - Serbian *International Review of Composers*; performing arts festival - Slovakian *Divadelná Nitra International Festival*; art festival - German *Transmediale – festival for art and digital culture*.

The smallest audience amongst the multidisciplinary festivals was identified during the *International Theatre Festival Varna Summer* in Bulgaria (10,000 people) and the largest during the *Summer of Antwerp* in the Flemish Community (more than 790,000 people – including 650,000 people who witnessed the visit of Royal de Luxe's Sultan's Elephant in the streets of Antwerp). Amongst the music festivals the smallest audience was identified during the *International Review of Composers* in Serbia (3,000 people) and the largest during the *Viljandi Folk Music Festival* in Estonia (21,000 people). Amongst the performing arts festivals the number of audience ranged from 200,000 visitors during

the *MALTA International Theatre Festival* to 8,000 visitors during the *Istanbul-Region-Theatre Festival* in Turkey. In the case of art festivals the number of visitors was comparable (from 20,500 visitors during the *Transmediale – festival for art and digital culture* in Germany to 25,000 visitors during the *International Photography Meeting* in Greece). The only available case study The *Moscow International Film Festival* in Russia had a public of 45,000 people. These numbers have to be viewed however in relation to the duration of each festival (see Table 5).

As for free events and pricing policy it is impossible and purposeless to present the findings in the sub-group division. Therefore the data are shown in Table 5.

Table 5: **Audience, sold tickets, duration**

I. multidisciplinary festivals:

NAME	APPROX. AUDIENCE NUMBER	APPROX. NUMBER OF SOLD TICKETS	DURATION	SEASON
Austria Steirischer Herbst – festival of new art	46,000 people	25,000	approx. 1 month	autumn
Bulgaria International Theatre Festival Varna Summer	10,000 people	No available data	11 days	summer
Croatia Dubrovnik Summer Festival	60,000 people	10,000	32 days	summer
Finland Helsinki Festival	246,810 people	55,972	17 days	summer
Flandres Summer of Antwerp	797,791 people	46,621 tickets were printed (of which 6.71% were free tickets)	2 months	summer
Italy The Roma Europa Festival	55,000 people	43,000	60 – 75 days	Summer - autumn

II. music festivals:

NAME	APPROX. AUDIENCE NUMBER	APPROX. NUMBER OF SOLD TICKETS	DURATION	SEASON
Estonia Viljandi Folk Music Festival	21,000 people	18,507	4 days	summer
Portugal The Póvoa de Varzim International Music Festival	3,396 people	1,346 sold tickets 2,050 tickets were invitations	approx. 21 days	summer
Serbia International Review of Composers	3,000 people	No tickets were sold	5 days	autumn

III. performing arts festivals:

NAME	APPROX. AUDIENCE NUMBER	APPROX. NUMBER OF SOLD TICKETS	DURATION	SEASON
France Montpellier Danse Festival	36,000 people	25,000	15 days	summer
Hungary Szeged Open-Air Festival	53,934 people	all visitors paid for their tickets	42 days	summer
Poland MALTA International Theatre Festival	200,000 people	10,000	5-10 days	summer
Slovakia The Divadelná Nitra International Festival	16,279 people	5,949	6 days	autumn
Spain Dancing Days – International Dance Festival in Urban Landscapes	19,000 people	No entrance fee	3 – 4 days	summer
Turkey Istanbul-Region-Theatre Festival	8,000 people	No tickets were sold	11 days	summer

IV. art festivals:

NAME	APPROX. AUDIENCE NUMBER	APPROX. NUMBER OF SOLD TICKETS	DURATION	SEASON
Germany Transmediale – festival for art and digital culture	20,500 people	14,000	6 days	winter
Greece International Photography Meeting	25,000 people	Data to be received	2 months	spring

V. film festivals:

NAME	APPROX. AUDIENCE NUMBER	APPROX. NUMBER OF SOLD TICKETS	DURATION	SEASON
Russia Moscow International Film Festival	45,000 people	25,800	11 days	summer

6.4 Festivals' budgets: income and expenditure

The overall budgets of the festivals in the case studies vary hugely. The multidisciplinary festivals had budgets of around 2 or almost 4 million Euro (from 2.21 million Euro in the case of the *Dubrovnik Summer Festival* to 3.79 million Euro in the case of the *Roma Europa Festival*). Amongst the music festivals the Serbian *International Review of Composers* had the lowest budget (32 thousand Euro) whilst the Estonian *Viljandi Folk Music Festival* had the highest (267.1 thousand Euro). In the case of performing arts festivals the totals range from 2.53 million Euro (Hungarian *Szeged Open-Air Festival*) to 199.3 thousand Euro (Spanish *Dancing Days – International Dance Festival in Urban Landscapes*). Two of the art festivals had budgets of 0.25 million Euro (Greek *International Photography Meeting*) and 0.61 million Euro (German *Transmediale – festival for art and digital culture*). The only film festival - The *Moscow International Film Festival* in Russia, had a budget of 45.000 Euro.

Structure of income

It may be stated that public authorities altogether - central, regional, provincial and local levels - were in the majority the main source of the festivals' incomes (see table 6).

In the multicultural festivals' group in three cases (Finland, Flandres, Italy) the main supporting bodies were local authorities. In two cases (Bulgaria, Croatia) the central level gave the biggest

support. Only in one case (Austria) regional funding was dominant. The one exception where public funds do not predominate in the festivals' income structure is the *Helsinki Festival* where public sources covered 34% of the total budget whilst the rest came from earned income (37%) and commercial sponsors (29%). The EU grants inputs to the budgets were rather small (Italy – 2%, Bulgaria – 3%, and Austria, Croatia, Finland, Flanders - non).

In the music festivals group, both the Portuguese and Serbian festivals received significant public funding (respectively 66% and 39%). The Estonian *Viljandi Folk Music Festival* has its own income covering as much as 76.5% of the budget. This source is also significant for the case of the Serbian *International Review of Composers* (20.5%). The latter also received over 40% of funding from international organisations.

In the group of performing arts festivals the main income source were local authorities (Poland, France, Hungary, Spain, Turkey). In the case of Turkey, local input reached as much as 100% of the total budget whereas in the case of the Hungarian festival, the budget was almost half financed through earned income (41%). The significance of earned income should also be noted in the cases of the *Montpellier Danse Festival* (37%) and the Polish *MALTA International Theatre Festival* (17%). In the latter, quite a large share of funds was obtained from commercial sponsors (14.5%).

In the group of arts festivals the main source of income were central authorities (Germany – 73% and Greece – 64%).

Table 6: **Festival income by source***

I. multidisciplinary festivals:

FESTIVAL	CENTRAL FUNDING	REGIONAL FUNDING	PROVINCIAL FUNDING	LOCAL FUNDING	OTHER PUBLIC FUNDING	GRANTS OF INTERNATIONAL BODIES	FUNDING FROM THE NON PROFIT SECTOR	COMMERCIAL SPONSORS	PRIVATE DONORS	OWN INCOME	OTHER	TOTAL
Austria Steirischer Herbst – festival of new art	0.65 m. 20%	1.55 m. 47%	X	0.69 m. 21%	X	X	0.05 m. 1.5%	0.30 m. 9%	X	0.05 m. 1.5%	X	3.29 m.
Bulgaria International Theatre Festival Varna Summer	20%	X	X	16%	8%	3%	24%	8%	X	20%	1%	n .a
Croatia Dubrovnik Summer Festival	0.65 m. 29.5%	0.12 m. 5.5%	X	0.48 m. 22%	0.04 m. 2%	X	X	0.40 m. 18%	0.20 m. 9%	0.32 m. 14%	X	2.21 m.
Finland Helsinki Festival	0.10 m. 3 %	X	X	0.98 m. 31 %	X	X	X	0.90 29%	X	1.15 m. 37%	X	3.13 m.
Flanders Summer of Antwerp	X	0.50 m. 20.5 %	X	1.60 m. 65%	X	X	- 0.1%	X	X	0.33 m. 13.9%	0.01 m. 0.5%	2.44 m.
Italy The Roma Europa Festival	0.85 m. 22%	0.18 m. 4.5%	0.17 m. 4.5%	0.9 m. 24%	0.1 m. 2.5%	0.07 m. 2%	X	0.37 m. 10%	X	1.0 26.5%	0.15 4%	3.79 m.

II. music festivals:

FESTIVAL	CENTRAL FUNDING	REGIONAL FUNDING	PROVINCIAL FUNDING	LOCAL FUNDING	OTHER PUBLIC FUNDING	GRANTS OF INTERNATIONAL BODIES	FUNDING FROM THE NON PROFIT SECTOR	COMMERCIAL SPONSORS	PRIVATE DONORS	OWN INCOME	OTHER	TOTAL
Estonia Viljandi Folk Music Festival	13 th. 5% Ministry of Culture, Culture Capital, Viljandi town government				17.5 th. 6.5%	4.5 th 2%	X	1.6 th 0.5%	X	205 th 76.5%	25.5 9.5%	267.1 th.
Portugal The Póvoa de Varzim International Music Festival	0.07 m. 35%	X	X	0.06 m. 31%	0.04 m. 21%	X	X	0.02 8%	X	0.01 m. 5 %	X	0.20 m.
Serbia International Review of Composers	X	X	X	12.5 th. 39%	X	13 th. 40.5%	X	X	X	6.5 th. 20.5%	X	32 th.

III. performing arts festivals:

FESTIVAL	CENTRAL FUNDING	REGIONAL FUNDING	PROVINCIAL FUNDING	LOCAL FUNDING	OTHER PUBLIC FUNDING	GRANTS OF INTERNATIONAL BODIES	FUNDING FROM THE NON PROFIT SECTOR	COMMERCIAL SPONSORS	PRIVATE DONORS	OWN INCOME	OTHER	TOTAL
France Montpellier Dance Festival	0.33 m. 14%	0.30 m. 13%	0.08 m. 3.5%	1.20 m. 51.5%	X	X	X	0.04 m. 2%	X	0.35 m. 15%	0.03 m. 1%	2.33 m.
Hungary Szeged Open-Air Festival	0.17 m. 7%	X	X	1.00 m. 40%	0.23 m. 9%	X	X	0.08 m. 3%	X	1.05 m. 41%	X	2.53 m.
Poland Malta International Theatre Festival	0.08 m. 14%	X	X	0.26 m. 46.5%	X	0.03 m. 5.5%	0.13 m. 2.5%	0.08 m. 14.5%	X	0.10 m. 17%	X	0.60 m.

FESTIVAL	CENTRAL FUNDING	REGIONAL FUNDING	PROVINCIAL FUNDING	LOCAL FUNDING	OTHER PUBLIC FUNDING	GRANTS OF INTERNATIONAL BODIES	FUNDING FROM THE NON PROFIT SECTOR	COMMERCIAL SPONSORS	PRIVATE DONORS	OWN INCOME	OTHER	TOTAL
Slovakia The Divadelna Nitra International Festival	260 th. 54.5%	0.570 th. 0.1%	X	11.5 th. City Nitra 2.5%	X	62 th. 13%	0.570 th. 0.1%	4.3 th. 1%	3.5 th. 0.8%	12.500 th. 3%	120 th. 25%	475 th.
Spain Dancing days – International Dance Festival in Urban Landscapes	24 th. 12%	43.5 th. 22%	6.3 th. 3%	106 th. 53%	3.5 th 2%	X	16 th 8%	X	X	X	X	199.3 th.
Turkey Istanbul – Region – Theatre Festival	X	X	X	0.65 m. 100%	X	X	X	X	X	X	X	0.65 m.

IV. art festivals:

FESTIVAL	CENTRAL FUNDING	REGIONAL FUNDING	PROVINCIAL FUNDING	LOCAL FUNDING	OTHER PUBLIC FUNDING	GRANTS OF INTERNATIONAL BODIES	FUNDING FROM THE NON PROFIT SECTOR	COMMERCIAL SPONSORS	PRIVATE DONORS	OWN INCOME	OTHER	TOTAL
Germany Transmediale – festival for art and digital culture	0.45 m. 73%	X	X	X	0.05 m. 8.5%	X	0.02 m. 3%	0.02 m. 3.5%	X	0.07 m. 12%	X	0.61 m.
Greece International Photography Meeting	0.16 m. 64%	X	X	X	0.03 m. 12%	X	Not monetarily calculated	0.05 m. 20%	X	0.01 m. 4%	X	0.25 m.

V. film festivals:

FESTIVAL	CENTRAL FUNDING	REGIONAL FUNDING	PROVINCIAL FUNDING	LOCAL FUNDING	OTHER PUBLIC FUNDING	GRANTS OF INTERNATIONAL BODIES	FUNDING FROM THE NON PROFIT SECTOR	COMMERCIAL SPONSORS	PRIVATE DONORS	OWN INCOME	OTHER	TOTAL
Russia Moscow International Film Festival	2.6 m. 60%	X	X	0.34 m. 8%	X	X	X	1.3 m. 30%	X	0.07 m. 2%	X	4.31 m.

*Sums are rounded

X – no income from this source

Expenditure structure

In most of the case studies, the festivals' income balances the expenditure. If there were any discrepancies between the two, they were insignificant. Only in the case of one performing arts festivals (the Slovakian Divadelna Nitra International Festival) there was a profits - coming to over 148 thousand Euro (see table 7).

In the case of three out of the six multidisciplinary festivals, the highest percentages of budgets were devoted to expenditure related to remuneration for live artistic work (*Helsinki Festival* – 49%, *Summer of Antwerp* – 67% and the *Roma Europa Festival* – 36%). The majority of the budget of the Austrian *Steirischer Herbst - festival of new art* was allocated to administrative, operational expenses and staff salaries (respectively 29% and 27.5%) and the majority of the *Dubrovnik Summer Festival* was allocated to technical expenses (37.5%).

Also amongst music festivals the highest percentage of the budgets was allocated to remuneration of live artistic work. However, technical expenses (*Viljandi Folk Music Festival* – 35%) and expenses for advertising and RP (*The Póvoa de Varzim International Music Festival* – 22.5%) were also considerable.

The situation is similar in the performing arts group - the highest percentage of the budgets was devoted to remuneration for live artistic work. The expenses for advertising and RP of all festivals from this group were similar (from 4% in the case of *Szeged Open-Air Festival* to 9.3% in the case of *The Divadelna Nitra International Festival*).

In the art festivals' group also the remuneration for live artistic work prevails (*Transmediale – festival for art and digital culture* – 52%).

In the case of the *Moscow International Film Festival*, administrative and operational expenses predominated (45%). Only 2% of the budget was allocated to remuneration of artistic work.

Table 7: **Expenditure by source ***

I. multidisciplinary festivals:

FESTIVAL	REMUNERATIONS AND EXPENSES RELATED TO COMMISSIONED AND SELECTED ARTISTIC WORK	STAFF SALARIES: ADMINISTRATION, TECHNICIANS, ETC.	TECHNICAL EXPENSES	ADMINISTRATIVE AND OPERATIONAL EXPENSES	ADVERTISING AND PR	OTHER	TOTAL
Austria Steirischer Herbst – festival of new art	0.57 m. 17.5%	0.90 m. 27.5%	0.57 m. 17%	0.95 m. 29%	0.30 m. 9%	X	3.29 m.
Croatia Dubrovnik Summer Festival	0.37 m. 17%	0.3 m. 13.5%	0.83 m. 37.5%	0.45 m. 20%	0.16 m. 7%	0.11 m. 5%	2.22 m.
Finland Helsinki Festival	49%	14%	included in production and events	7%	30%	X	3.12 m.
Flanders Summer of Antwerp	1.53 m. 67%	0.29 m. 13%	See under 'Remunerations ... artistic work'	0.23 m. 10%	0.17 m. 7%	0.06 m. 3%	2.28 m.
Italy The Roma Europa Festival	1.4 m. 36 %	0.55 m. 14 %	0.58 m. 15%	0.22 m. 6%	0.92 m. 24%	0.18 m. 5%	3.85 m.

II. music festivals:

FESTIVAL	REMUNERATIONS AND EXPENSES RELATED TO COMMISSIONED AND SELECTED ARTISTIC WORK	STAFF SALARIES: ADMINISTRATION, TECHNICIANS, ETC.	TECHNICAL EXPENSES	ADMINISTRATIVE AND OPERATIONAL EXPENSES	ADVERTISING AND PR	OTHER	TOTAL
Estonia Viljandi Folk Music Festival	78.5 th. 38.5%	14.5 th. 7%	70.5 th. 35%	6.5 th. 3%	17 th. 8.5%	16 th. 8%	203 th.
Portugal The Póvoa de Varzim International Music Festival	115 th. 58%	11 th. 6%	4 th. 2%	22.5 th 11.5%	44.5 th. 22.5%	X	197 th.
Serbia International Review of Composers	19 th.	The salaries of the administration are not included in the table of expenditures because they are not covered from the festival's budget	4.4 th.	8 th.	1 th.	X	32.4 th.

III. performing arts festivals:

FESTIVAL	REMUNERATIONS AND EXPENSES RELATED TO COMMISSIONED AND SELECTED ARTISTIC WORK	STAFF SALARIES: ADMINISTRATION, TECHNICIANS, ETC.	TECHNICAL EXPENSES	ADMINISTRATIVE AND OPERATIONAL EXPENSES	ADVERTISING AND PR	OTHER	TOTAL
France Montpellier Dance Festival	1 m. 45%	0.88 m. 38%	0.07 m. 3%	0.18 m. 8%	0.15 m. 6%	X	2.28 m.
Hungary Szeged Open-Air Festival	1.12 m. 44%	0.13 m. 5%	0.67 m. 27%	0.5 m. 20%	0.1 m. 4%	X	2.52 m.
Poland Malta International Theatre Festival	0.26 m. 46%	0.11 m. 20%	0.12 m. 21%	X	0.03 m. 6%	0.04 m. 7%	0.56 m.
Slovakia The Divadelna Nitra International Festival	109 th. 33.5%	83 th. 25.4%	8 th. 2.4%	71.5 th 21.9%	30.5 th. 9.3%	24 th. 7.5%	326.577 th.
Spain Dancing days – International Dance Festival in Urban Landscapes	65 th. 33%	60 th. 29%	22 th. 11%	38 th. 19%	16.5 th 8%	X	201.5 th.
Turkey Istanbul – Region – Theatre Festival	X	As stated above 75 technicians worked on a per diem basis (13 Euros per day) for 10 days :It is app. 9750 euros but should not be included to the overall budget since the City Theatre deduces it from its annual budget as the extra expenditure.	0.13 m. 21%	0.45 m. 71%	0.06 m. 8%	X	0.64 m.

IV. art festivals:

FESTIVAL	REMUNERATIONS AND EXPENSES RELATED TO COMMISSIONED AND SELECTED ARTISTIC WORK	STAFF SALARIES: ADMINISTRATION, TECHNICIANS, ETC.	TECHNICAL EXPENSES	ADMINISTRATIVE AND OPERATIONAL EXPENSES	ADVERTISING AND PR	OTHER	TOTAL
Germany Transmediale – festival for art and digital culture	0.32 m. 52%	0.19 m. 31%	0.03 m. 4%	0.06 9.5%	0.02 m. 3.5%	X	0.62 m.
Greece International Photography Meeting	0.06 m. 24%	0.04 m. 16%	Included in Administrative and operational expenses	0.09 m. 36%	0.06 m. 24%	X	0.25 m.

V. film festivals:

FESTIVAL	REMUNERATIONS AND EXPENSES RELATED TO COMMISSIONED AND SELECTED ARTISTIC WORK	STAFF SALARIES: ADMINISTRATION, TECHNICIANS, ETC.	TECHNICAL EXPENSES	ADMINISTRATIVE AND OPERATIONAL EXPENSES	ADVERTISING AND PR	OTHER	TOTAL
Russia Moscow International Film Festival	0.07 m. 2%	0.26 m. 6%	0.59 m. 14%	2.0 m. 45%	0.96 m. 23%	0.43 m. 10%	4.31 m.

* sums are rounded

**in some cases data were not available

X – lack of expenditure

6.5 Support from public authorities – expectations and problems

The issue of public engagement on one hand, and the obstacles that are met by festival organisers on the other, seem to be very similar in all cases - regardless of the country or festival in question and regardless of the art form.

As indicated in chapter 3.1, there are various reasons for which public authorities fund festivals. Those that were most often given in the case studies were: the increase of the town's or region's attractiveness and the raising of their international prestige. In two examples the funding of festivals was closely linked to the fact that the town had tried or was contemplating bidding to obtain the accolade of the "European Capital of Culture". For example the Municipality of Poznan considered MALTA Festival as one of the tools contributing to winning the title – it was the main reason for which the authorities gladly cooperated with the organisers, helped in arranging all permits, lent

public spaces etc. The second example is the case of the Steirischer Herbst – festival of new art Austria in Graz which “had drawn attention to the geopolitical marginal position of the City of Graz” . In 2003 Graz succeeded in obtaining the title of the “European Capital of Culture” and changed the previous general perception of itself into a much more progressive and ‘cultural’ town.

In some cases, even though festival organisers received large-scale financial support from public authorities, they still estimate that the public contributions are too small. For example the budget of the Croatian Dubrovnik Summer Festival was covered by public authorities at 50%. The organisers appreciate the support, but expressed the need for larger public involvement as they wish to diversify the programme and transform the festival into one of the best European events. Organisers of the Dancing Days – International Dance Festival in Urban Landscapes in Spain also wanted public authorities to increase their financial support, even though public authorities already cover an aggregate total of 90% of the festival’s budget. In this case 50% of the festival’s budget was covered by the municipality of Barcelona, which rather than increasing its financial support expects the organisers to secure funds from other non-public sources.

A large obstacle in festival organisation and cooperation between organisers and public authorities identified by case studies authors was the lack of long-term contracts with public authorities. This situation makes it impossible for organisers to plan ahead their artistic events as e.g. famous artists have to plan their calendar 3-4 years ahead. This serious planning problem was strongly stressed, among others, by the Slovakian and Polish experts.

Problems with bureaucracy and lack of administrative willingness were also underlined by some of the festivals’ organisers. In Slovakia, even though the cooperation with local authorities was tight and effective, the organisers complained about public administration which was not really willing to cooperate. On the other hand, the organisers of the Moscow Film Festival complained about bureaucratic barriers which appeared because of the lack of consideration given to the specifics of an event such as a major film festival.

Another problem identified by the national experts in the case studies was the long waiting period before organisers actually received the public funds. In Greece quite often, the promised funds “arrive even a year later and that makes the position of the production team that also has to work on promises with others quite uncomfortable. Actually, the funds almost never arrive on time or earlier than six months of the agreed time.” A similar situation happened to the organisers of the Serbian festival. Funds were promised by the Ministry of Culture “but the festival never received 4,000 Euro.” Additionally in some countries problems were caused by delays in information about calls for proposals or too lengthy decision-making process – e.g. Slovakia.

The link between the public authorities' decision process and politics also needs to be mentioned here. Organisers of the Montpellier Dance Festival, despite their good cooperation with the municipality and a strong financial position had fears that political changes might influence their partner's decision on whether to support the festival or not. "Before 2004 the Regional Council of Languedoc-Roussillon was of a political colour (Right) opposed to that of Montpellier. The regional support for the festival was thus very weak. In 2004, the regional elections gave the victory to the Left. Since that date, the regional support has reached a financial level almost equivalent to that of the State." In spite of receiving this support from the regional level there still was uncertainty what would happen after the next elections.

Table number 8 presents to what extent *policy relating* to tourism, economic development, employment, social inclusion and community cohesion influence public authorities' approaches to the festivals described in the case studies. As we can see, regardless of the group of festivals in question, the answers obtained during the research differ significantly.

Table 8: Extent of other policies influencing public authorities approach to festivals*

I. multidisciplinary festivals:

NAME	TOURISM	ECONOMIC DEVELOPMENT	EMPLOYMENT	SOCIAL INCLUSION	COMMUNITY COHESION
Austria Steirischer Herbst – festival of new art	To some extent	Not at all	Not at all	To some extent	Closely integrated
Bulgaria International Theatre Festival Varna Summer	Not a lot	Not a lot	Not a lot	Closely integrated	Closely integrated
Croatia Dubrovnik Summer Festival	Not a lot	To some extent	To some extent	To some extent	Closely integrated
Flanders Summer of Antwerp	To some extent	To some extent	Closely integrated	Closely integrated	Closely integrated
Italy The Roma Europa Festival	To some extent	To some extent	Not a lot	To some extent	To some extent

II. music festivals:

NAME	TOURISM	ECONOMIC DEVELOPMENT	EMPLOYMENT	SOCIAL INCLUSION	COMMUNITY COHESION
Portugal The Póvoa de Varzim International Music Festival	Closely integrated	To some extent	To some extent	To some extent	To some extent
Serbia International Review of Composers	Not at all	Not a lot	Not a lot	Not at all	Not at all

III. performing arts festivals:

NAME	TOURISM	ECONOMIC DEVELOPMENT	EMPLOYMENT	SOCIAL INCLUSION	COMMUNITY COHESION
France Montpellier Danse Festival	Not a lot	Closely integrated	Not a lot	Not a lot	Not a lot
Poland MALTA International Theatre Festival	Closely integrated	To some extent	To some extent	To some extent	Closely integrated
Slovakia The Divadelná Nitra International Festival	To some extent	Not a lot	Not a lot	Not at all	To some extent
Spain Dancing Days – International Dance Festival in Urban Landscapes	To some extent	Not a lot	Not a lot	Not at all	To some extent
Turkey Istanbul-Region-Theatre Festival	Closely integrated	Closely integrated	Not a lot	Closely integrated	Closely integrated

IV. art festivals:

NAME	TOURISM	ECONOMIC DEVELOPMENT	EMPLOYMENT	SOCIAL INCLUSION	COMMUNITY COHESION
Germany Tansmediale – festival for art and digital culture	Not a lot	To some extent	Not at all	To some extent	To some extent
Greece International Photography Meeting	Close integrated	To some extent	To some extent	To some extent	Closely integrated

V. film festivals:

NAME	TOURISM	ECONOMIC DEVELOPMENT	EMPLOYMENT	SOCIAL INCLUSION	COMMUNITY COHESION
Russia Moscow International Film Festival	To some extent	To some extent	Not at all	Not a lot	Not a lot

* in some cases data were not available.

PART II

Country by country presentation of national reports

AUSTRIA

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Preliminary remarks

Generally, festivals (and their financing via public subsidies) play a very important role in Austria. The expected impacts are not only to foster artistic expression or to strengthen the position and image of the country, region or city but also to generate economic benefits (e.g. tourism).

There are no studies that facilitate a deeper look into the development of festivals (in Austria often the term "Festspiele" is used), their size, financing structures, audience figures etc.

The Austrian cultural statistics give a basic overview on the festival activities in Austria: in 2005, there were 65 festivals (at different performance venues) with 2,045 performances and 1,656 m. visitors.¹⁷ However, due to the fact that the basis of the figures is a survey by the festival organisers, the number of festivals included is not complete.

Short history of main festivals in Austria

Since its foundation in 1900, the international flagship for the image of Austria as a "nation of culture", the festival *Salzburger Festspiele* has played an outstanding role in the Austrian festival landscape. From the 1950s to the end of the 1980s the festival programme was marked by the role of the director Herbert von Karajan. The direction of Gerard Mortier (1990-2001) brought about the opening up of the festival to new artistic trends, and at the same time spoken theatre acquired greater weight. One of Mortier's main objectives was to free the festival from its elitist image and to open it up to a young audience (e.g. through special-rate tickets). Under his direction, his polarising

¹⁷ Statistik Austria (2007): pp. 126

programme design led to numerous (cultural-policy) debates and conflicts, to some extent conducted in the media.

It was hoped that the festival *Bregenzer Festspiele* in Vorarlberg, initiated in 1946, would exercise a similar pulling power. The construction of the festival hall in Bregenz in the 1980s made it possible also to hold events in bad weather. In the 1960s further festivals were founded in the provinces (Bundesländer); for example the festival *Carinthischer Sommer* in Carinthia, the festival *Innsbrucker Festwochen der Alten Musik* in Tyrol, and the festival *Seefestspiele Mörbisch* in Burgenland. In the 1970s, with the international *Bruckner Festival* and the *Ars Electronica* festival for new media, Upper Austria acquired two important festivals. The international festival *Wiener Festwochen* in Vienna has been in existence since 1951.

The foundation of the festival *Steirischer Herbst* took place in 1968 with the aim of providing a fresh impetus for the Styrian cultural landscape. For a long time the festival *Steirischer Herbst* was the only avant-garde festival in Austria. Its programme was distinguished on the one hand by a broad approach to various branches of the arts (from architecture to theory), and on the other by the many premières and commissioned works that in the past occasionally created a public "scandal".

The density of festivals especially in contemporary arts (music, film, crossover etc.) has further grown since the 1990s. In the meantime, in the film sector alone there are more than 20 festivals with different points of emphasis (content, geography, etc.), e.g. the *Viennale* international film festival in Vienna, the *Diagonale* festival for Austrian films in Graz, and the European film festivals *Crossing Europe* in Linz and "*EU-XXL*" in Krems, etc.

Legal frameworks and structures

The important role of the *Salzburger Festspiele* is underlined by the still unchanged 1950 law on the festival's funding, the *Federal Law on the Establishment of the Salzburger Festspiele Fund* (BGBl. (Federal Law Gazette) No. 147/1950) providing for *Salzburger Festspiele's* losses to be covered by the federal government (40%), the province of Salzburg (20%), the city of Salzburg (20%) and the fund for the promotion of tourism (20%).

Measured against the diversity of Austrian festivals, the federal government only finances a limited number of festivals. The emphasis here is primarily on the continuation of the decades-old events without increasing the number by including newly founded festivals. This also goes back to the report of what was then the parliamentary education committee in connection with the *Federal Arts Promotion Act* adopted in 1988 (BGBl. No. 146/1988), which recommended a (proportionally) limitation on the subsidy for private theatres, festivals and orchestras.

Exceptions are derived from the *Federal Arts Promotion Act*, which states, inter alia, that the federal government supports activities and projects at regional or local levels that are "of supra-regional

interest or suitable to be exemplary, of an innovative character or which are promoted within the scope of a single promotion programme" (§2.(2)).

The structures of the festivals' legal entities vary. The *Bregenzer Festspiele* for example, is managed by the *Bregenzer Festspiele*- Limited Company, the 100% partner of which is the *Bregenzer Festspiele* Private Foundation, founded in 2002. Sponsors are the Association of "Friends of the *Bregenzer Festspiele*", the Austrian government, the province of Vorarlberg and the city of Bregenz. The legal entity of the *Salzburger Festspiele* is the *Salzburger Festspiele* Fund, with its legal basis in the above-mentioned law. According to this law, the board of trustees of the *Salzburger Festspiele* consists of two representatives of the federal government, the governor of the province of Salzburg, the mayor of the city of Salzburg and one representative of the fund for the promotion of tourism. The *Wiener Festwochen*- Limited Company on the other hand is 100% owned by the city of Vienna. The owners of the *Steirischer Herbst* -Limited Company are the province (Bundesländer) of Styria and the city of Graz (see below). Smaller festivals are primarily staged by associations.

Economic aspects

Studies have confirmed the economic success story of the two most important Austrian festivals – the *Salzburger Festspiele* and the *Bregenzer Festspiele*.

A study of the economic importance of the *Salzburger Festspiele* in 1998 calculated the total economic production and turnover effect of the festival at more than €152.6 m.¹⁸ Further, the festival had an employment-creating effect throughout Austria of some 2,000 to 2,200 jobs.¹⁹ According to a current study, these figures have in the meantime risen to €225 m. (total economic production and turnover effect) and 2,800 to 3,000 jobs.²⁰

The festival *Bregenzer Festspiele* is also an important economic motor. From one study on the indirect profitability, it emerges that this festival additionally brings economic turnover of an average of €167 m. per year to the region and to Austria. Above all, regional tourism and domestic industry profit significantly from the cultural business. Above and beyond this, according to the study approx. 1,160 full-time jobs per year are created by the festival.²¹

Public cultural financing of festivals - overview

A compact description of the funding of festivals by the public-subsidy budget cannot be offered within the framework of this overview. True, the festivals form one sub-category of the Austrian

¹⁸ Gaubinger (1998); 16

¹⁹ ebenda; S.17

²⁰ o.V. (2007)

²¹ Felderer et.al. (2003); p.89

LIKUS scheme (provincial cultural statistics initiative),²² which is intended to facilitate a comparative overview of the cultural expenditure in the individual branches of culture. However, alongside the point of emphasis on “Festivals and Seasonal Events”, this also includes contributions to major and provincial exhibitions (large-scale events). Above and beyond this, grants to festivals, for example in Vienna, are also counted under other LIKUS categories, which makes comparison more difficult.

At national level, for the selected comparative period (the years 2001 and 2005) the institution responsible for the promotion of major cultural events was the Arts Department of the Federal Chancellery (since 2007: Federal Ministry of Education, the Arts and Culture).

In 2001 the Arts Department spent about € 21.3 m. on the promotion of Austrian festivals (incl. promotion of investments and building costs).²³ At 19.8% this area thereby took the highest proportion of the total Arts Department budget.

By comparison, in 2005, € 13.2 m.²⁴ (or 15,6% of the total budget) went on the funding of festivals. Festivals were the Arts Department’s third largest subsidy item in this year, following the fields of performing arts and film. These expenditures in 2005 were distributed as follows:

- 79.6% music and theatre festivals,
- 3.9% film festivals,
- 3.6% regional festivals and
- 12.8% promotions for investments.²⁵

According to these figures, festivals can be regarded as a major priority of (federal) cultural policies in Austria, a fact which has often been criticised within the cultural scene (especially smaller cultural initiatives) in recent years.

A large number of festivals – according to their legal structure – are, however, financed by different layers of public authorities (state, regional/provincial, local).

The following list attempts to portray the magnitude of public cultural subsidy on the basis of selected international festivals. However, it lays no claim to completeness; the figures are taken from the respective subsidy reports of the Arts Department or the cultural department of the provinces (with the exception of Upper Austria). In part, subsidy figures of the cities have also been incorporated. The numbers on the performances and visitors relate to the figures in the respective cultural statistics.

22 The Austrian LIKUS scheme (LänderInitiative KulturStatistik) was introduced in the 1990ies to harmonise the cultural statistics of all 9 Austrian Bundesländer.

23 Bundeskanzleramt, Kunstsektion (2002); pp50; eigene Berechnungen

24 Bundeskanzleramt, Kunstsektion (2006) ; p. 52

25 Hofecker et al. (2006) ; p.40

festival	performances		visitors		public funding	
	2001	2005	2001	2005	2001	2005
Seefestspiele Mörbisch limited company <i>Burgenland</i> operetta http://www.seefestspiele-moerbisch.at	35	36	212.000	208.850	Arts Department: € 232.600 province of Burgenland: € 436.100 (+ € 233.300 loan redemption, € 69.000 promotions of investment)	Arts Department: € 218.000 province of Burgenland: € 146.000 (+ € 129.600 loan redemption, € 62.100 promotions of investment, € 4.000 advertising)
Joseph Haydn Festspiele association <i>Burgenland</i> classical music http://www.haydnfestival.at	44	43	14.301	17.255	Arts Department: € 101.700 province of Burgenland: € 145.400 city of Eisenstadt: n.a.	Arts Department: € 160.000 province of Burgenland: € 138.000 city of Eisenstadt: n.a.
Carinthischer Sommer association <i>Carinthia</i> music http://www.carinthischersommer.at	50	44	19.336	14.489	Arts Department: € 287.100 province of Carinthia: € 334.300 (+ € 33.400 subsequent funding of the year 2000) city of Villach: n.a.	Arts Department: € 360.000 province of Carinthia: € 484.000 city of Villach: n.a.
Donaufestival limited company <i>Lower Austria</i> contemporary music http://www.donaufestival.at	55	43	7.500	7.945	Arts Department: € 29.100 province of Lower Austria: € 1.533.500*	Arts Department: € 75.000 province of Lower Austria: € 2.000.000*
Bruckner Festival LIVA limited company <i>Upper Austria</i> classical music http://brucknerhaus.at	17	23	11.755	10.093	Arts Department: € 130.800 province of Upper Austria: n.a. city of Linz: n.a.	Arts Department: € 130.800 province of Upper Austria: n.a. city of Linz: n.a.
Festival der Regionen (biennial) association <i>Upper Austria</i> arts projects (fine arts, film, foto etc.) http://www.fdr.at	projects	projects	free admission	free admission	Arts Department: € 191.900 province of Upper Austria: n.a.	Arts Department: € 192.000 province of Upper Austria: n.a.

Ars Electronica limited company <i>Upper Austria</i> arts and new media http://www.aec.at	media performances, exhibitions, conferences	media performances, exhibitions, conferences	partly free admission	partly free admission	Arts Department: € 130.800 province of Upper Austria: n.a. city of Linz: n.a.	Arts Department: € 130.000 province of Upper Austria: n.a. city of Linz: n.a.
Salzburger Festspiele foundation <i>Salzburg</i> classical music (opera etc.) performing arts http://www.salzburgfestival.at	183 (summer, Easter and Whitsun)	201 (summer, Easter and Whitsun)	238.745	227.946	Arts Department: € 5.306.800 (+ € 9.447.700 promotions of investment) province of Salzburg: € 2.907.000 city of Salzburg: € 2.706.300	Arts Department: € 5.207.300 province of Salzburg: € 2.737.200 city of Salzburg: € 2.599.200
Styriarte limited company <i>Styria</i> classical music http://www.styriarte.at	44	53	22.626	30.450	Arts Department: € 0 province of Styria: € 709.100 city of Graz: € 654.100	Arts Department: € 120.000 province of Styria: € 1.239.100 city of Graz: € 700.000
steirischer herbst limited company <i>Styria</i> different fields of contemporary arts http://www.steirischerherbst.at	46 (performing arts)	about 200 events in total	100.581 (total)	104.823 (total)	Arts Department: € 588.700 province of Styria: € 1.483.100 city of Graz: € 755.800	Arts Department: € 566.900 province of Styria: € 1.416.800 city of Graz: € 752.600
Innsbrucker Festwochen der Alten Musik limited company <i>Tyrol</i> classical music http://www.altemusik.at	n.a.	19	n.a.	31.981 (total)	Arts Department: € 290.700 province of Tyrol: € 762.900 city of Innsbruck: n.a.	Arts Department: € 330.000 province of Tyrol: € 763.000 city of Innsbruck: n.a.
Tiroler Festspiele Erl limited company <i>Tyrol</i> classical music http://www.tiroler-festspiele.at	n.a.	25	n.a.	21.600	Arts Department: € 18.200 (+ € 381.500 promotions of investment) province of Tyrol: € 508.700	Arts Department: € 380.000 province of Tyrol: € 400.000 (+50.000 for redevelopment measures)
Bregenzer Festspiele limited company <i>Vorarlberg</i> classical music (opera etc.), performing arts http://www.bregenzerfestspiele.com	53	66	171.510 (incl. final rehearsal)	199.485 (incl. final rehearsal)	Arts Department: € 2.190.400 (+ € 638.600 promotions of investment) province of Vorarlberg: € 1.280.700 (+ € 635.900 running costs for the festival house) city of Bregenz: € 1.368.700	Arts Department: € 2.190.400 (+ € 7.013.800 promotions of investment) province of Vorarlberg: € 1.280.200 (+ € 636.400 running costs for the festival hall) city of Bregenz: € 1.369.000

Wiener Festwochen limited company Vienna music, performing arts http://www.festwochen.at	136	138	102.703	95.920	Arts Department: € 356.100 city of Vienna: € 12.223.600	Arts Department: € 0 city of Vienna: € 10.010.800
Viennale association Vienna film http://www.viennale.at	n.a.	n.a.	68.100	n.a.	Arts Department: € 124.300 city of Vienna: € 1.316.200	Arts Department: € 115.000 city of Vienna: € 1.379.000 (+ € 70.000 building costs)
ImpulsTanz association Vienna dance http://www.impulstanz.com	n.a.	67	n.a.	26.602	Arts Department: € 0 city of Vienna: € 654.100	Arts Department: € 0 city of Vienna: € 665.300

*cultural funding for the Danube Festival Limited company, which also organises the festival "Glatt & Verkehr"

Do the public authorities have a special policy towards festivals?

In Austria, a "nation of culture" in its self-conception, festivals are very important. They are not only the image-bearers of a city or a region, but also contribute to a specific regional, local or national identity. They are thus an important component of the respective cultural policy and tourism industry. Most festivals, above all those with a great international reputation, exist for decades. Cultural-policy discussions over the funding of the festivals have taken place, but there is broad consensus in Austria about the role of festivals.

CASE STUDY

1. Information on the chosen festival:

1.1. Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

Steirischer Herbst – festival of new art (founded in 1968)

The *Steirischer Herbst* is a multi-disciplinary international festival which takes place annually for around one month in autumn in Graz, Styria.

Steirischer Herbst re-invented itself many times in its history – an amorphous institution in progress that poses the question as to its conditions and necessities as a very individual platform for new art every year.

As a festival, *Steirischer Herbst* is special in many respects: by dint of its many voices, its promotion of communication between the various disciplines of art, thanks to the link-up of aesthetic positions and theoretical discourse.

Its clear-cut positioning as a festival of production and processes, of facilitation and initiation is also special – and increasingly necessary in the international politico-cultural situation.

The incorporation and networking of both international and regional artists, scenes and contexts is a central issue – *Steirischer Herbst* did, after all, emerge from an initiative of local scenes, on the one hand, and has taken productive advantage of its proximity to Slovenia, Croatia and the Central and Eastern European regions (long before the opening of most borders), on the other.

Paradoxically (and with some self-irony), *Steirischer Herbst* can be referred to as an avant-garde festival with tradition. For forty years now, *Steirischer Herbst* has been one of the world's few festivals of contemporary art that is by nature truly multidisciplinary. Long before the everyone started talking about the necessity of networking the arts, the festival integrated art, music, performance, dance, theatre, literature, architecture, New Media and theory – over the years with various focal points but always self-confidently on the basis of the conditions of the respective genres. As a dialogue, that questions but never levels down the characteristic features of the aesthetics and practices.

Steirischer Herbst presents and supports current artistic working methods, characteristic styles and discourses. But presenting productions is only the most visible part of the programme. Research, processes and developments are just as much part of this festival as spectacular performances, large-scale exhibitions, space-dominating concerts of New Music, architectural research, public debates, and night after night of celebration.

1.2. Its organisers and legal status

limited company ("Steirischer Herbst Kulturveranstaltungsgesellschaft m.b.H")

owner: province (Bundesland) of Styria 66,7% and city of Graz 33,3%

1.3. Duration and its location

approx. 1 month in autumn

+/- 20 venues Graz

+/- 5 venues in Styria

1.4. Total audience number of last edition for all festival events

46,000 visitors

1.5. Number of tickets sold

10,000 tickets sold direct by *Steirischer Herbst* (+ 15,000 sold by partner organisations)

1.6. Admission policy (proportion of free events, range of ticket prices etc.)

Ratio of free to charged for events approx. 50:50

Ticket prices from € 2,- to € 30,-

1.7 The festival's organisational structure

1.7.1. Table 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*	0	25/ 17	0 / 5	500
Employed/contracted (p/t)*	0	16 / 0	0 / 1	0
Volunteers	0	31 (f/t)	0	0

* Festival time and prior to festival time

Here, however, technicians and some evening staff are not taken into account, as these costs are to some extent included in the rent for the venues.

1.7.2. Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)?

Limited company supervisory board consists of 6 persons: 4 province of Styria, 2 City of Graz, experts from the fields of arts and culture and economy and finance.

Artistic advisory board (voluntary) for programming

2. Detailed description of the festival budget (sources of income and kinds of expenditure)

2.1 Table 2 – Festival's income by source

Income by source	Amount in euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central regional (<i>Bundesländer</i>) local	0.65 m. 1.55 m. 0.69 m.	19.8 47.1 21.0	
Other public funding (e.g. arts councils, special funds)	x	x	
Grants of international bodies (EU, the Visegrad Group, Nordic Council etc)	x	x	
Funding from the non profit sector (foundations, associations, etc.)	0,05 m.	1.5	
Commercial sponsors	0.30 m.	9.1	
Private donors	x	X	
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	0.05 m.	1.5	
Other	x	x	
TOTAL	3.29 m.	100%	

* if one of the local authority levels does not exist please mark with "x"

If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.)

2.2. Table 3 – festival's expenditure by source

Expenditure	Amount in euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	0.57 m.	17.3	
Staff salaries: administration, technicians, etc.	0.90 m.	27,4	
Technical expenses *	0.57 m.	17.3	
Administrative and operational expenses**	0.95 m.	28.9	
Advertising and PR	0.30 m.	9.1	
Other	x	X	
TOTAL	3.29 m.	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

3. Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

3.1.3 What was the authorities' decision-making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement – did it require a call for tender, call for applications or other;)?

The origins of the *Steirischer Herbst* go back to a coming together of several cultural initiatives that existed before the establishment of the festival in 1968: the Styrian Academy, with an annual series of lectures and discussions, the three-country exhibition "Trigon" (Austria, former Yugoslavia, and Italy),

the "Musikprotokoll" concert series (presentation of contemporary art), contemporary literature symposia in the framework of the Stadtpark Forum, and the "Graz Summer Festival" .

Main initiator of the festival *Steirischer Herbst* was the Styrian cultural politician Hanns Koren.

3.2.3 How was the authorities' – organisers' partnership realised? Were the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

1967-1974: an association funded by the local authorities; 1974: foundation of a company in civil law; 1975: foundation of the "*Steirischer Herbst* Events Limited Company ";

April 1976: Association of the "Friends of the *Steirischer Herbst*" as sole partner.

On the basis of a council decision, in spring 2006 the *Steirischer Herbst* Events Limited Company was founded, in which the company holding and co-funding of the festival was divided into two thirds for the province of Styria and one third for the City of Graz.

3.3.3. What kind of monitoring and evaluation activities were applied by the public subsidy source?

Form: informal committee report to the sponsors, inc. visitor statistics and media coverage.

Financial: annual report, inc. auditor's report – possible auditing of the annual report by the regional and/or city audit office.

4. Assessment of the public authorities involvement from both the authorities' and organisers' perspective

4.1 Positive aspects

Organisers

City of Graz

Public ownership . . .	For 40 years now, the festival is part of the lasting positioning of the city of Graz as a cultural city and European capital of culture
<ul style="list-style-type: none"> Creates direct responsibility for the festival by the authorities; i.e. <i>Steirischer Herbst</i> is a festival of the province of Styria and the City of Graz, which have established a directorship to run the festival (in contrast, cultural initiatives are always a kind of petitioner) Confronts the authorities with involvement in the problems of the festival Direct line to the sponsor Avoids life-time directors (usual with privately initiated festivals and/or cultural organisations) 	<ul style="list-style-type: none"> Raising the international profile of the City of Graz Before 2003, the European capital of culture year, the internationally regarded festival had drawn attention to the geopolitical marginal position of the City of Graz. As a result of EU enlargement, the south-eastern European area is also addressed Strengthening of the city of Graz as a cultural city for contemporary international festivals Cultural highpoint of the city of Graz in autumn, both for locals as well as for international visitors, also with a view to the

	<p>tourist destination</p> <ul style="list-style-type: none"> ▪ Incorporation and networking of producing artists from Graz as well as from international locations ▪ Strengthening of Graz as a venue of culture production, culture reproduction and thereby of reception and exchange.
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4.2. Obstacles

Organisers

City of Graz

<p>Public ownership</p> <ul style="list-style-type: none"> • makes changes in society into an act of state (general meetings require advance decisions of the city council and provincial government). • Controlling-body (supervisory board) positions are filled on a political basis. • Conflicts of interest between politicians in the supervisory board (politicians' commitment to society ends when it interferes with his political function, e.g., 1. a politician in the supervisory board brakes the board's involvement for society in favour of politics, the sponsor; 2. a politician with several board functions will not support one company at the cost of the other one. Publicly owned companies are subject to stricter rules (in comparison with private companies) with regard to awarding contracts (tenders) and expenditure. 	<p>"Avant-garde that is pointedly positioned occasionally attracts polemic from 'dissidents'. On the other hand, an exciting approach can also develop out of this discourse."</p>
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4.3. Challenges

Organisers

City of Graz:

<p>"Every problem is at the same time a challenge to be solved."</p>	<p>The challenge for the City of Graz lies in creating the general financial conditions that make it possible to maintain the attractiveness, quality and artistic excitement of the festival every year, against the background of a budget that has recently been falling every year.</p>
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5. To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[]	[x]	[]	[]
Economic development	[]	[]	[]	[x]
Employment	[]	[]	[]	[x]
Social inclusion	[]	[x]	[]	[]
Community cohesion	[x]	[]	[]	[]

BULGARIA

Prepared by Diana Andreeva,
programme manager, Centre for Culture and Debate "The Red House"

Approximately in Bulgaria there are 85 international festivals divided in different arts. About 30 of them are supported by the Ministry of Culture in collaboration with the municipalities and the rest are organized and supported only by the municipalities.

There is no statistical data on the state level about the number, size and character of all publicly funded international festivals/including state and municipal support of the international festivals.

There is no statistical data concerning which level of public authorities is most engaged in the funding of international festivals

There is no statistical data concerning the economical impact of international festivals on the state or local level

The official source used for the research is The Calendar of events provided by the Ministry of Culture and the information provided by the Directions of Arts and municipalities

The analysis is divided in groups of international festivals according to the data provided by the Directions of arts in the Ministry of Culture and Municipalities.

International Theatre Festivals:

In 2007, the Ministry of Culture supported are 8 international theatre festivals in collaboration with municipalities. In addition, six international theatre festivals are only funded by municipalities.

Public investments of Ministry of culture / Direction for theatre / concerning the implementation of international theatre festivals in 2007:

According to the priorities of Ministry of Culture three international theatrical festivals were directly funded:

International theatrical festival "Varna Summer/Varnensko lyato/"

International theatre festival "Stage on the crossroad/Scena na krastopat/"

International theatre festival "Drumevi Theatrical feasts/Drumevi tetralni praznici/"

These festivals are the main accent in the theatre field, together with International puppet festival "Golden Dolphin", which is triennial.

The second type of funding of international theatre festivals is from the competitive programme/project subsidy/ for theatre by The Ministry of Culture /Direction for theatres/ during April 2007. Supported festivals are four:

International puppet festival for adults" Pierro"

international festival of small theatre forms

International festival of comedy performance

international puppet festival" Two are not enough, three are too much"

According to the Ministry of Culture, the criteria of public funding for international theatre festivals are:

Partnership with the municipalities

Festival's selections

Correctness in the negotiations of authorships

Extension of the audience

Parallel programmes: discussions, publicity, round tables, etc.

On municipality level there are 14 international theatre festivals supported. Out of those 14, 6 are fully organized and supported by the municipalities, and the rest with the collaboration of the Ministry of Culture.

International Cinema festivals:

Public investments of Ministry of culture/National Film Centre/ about the implementation of international cinema festivals in 2007 are:

International Film Festival „Sofia Film Fest"

International Festival of European co-productions

International Festival for Short Cinema „In the Palace

International Festival for Documentary Films "Balfest 2007

International Film Festival "Love is craziness"

International Film Festival "Art amphora"

The National Film Centre, which is the official body of Ministry of Culture, provides the cinema policy and funding. In 2007, six international cinema festivals received funding from the centre. According to its policy, the centre supports festivals not only through funding, but one of the festivals is fully organized by centre. This is the **International Festival of European co-productions**. In the other one, **International Film Festival „Sofia Film Fest"**, the centre participated partially in the organization/screening of new Bulgarian cinema, organizing the pitching forum, and other additional activities. On the municipal level the cinema festivals are supported financially and organizationally. One international festival is fully organized by the municipality of Sofia/the capital of Bulgaria/- **International Festival "Cinemanía"**. And another one, **International Television Festival**

"Golden Chest" is a joint collaboration between Bulgarian National television and the Municipality of Plovdiv, also fully organized and supported by them.

According to the Ministry of Culture, the criteria of public funding for international cinema festivals are:

The main goal for financing the cinema festivals is the popularization of Bulgarian and European cinema within the territory of Bulgaria

The eligible candidates are Bulgarian organizations, which activities include the organization of cultural events

The granted festivals should be with competitive character and professional jury

The indispensable requirement to apply is with certain financing of minimum 50%.

International Music festivals:

Public investments of Ministry of culture about the implementation of international music festivals in 2007 are:

International music festival" Sofia music weeks"

International music festival" Varna summer"

International festival" March Musical Days"

Apolonoya "Sozopol"

International folklore festival-Varna

International folklore festival-Veliko Tarnovo

International folklore festival-Burgas

International folklore festival-Plovdiv

International music festival" Bansko Jazz Fest"

International music festival" Jazz +"

International music festival" Bankya Jazz"

According to the Ministry of Culture, the criteria for public funding for international theatre festivals are:

Support the prestige of Bulgarian musical culture

High professionalism and competitive character

The Ministry of Culture, in particular the direction "Music and dance" do not participated in the organization of international music festivals. The only support is financially.

The total number of international music and folklore festivals is 53. On the municipal level international music festivals are more than 42. Most of these festivals are organized and funded by municipalities. The rest (11) are organized in collaboration with the Ministry of Culture and the municipalities.

OTHER ART FESTIVALS

Within the group of "ART FESTIVALS" are festivals presenting different artistic activities. The number of these festivals is 10. The Ministry of Culture provided for some of them financial support. The rest are funded by the municipalities, which from the other hand are organizers of most them.

From about 85 festivals, 53 are international music and folklore festivals. It seems that the Ministry of Culture and the municipalities support mainly traditional, authentic folklore and music festivals.

CASE STUDY

1. Information on the chosen festival:

1.1. Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

The International Theatre Festival *Varna Summer*

The International theatre festival *Varna Summer* takes place every year in the beginning of June. It is an event within a larger frame of art festivals with long traditions carried out in the town of Varna, including the music festival that was initiated in 1926, ballet competition that started in 1964, jazz and folklore festivals, carried out since 1992. The first edition of the theatre festival was in June 1993. It was initiated in September 1992 by the Municipality of Varna, the Ministry of Culture, the Union of Bulgarian Actors, the Drama Theatre in Varna and three theatres in Sofia: Little City Theatre *Off the Channel*, Theatre *Sfumato*, and the *Bulgarian Army* Theatre.

The most successful performances of the theatre seasons, according to the choices of selectionists, were represented during the first two editions of the festival. A number of theatres participated in the parallel program; they had organized their tour in Varna themselves. After 1995 BAT introduced into its administrative structure the positions of artistic director and executive director. They proposed a program for the transformation of the festival into an international one as well as the development of educational and theoretic modules such as workshops, exhibitions, conferences, seminars, etc. During the following years the festival changed its image and became a prestigious international event. . The main program of the selected Bulgarian performances is still being made by selectionists. The Festival managed to enlarge its location and venue possibilities by involving other organizations, besides its main hosts (the Varna Drama and Puppet Theatres), such as the Festival and Congress centre - Varna, the Art Gallery - Varna, the Archeological Museum - Varna. During the last 15 years, already 340 performances were presented. . Also, there have been a lot of conferences, seminars, discussions, exhibitions, films, and activities. Up until now there are also 96 invited foreign

performances from 31 countries. The main partners of these tours from abroad have been The British Council, The French Institute, Goethe Institute, The Swiss Cultural Foundation *Pro-Helvetia* and others. Performances of many of the invited foreign troupes have been organized to take place also in Sofia, Plovdiv, Burgas in the frames of the *Month of Culture* (National Palace of Culture), the International Festival *Theatre in a Suitcase* and others. In the parallel program specially invited Bulgarian performances are shown - the participation of young professionals, non-traditional stage forms, etc. is preferred. There are a lot of theoretical and educational modules realized with the help of different organizations, in which hundreds of theatre-makers and special guests of the festival take part. Support for such initiatives is given by the programs *Kaleidoscope*, PHARE, *Culture 2000* of EU, *MATRA* of the Netherlands, *Communication Strategy for European Union Accession* of the Republic of Bulgaria the Ministry of Foreign Affairs of Bulgaria, and others. The festival has the ambition to be a producer of its own performances, which travel in the country and abroad. Examples are: *Archaeology of Dreaming*, after Ivan Viripaev, director Galin Stoev (2002) (tours in Warsaw, Poland; Sarajevo, Bosnia and Herzegovina); *4:48 Psychosis* by Sarah Kane, director Desislava Shpatova (2005) (tours in Rouen, France; Szeged, Hungary); the co-productions with the National Theatre *Ivan Vazov*, *The House of Bernarda Alba*, by F. G. Lorca, director Vazkressia Viharova (2006) and a travel version of *Hashove* by Ivan Vazov, director Alexander Morfov (2005). The festival has its own bulletin, issued from 1993 in Bulgarian and from 1997 both in Bulgarian and in English. The International Theatre Festival *Varna Summer* managed to provoke an exclusively strong interest in the media during its fifteen years of history. The Festival Recordings in different issues reach more than 200 publications per year and are preserved in the Festival Archive. Reports, information notes, interviews, reviews and critical comments about the whole program and festival policy as well as information about definite performances and events during the festival are published in specialized periodicals. The participation of foreign companies helped to gain international prestige for the festival, which resulted in the publication of review articles by Bulgarian and foreign theatre critics in Italy, Spain, Germany, Russia, Slovenia, Slovakia and other countries. There is also a collaboration with the Bulgarian National Television which every year (since 2003) prepares films about the festival shown on *Kanal 1* and the satellite channel *TV Bulgaria*. The festival publishes the materials from its theoretical forums not only through its web page in Internet but as off prints and books as well: *The Theatre as a Phenomenon in the Cultural History of Europe* (Sofia 1998, issued together with Municipality of Varna), *The Theatre Practice during the 90-ies* (Sofia 1999, issued together with *Antrakt* Association), *The Stage Arts: European Horizons* (Sofia, 2005, issued together with the National Centre for Theatre).

The ITF *Varna Summer* started in 1992 as part of the All-European movement for innovation and as a meeting point between the Eastern and Western European cultures and the world. The first theatre forum of this nature took place in Poland and was directly named *Kontakt* (Torun 1990). It was followed by *Divadelna Nitra* in Slovakia, *Divadlo* in the Czech Republic, the festival in Sibiu, Romania, *Eurokaz* in Croatia, and *Exodos* in Slovenia. Although founded in the same period, the Varna Theatre Festival was very different in the beginning. While the other festivals aimed at establishing themselves as international forums and places for cultural exchange between the East and the West, International

Theatre Festival *Varna Summer* was rather trying to examine the valuable traditions and the new tendencies in national Bulgarian theatre practices. The formula of this early period put an accent on the presentation of a main program with the best performances for the season and few other Bulgarian productions, not included in the program, as well as two or three invited foreign guest performances. The fifth edition of *Varna Summer* in 1997 was a turning point in the development of the festival. During that time it essentially changed its policy and turned into an international event. After this moment it naturally became a member of the big family of the European festivals and placed itself on the theatre map of the continent. Since 1997 the *Varna Summer* festival has had a new program structure. Today it is already divided into three sections of equal value - selected Bulgarian performances, foreign performances and a parallel program of a number of different events. This structure has been followed up to the present, although throughout the years it has developed and has been further elaborated. There have been several main intentions in the program strategy after 1997. On the one hand, the festival is organized with the idea to introduce to the Bulgarian audience and theatre-makers the European theatre art, but also the American, Russian, Japanese, Australian achievements in this field. On the other hand, one of the aims is to give an opportunity to the Bulgarian theatre to be placed in the context of contemporary theatre practice and to be involved in the international exchange of theatre artefacts. Complementary to these *local* intentions is the task to develop the festival as a centre of active intercultural dialogue. A retrospection of the selected Bulgarian performances during the last fifteen years, could reveal certain tendencies in its evolution. In the first editions there was an attempt to outline the traditional values in the Bulgarian theatre practice, while the creative developments and the new processes were more or less based on them. The accent was on the detailed and inventive directors' interpretation of the drama text as far as this was considered to be the greatest achievement and a gesture of the viability of the Bulgarian theatre art during the period.

The transformation of the festival into an international event considerably changed the philosophy of the selection of the Bulgarian titles. The issues from 1997 and 1998 mainly tried to show new tendencies and directions in the Bulgarian theatre which in the beginning of the 90s had made an attempt to catch up on stage genres, forms and ideas that were missing for several decades. Efforts were also made for rapid integration into the movements of the contemporary European theatre. Later the selected Bulgarian performances aimed to encourage the young directors and troupes, as well as to stimulate the contemporary achievements and the inventive discoveries in the field of theatre language. The other very important moment was the effort to present all kinds of existing theatre forms, which used to be marginalized in the Bulgarian theatre practice, traditionally orientated towards realistic and psychological theatre, based on the drama text.

1.2. Its organisers and legal status

In April 1993, 26 theatres and theatre organizations signed the constitutive statement and the Bulgarian Theatre Association (BAT) was registered as non-governmental, non-profit organization. Its

main functions was to organize a theatre festival in the frame of the International Arts' Festival *Varna Summer*. The Municipality of Varna and the Ministry of Culture became co-organizers of the festival. As a rule in the next managing committees are being elected representatives of the Municipality of Varna and the Ministry of Culture, the president of the Union of the Bulgarian Actors, the president of the Association of the Theatre Directors, and the directors of the Drama and Puppet Theatres in Varna.

In 2004 the International Theatre Festival *Varna Summer* Foundation was established .The Foundation assumed the main organizational functions of the festival and at the same time preserved the status of its traditional co-organizers: the Bulgarian Theatre Association, the Municipality of Varna, and the Ministry of Culture.

1.3. Duration and its location

1-11 June, in the town of Varna, Bulgaria (period may vary +/- 1-2 days)

1.4. Total audience number of last edition for all festival events

Over 10 000 people

Number of sold tickets

No available data!!!

Admission policy (proportion of free events, range of ticket prices etc.)

No available data!!!

Open air productions and installations are for free. There are discounts for students, groups, and pensioners.

The festival's organisational structure

Tabel 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*				
Employed/contracted (p/t)*				
Volunteers				

Festival time and prior to festival time

There is only very limited data available: there are 3 people (artistic director + executive director + coordinator) + an accountant who are working for the festival through the hole year. Three months

before the festival more people are being employed – pr coordinator, transport/accommodation coordinator, advertisement coordinator. Prior and during the festival many more people are being employed and this number varies every year – there are e.g. employed for technical support, media support, etc.

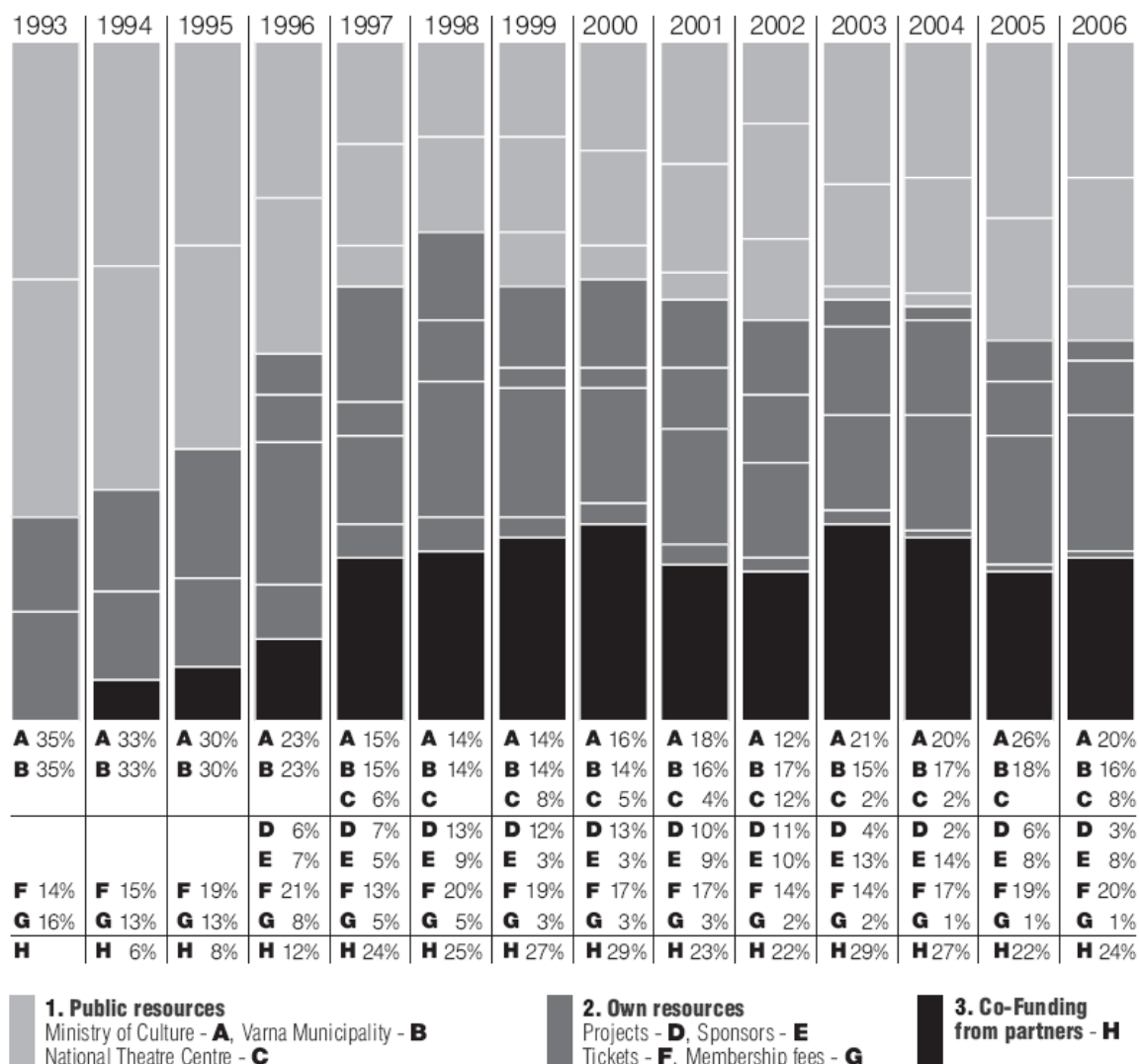
Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc) Yes, representatives from the organizers of the festival.

2. Detailed description of the festival budget (sources of income and kinds of expenditure)

2.1. Table 2 – Festival's income by source

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central regional provincial local		20% 16%	The only available data ,which was provided by the organizers is the % measurement of the expenditures in the budget. And also, the last years measured was 2006.
Other public funding (e.g. arts councils, special funds)		8%	
Grants of international bodies (EU, Vishegrad, Nordic Council etc)		3%	
Funding from the non profit sector (foundations, associations, etc.)		24%	
Commercial sponsors		8%	
Private donors			
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)		20%	
Other /membership fees/		1%	
TOTAL		100%	

* if one of the local authority levels does not exist pleas mark with "x"



If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.)

Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)			No available data!
Staff salaries: administration, technicians, etc.			No available data!
Technical expenses *			No available data!
Administrative and operational			No available data!

expenses**			
Advertising and PR			No available data!
Other			
TOTAL		100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

3. Process of the festival

3.1.3. What was the authorities' decision-making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement – did it require a call for tender, call for applications or other;)?

The criteria of public funding for international theatrical festivals are:

1. Partnership with the municipalities
2. Festival's selections
3. Correctness in the negotiations of authorships
4. Extension of the audience
5. Parallel programmes: discussions, publicity, round tables, and etc.

3.2.3. How was the authorities' – organisers' partnership realised? Were the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

Only with financial support!

3.3.3. What kind of monitoring and evaluation activities were applied by the public subsidy source?

According to the NGO LEGISLATION in Republic of Bulgaria

4. Assessment of the public authorities involvement from both the authorities' and organisers' perspective

4.1. Positive aspects

The great success of the production at the *Varna Festival* opened new possibilities for many international tours and for participation in many other festivals abroad. Having chosen as its main strategies to reflect and stimulate the variety of current theatre life and to search and promote the most talented and interesting events in all spheres of the performing practices, the next festival

editions became more reassured in their conceptual frames. During the last seven years they either tried to show the audience and the Bulgarian and foreign critics the most brilliant theatre productions from the past season, or to put an accent on some of the original achievements and developments. In this respect the Bulgarian program from 2000, was very important, even though it was at the same time welcomed, but also provoked certain disagreements. It was based on the idea of examining the theatre boundaries and looking for points of intersection with the other arts.

4.2. Obstacles

URGENT FINANCIAL NEEDS!

Challenges

During all these years of its existence the most important aspect of the festival remains the one that pertains to the participants and the audience as far as they predetermine its spirit and atmosphere. They are exactly the ones that the International Theatre Festival *Varna Summer* is looking for in the sake of meeting the challenges of its European future.

To what extent is specific policy on festivals influenced by other policies in the public arena?

Closely	To some	Not a integrated	Not at extent	lot	all
Tourism		[]	[]	[X]	[]
Economic development		[]	[]	[X]	[]
Employment		[]	[]	[X]	[]
Social inclusion		[X]	[]	[]	[]
Community cohesion		[X]	[]	[]	[]

CROATIA

Prepared by Ana Zuvela Busnja (MA Research Fellow, Institute for International Relations/Culturelink
Network)

and Daniela Angelina Jelinčić (researcher, Ph.D. Ethnology, University of Zagreb)

I. From the outset, it has to be clearly stated that there are no statistical data on the festivals in Croatia, hence the empirical research on the matter has been largely built on numerous formal and informal conversations, phone interviews with the state and local officials (from the Ministry of Culture of the Republic of Croatia and municipal Departments of Culture of selected Croatian cities like Dubrovnik, Split, Pula, Zagreb and Varazdin) as well as researching the Internet sources (official web pages of the Ministry, cities and festivals). Also, it has to be noted that the information for the answers in the B part of the questionnaire were gathered from the PR official of the Dubrovnik Summer Festival.

It can be claimed that, during the last decade, and especially so since the 2000, there has been a dramatic increase in the number of festivals in Croatia. Indeed, almost every major city, every art form has now a festival – this is a complete change from the situation up to 1990's where there were only about 10 major festival in the country. At the time, the festivals were set up to reinvent some destinations and provide them with more cultural-centered image (like Dubrovnik, Pula, Split, Zagreb) plus to secure platforms for international cultural cooperation and production of internationally renowned cultural contents. Nowadays, the increase in the number of festivals indicates the lack of funding and interest of the established cultural institutions for the international cultural cooperation (it must be noted that, for examples, the international productions in Croatian theatres are in major minority in the overall programme schemes) - basically, festivals are taking over the role of being the major displays for the international cultural productions. Hence, the growth of the number of the festivals by almost 100% in 10 years seems quite logical and expected and also in line with following tendencies in the European cultural policies where international cultural cooperation and communication is places in the midpoint of discourse.

Most of these numerous festivals receive some form of subsidy from either national government sources or from the regional or local ones (plus the donations and sponsorships from the private sector). Still, major national festivals (Dubrovnik Summer Festival, Pula Film Festival, Varazdin Baroque Evenings, Split Summer Festival, Osor Musical Evenings) are legally set up as a cultural institutions owned jointly by the state and local authorities (please note that there is a specific legislation prescribed for these "joint-ownership" schemes – it was brought in order to preserve the organisational and functional capacity of major national festivals that were, in former Yugoslavia

completely and generously funded by the state, but since the independency became a demanding and expensive institutions to be led and maintained, thus the shared financial responsibility between the state and local authorities – see answers to question III).

II. Regarding the festivals that are legally registered and function as cultural institutions, public authorities are very much engaged in their operation – apart from providing more than 50% (in some cases it is over 75%) of the overall institutional funding, public authorities (national or local government or both) assume an ownership role meaning that the institutions are led by the Steering Committees or Managing Boards appointed by the public authorities bodies (Ministry of Culture or City Council). Also, Managing Directors of the institutions/festivals are appointed by these bodies, plus the internal legislation, institutional statutes and other operational documents all have to undergo a procedure of public body authorisation and approval. For all these reasons, it is often asserted that there is ample space provided in the governing and managing schemes of the festivals that are cultural institutions for the influence of politics.

The main motives and expectations of the public authorities' involvement in the funding and the organisational processes are maintaining and preserving cultural activities undertaken by the festivals/institutions.

As per those festivals that do not have the status of cultural institutions, public authorities involvement is reduced to granting a financial subsidy only and in some cases to authorizing the use of public spaces for the festival performances.

III. As implied in the answers to the previous questions, festivals that are organised and legally registered as cultural institutions are governed and managed according to the following policy guidelines and legislation:

Act on cultural councils (NN 48/04)

Act on cultural institutions (NN 76/93; NN 29/97 and NN 47/99 - Amendment)

Act on governing public cultural institutions (NN 96/01)

Act on financing public needs in culture (NN 47/90)

Decree on the status, organisation and funding of the Split Summer Festival (NN 64/94)

Decree on the status, organisation and funding of the Dubrovnik Summer Festival (NN 81/02)

Decree on the status, organisation and funding of the Varazdin Baroque Evenings (NN 60/94)

Decree on the status, organisation and funding of the Osor Musical Evenings (NN 60/94), NN 27/93)

Listed legislation acts provide all policy guidelines and directions for funding, governing and managing festivals. As it can be observed from the list, four major national festivals have specific legislation acts.

CASE STUDY

1. Information on the chosen festival:

Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

Dubrovnik Summer Festival is the most prominent cultural manifestation in Croatia founded in 1950. It has been a member of European festival association in 1956. This international event has been taking place every year since 1950 and has become firmly established, attracting eminent artists from all over the world and an ever-growing number of visitors. The festival promotes both cultural heritage and contemporary art. Multidisciplinary programme is composed of drama, music, dance performances and art exhibitions, book presentations, film projections etc. It hosts more than 2000 artists from all over the world every summer.

1.2. Its organisers and legal status

Public institution in culture Dubrovnik Summer Festival is jointly owned by the Croatian Ministry of Culture and the City of Dubrovnik.

1.3. Duration and its location

10 July – 25 August every year, more than 70 open-air venues are used since its foundation

1.4. Total audience number of last edition for all festival events

Approx. 60.000 people, members of audience

1.5. Number of sold tickets

Approx. 10 000 tickets sold

1.6. Admission policy (proportion of free events, range of ticket prices etc.)

Price – from 7 euros to 40 euros

All dress rehearsals, book presentation, exhibition opening, film projections are free of charge events. Discounts are available for students, pensioners, members of the publishing house "World of Books" and professionals employed in the cultural institutions in Dubrovnik.

1.7. The festival's organisational structure

Tabel 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*	approx 1500	approx 50	approx 150	
Employed/contracted (p/t)*	X	14	6	
Volunteers	X	Few assistants		

* Festival time and prior to festival time

1.7.2. Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)?

Festival Council, the main decision-making body, is chaired by the Minister of Culture (the members of the Festival Council by position include the Mayor of the City of Dubrovnik and the Head of the Dubrovnik and Neretva region, as well as festival's Managing Director and two Artistic Directors /one being an Artistic Director for Drama and the other for Music). There is also a Managing Board as appointed by the City of Dubrovnik City Council which acts as a supervising body.

2. Detailed description of the festival budget (sources of income and kinds of expenditure)

2.1. Table 2 – Festival's income by source

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central regional provincial local	653.594,00 122.594,00 478.252,00	29,58% 5,55% 21,65%	
Other public funding (e.g. arts councils, special funds)	44.008,00	1,99%	
Grants of international bodies (EU, Vishegrad, Nordic Council etc)	X		
Funding from the non profit sector (foundations, associations, etc.)	X		
Commercial sponsors	397.603,00	18,00%	
Private donors	194.561,00	8,81%	
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	318.627,00	14,42%	
Other			
TOTAL	2.209.239,00	100%	

* if one of the local authority levels does not exist please mark with "x"

If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.)

2.2. Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	367. 647,00	16,64%	
Staff salaries: administration, technicians, etc.	296.841,00	13,44%	
Technical expenses *	826.932,00	37,43%	
Administrative and operational expenses**	446.045,00	20,19%	
Advertising and PR	163.398,00	7,40%	
Other	108.376,00	4,91%	
TOTAL	2.209.239,00	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

3. Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival.

3.1.3. What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

See answer below

3.2.3. How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

See answer below

3.3.3. What kind of monitoring and evaluation activities were applied by the public subsidy source?

See answer below

The idea about founding the Festival in artistic and cultural international circles appeared already at the end of the 19th century. The initiation act based on the initiative from the same circles was realised on the occasion of the PEN World Congress in Dubrovnik when Gundulić's (one of the most prominent Croatian writer) pastore "Dubravka" took place in front of the Rectors palace. The great influence to the foundation of the Festival was given by George Bernard Shaw, Max Reinhardt and

others. Due to the Second World War in Europe, the initiation act was stopped until 1950. Then, again on the demands of the artists and intellectuals, the institution DUBROVNIK SUMMER FESTIVAL was finally founded under the patronage of former state authorities.

Ever since the idea of founding the Festival, it is evident that the idea was to create a permanent institution which is testified by the 58 years of existence. Already in 1960, French writer Claude Aveline, who had taken part, wrote how he could not surmise that he was attending "the birth of one of the most glorious festivals of our time".

Most of the main points from the questions were answered in the information provided in the A section of the Questionnaire. Still, it should be repeated that Dubrovnik Summer Festival is monitored and supervised both by the Ministry of Culture of the Republic of Croatia and by the City of Dubrovnik through appointed governing bodies; the Festival Council and the Managing Board.

4. Assessment of the public authorities involvement from both the authorities' and organisers' perspective

Positive aspects

The manifestation Dubrovnik Summer Festival, the festival of national importance has the Government of Republic of Croatia and city of Dubrovnik as joint owners. For the last 6 years, the State has been financing the Festival's program on different levels (Ministry of Culture, Dubrovnik – Neretva county and the City of Dubrovnik) amounting approx. 50%, while the rest of the budget the Festival gains with its own income. In spite of the fact that the Festival is under the public bodies' ownership, and that its main body (Festival Council) is presided by its function, the Minister of Culture, the General Manager and the artistic directors have a complete artistic autonomy to conceive and realize the program.

4.2 Obstacles

Wishing to maintain the status of one of the best and the most prominent European cultural manifestations, Dubrovnik Summer Festival faces the obstacle in obtaining sufficient funding needed for displaying of yet better cultural programme. Accordingly, the Festival engages itself to preserve the ratio of public money and earned money the same (50%: 50 %)

4.3 Challenges

The main challenge for the institution will be with the full integration of the Republic of Croatia to European Union and consequently coming into parallel with the level of cultural policies in the EU (especially in regards to the commitment to the intercultural dialogue, intercultural communication and international cultural cooperation) which is expected to be in very near future. The Festival has been trying to harmonise its way of working (all that is possible in this period) with the usual cultural policies standards of the European union.

To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[]	[]	[x]	[]
Economic development	[]	[x]	[]	[]
Employment	[]	[x]	[]	[]
Social inclusion	[]	[x]	[]	[]
Community cohesion	[x]	[]	[]	[]

ENGLAND

Prepared by Christopher Maughan,
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Introduction

The following report provides information on the festival policies of public authorities in England. It is based on evidence obtained from a range of public authorities from local authorities to national agencies which are engaged in the support and promotion of cultural festivals.

Questionnaires were distributed to local authorities (over 300); regional agencies (e.g. regional cultural consortia and regional development agencies) and Arts Council England (ACE) and its nine regional offices.²⁶

The local authorities include Metropolitan and Non Metropolitan Counties, Metropolitan and Non Metropolitan Districts, Unitary authorities and London Boroughs.

Case studies have been sought from three festivals – Brighton Festival, Bath Festivals and the Salisbury International Arts Festival (work on all three is almost complete).

Findings

There is no absolute figure for the number of festivals in England, due to several factors:

the rapidly changing environment resulting in a large turnover of festivals from one year to another
different definitions of what constitutes a festival applied by different authorities

However, the British Arts Festivals Association estimates that there were over 700 festivals in England in 2006. The authorities that participated in this research provided between them information on 80 festivals that had a national profile and 236 festivals that were supported at local authority level, many of which had a clear community remit.

The festivals that are supported by ACE (80) are those that all have a distinct international profile.

²⁶ ACE also provides support for one festival in Scotland (The National Review of Live Art) through funding artists and arts organisations from England to participate.

The information from the participating agencies is analysed against the following themes:

Artforms

Time of the year

Form of support provided

Motivation for the authority's support

The policy base for the authority's support

The influence of other policies in the public arena

Other issues

Artforms

The questionnaire requested information about the range of artforms of the festivals that the authority/agency supported.

% of festivals described	ACE	Local authorities	Regional agencies
Community including carnival and street arts	5	40	0
Music	20	29	0
Performing Arts including dance, theatre	12	14	0
Multidisciplinary and Combined Arts	40	6	0
Media including animation, film, new media, digital arts	6	5	0
Literature including poetry	5	3	0
Visual arts including crafts and photography	12	3	0

The total numbers of artform areas represented are 84 for the ACE sample and 400 for the local authority sample.

There are clear differences between the two samples in respect of those festivals with a community orientation ACE – 5% and Local Authorities – 40% and those that have a multidisciplinary or combined arts remit ACE – 40% and Local Authorities – 6%. Those festivals falling into the multidisciplinary or combined arts category include the major festivals such as the Brighton Festival, Bath Festivals and Salisbury International Arts Festival which are the focus for the case study.

On the basis of the samples provided, music is the single artform area that is supported the most. The range within this is however substantial and there are distinct differences in those that are supported by ACE which include those where the music programme is likely to be of a more specialist kind, compared to the community and rock and popular music focus of those festivals supported at a local authority level.

Regional agencies such as the Regional Cultural Consortia and the Regional Development Agencies have an interest in festivals in as much as they contribute to the development of the cultural infrastructure and/or link to other criteria central to the agencies' mission and aims and objectives but none have a direct role in supporting festivals. This is revealed by the absence of any data shown in the table above.

Time of the year

The data obtained is presented on a seasonal basis and the results are:

% of festivals described	ACE	Local Authorities
Winter	6	3
Spring	22	18
Summer	46	54
Autumn	26	23

There is evidence that the festivals supported by ACE are spread more evenly across the year compared to the sample supported by local authorities. This may reflect the greater focus on community oriented festivals supported by local authorities which occur at times of better weather and during the summer holiday period.

Form of support provided

Respondents were asked to indicate the range of their support against four criteria:

- (1) Funding: grant-in-aid, loans, commissions etc;
- (2) Professional support: marketing support, advice on governance, training;
- (3) On-site: advice on logistics, health & safety, catering, security;
- (4) In-kind: any other resources in their control e.g. free use of a park, printing etc, which would otherwise be a cost to the festival.

% of festivals described	ACE	Local Authorities
Funding	97	84
Professional support	91	78
On-site	1	53
In-kind	6	57

It is clear that festivals supported by ACE enjoy a high level of financial support. 40% are Regularly Funded Organisations (RFOs) which means that they are funded on a long term basis linked to a business plan. 41% are funded through Grants for the Arts (a funding stream linked to the National

Lottery) on a project basis. Whilst 16% are funded by a mix of sources including other project funding and commissions.

Festivals supported by ACE also receive a high level of professional support – 91% benefit from a close working relationship with their regional office, in many cases this will be at board level.

The relationship of ACE to their client festivals is however more arms length than those funded by local authorities as evidenced by the low number that derive any support from ACE for on-site support (1%) and in-kind (6%).

Local authorities are an important source of financial (84%) and professional support (78%) for festivals. Financial support is available as regular support and on a project basis (but the data obtained does not permit the analysis provided for ACE). All local authority funding is linked to a council's budget for their support for cultural activity. There is limited scope for local authorities to draw on support from the National Lottery which can be then applied to festivals. This funding stream is more easily accessed by a festival itself.

The level of support that festivals receive in other ways from local authorities is considerably higher than that offered by ACE reflecting the closer contacts that exist between the two in terms of the actual promotion and delivery of a festival at a local level. This will apply equally to those festivals with an international profile as much as to those that are predominantly local in their orientation.

Motivation for the authority's support

Respondents were asked to indicate the range of their support against five criteria:

- (1) Artistic excellence: programme is of national significance;
- (2) International profile: festival attracts critical attention from abroad;
- (3) Attracting visitors/tourists: linked to measuring economic impact;
- (4) Local community benefit: the festival has considerable value to the local community and contributes to developing community cohesion;
- (5) Historical commitment: the event has deep roots and has been a feature of local activity for more than a decade.

% of festivals described	ACE	Local Authorities
Artistic excellence	98	37
International profile	95	28
Attracting visitors/tourists	89	47
Local community benefit	63	89
Historical commitment	1	47

It is clear that ACE prioritises artistic excellence (98%) and International Profile (95%) at a much higher level than local authorities, 37% and 28% respectively. This is consistent with ACE's remit and its published funding criteria. Local authorities prioritise benefits to the local community considerably higher (89%) than all other criteria. The long term relationship of a local authority and its festivals is shown by the fact that 47% are funded on the basis of a historical commitment. Only one festival is funded on this basis by ACE.

The policy base for an authority's support

Respondents were asked whether their support for festivals was linked to a specific policy for festivals.

ACE has no specific policy for festivals but it does address support for festivals on an artform basis and in particular within its Combined Arts Policy (attached).

At a local authority level only 16% indicated that they had a specific policy for festivals. 71% indicated that their support for festivals was linked to broader policies in the area of culture, leisure and recreation. Only 12% of respondents indicated that their authority was planning to develop a specific policy on festivals within the next 12 months.

Reflecting the attention being devoted to issues of sustainability and environmental impact and the desire to reduce the carbon footprint of all aspects of life, respondents were asked whether their support for festivals was linked to a specific agenda for reducing environmental impact. 33% of local authorities indicated that they had such a policy in place. ACE also replied that it had an expectation that the festivals it supports should indicate how they were working to reduce their environmental impact.

The influence of other policies in the public arena

Respondents were asked about the relationship of other policies in the public arena in order to obtain some insight into the extent to which these influence their decision-making and potentially the activities and focus of the client festivals. Authorities were asked to comment on eight possible areas:

Tourism

Economic development

Employment

Social inclusion

Community cohesion

Artform development

Environmental impact

Technological development

The Arts Council England commented that 'The breadth of festivals we support means that most of these areas are relevant, but not necessarily to all festivals, all the time.' It indicated that 'Artform Development' was absolutely crucial i.e. closely integrated and that all the others were 'integrated to some extent'.

The picture presented by the local authorities was more variable. For those that responded fully the results are:

% of responses received	Closely integrated	Integrated to some extent	Not integrated a lot	Not integrated at all
Community cohesion	57	43	0	0
Social inclusion	45	50	5	0
Artform development	41	41	5	14
Economic development	26	57	9	9
Tourism	27	45	23	5
Employment	14	33	48	5
Environmental impact	10	29	43	19
Technological development	0	19	38	43

In keeping with the issue noted already of the greater emphasis placed on community benefit, local authorities indicated that community cohesion (100%) and social inclusion (95%) were either closely integrated or integrated to some extent with their policy on support for festivals. By comparison there was less of a relationship with environmental impact (38%) and the development of a technological infrastructure in the area (19%).

It is perhaps a surprise that emphasis on economic development, tourism and employment are rated below artform development (although 19% of local authorities reported that artform development was not integrated with other areas of public policy). This may indicate a change in attitude over the past few years concerning expectations of significant economic benefits from festivals. It would appear that the majority of local authorities provide support for festivals largely on the basis of what impact a festival can have on its local community of which creative artists and arts producers may represent a significant constituency.

Local authorities are eager to establish a particular niche/identity for their town, city, county and the arts/cultural infrastructure is a key element in this. Cultural festivals provide opportunities for individual and community development and transformation greater than their potential for generating significant inward investment of a kind that has a lasting affect on a local economy. This will vary of

course according to the scale of the festival and the extent to which it attracts visitors and increases tourism. Interestingly ACE rated this (89%) more highly than local authorities (47%) as a motivating factor in their support for festivals.

Other issues

Several respondents from local authorities commented that their key rationale for supporting a festival is on the basis of a formal application which must demonstrate how a festival's own aims and objectives 'meet the council's overall strategy and priorities'. This was implicit in the research but worth noting here in case the point has not been made clear.

Employment. Many local authorities employ staff dedicated to festivals and events, these staff often have a brief for supporting externally run festivals as well as to delivering the authority's own programme of festivals and events.

ACE has staff within each regional office as well as within its central office in London who have responsibility either generically or specifically for carnivals, festivals and street arts. Each client festival of ACE is allocated to a member of staff, whose job it is to work with the festival to enable it to develop strategically and to work towards a more sustainable financial and artistic position.

The regional picture. There is a clear divide in England between the support provided through local authorities on a town to county axis compared to the regional input. Only a few regional authorities (e.g. regional cultural consortia and regional development agencies) replied but those that did indicated that they do not fund or offer direct support for festivals. However, they do act to influence policies at a regional and sub-regional level, and they encourage local authorities to work closely with festivals as these are seen 'as playing a very significant role in showcasing the region, promoting the visitor economy and attracting creative talent'. These agencies can also act as important catalysts in respect of the festivals sector by developing strategic partnerships between the public, private and arts sectors and within these fora, and in other ways, promoting festivals for their 'significant potential to support community cohesion, social cohesion regeneration, citizenship, volunteering and the acquisition of transferable skills'.

Concluding comments

This report has shown that public sector support for festivals is a critical factor in the development of the festivals sector in England. Over 90% of festivals receive financial support, whilst over 80% receive professional support. At a local level festivals also derive support of a logistical kind e.g. on-site or in-kind. These forms of support are linked directly to the policy profile of local authorities which at a local level prioritise community cohesion and social inclusion over other areas.

At a national level the artistic excellence of the festival is more important than for local authorities (98% and 37% respectively) and this is confirmed by the emphasis on artform development at a policy level for ACE. The issue of a festival's international profile is considerably more important for ACE (95%) than for local authorities (28%) which also places more emphasis in both its motivation (89%) and its policy base on the extent to which festivals attract visitors. ACE's emphasis on audience development is another feature of its policy base that prioritises a national and regional focus for the festivals it supports in contrast to the greater emphasis on the local and community dimension that is more typical of local authorities.

The limited extent to which support for festivals is covered directly by a specific policy is an area that may warrant further attention. Festivals need specific support if they are to achieve long term sustainability. Festivals rarely operate from their own premises and have to operate from within other organisations' venues, parks etc. which can be a substantial cost. If they have not diversified to offer a year programme they are dependent upon the income generating potential of the festival itself to sustain the organisation for the whole year. This can be a major challenge given their susceptibility to the British weather.

The feast and famine annual cycle of festivals presents challenges both in terms of staff and cash flow. The limitations of the latter result in there being few permanent staff and in some cases none. This creates challenges in terms of staff continuity and personal development.

These and many other features of the management of a festival highlight the distinctive competences required of a successful festival. If more authorities were to develop a specific policy then the festival sector could benefit from:

- operating within an environment that is more sensitive and responsive to their specific needs in respect of their governance, management, artistic programming and funding
- the availability of funding streams that are more dedicated to their programmes of work
- the existence of a framework that develops the professional skills base of staff and their organisations on a year round basis
- the emergence of a culture that nurtures a festival's entrepreneurial potential and where necessary encourages the diversification of its activities across the whole year and reduces reliance on the period of the festival alone.

CASE STUDY*

* The Case Study was sent on 02.10.2007 (after the deadline), therefore it was not taken into consideration in preparing the Comparative Report.

1. Information on the chosen festival.

Brighton Festival's Artistic Vision

Brighton Festival is a trailblazer; a meeting place for creative genius and the audience that inspires it. Its mission: to bring great art to one of the country's most creative cities and to harness the creative energy of this extraordinary place to make great art of its own.

Brighton Festival is committed to pioneering creative performance both in and across artforms and developing a new vision of how art is perceived. Its ambition is to make the City of Brighton & Hove a truly national hub for British and International culture where each year the publication of Brighton Festival's programme will be an eagerly awaited announcement of what's new in the presentation of art and creativity, stimulating its eager local audience and drawing in new visitors.

Brighton Festival Programming Policy

As a multi-artform Festival, Brighton is unusual for the breadth of its programme. From street art to contemporary music Brighton Festival currently has seven distinct strands all presented as one cohesive programme that gives it a unique strength in the UK's festivals sector. The interrelation between these sometimes disparate artforms presents real opportunity for imaginative programming. Whilst there is no specific menu of artforms or number of performances to be presented, music of all varieties, dance, theatre, street art, literature and the visual arts are included where the Festival can achieve its artistic vision and differentiate from activity that takes place throughout the rest of the year. Many of its team of specialist programmers are able to work together year round because of the relationship with Brighton Dome and this gives a tremendous opportunity to develop collaborative programming.

The Festival will create a programme that both invites inspirational national and international artists and thinkers to present work that stimulates audiences and artists from the City and further a field, and acts as a showcase for regionally based talent. It plans to create a new dialogue and foster

relationships between Brighton based artists, audiences and the rest of the world which will, in time, help create work of national and international importance that originates in Brighton.

The ethos of the Festival is to be inclusive, educational, challenging, contemporary and celebratory; sometimes enormously popular and sometimes with minority appeal - but never exclusive. Firmly believing in the power of art to change people's lives, the Festival recognises its role to broaden people's understanding of diverse world cultures. It believes that to develop the future you have to understand the past and that the creativity of 200 years ago, if presented with contemporary vision, is just as valid as that of today.

To achieve this artistic vision the Festival will, wherever possible, commission and co-produce work that is in some way unique or special to Brighton. Creating or presenting landmark events that are either site-specific or Brighton-specific is an important aspect which helps to set the Festival apart in a crowded sector and the city's close proximity to London. The Festival aims to present as many first performances as possible of work to be seen either as World or UK premieres. The Festival works to build partnerships which enable it to present national and international touring productions that fit its other criteria thus enabling access for Brighton audiences to these high quality events. It is the striking of this balance between landmark events and special events, between the popular and the challenging that will define the success of the Festival each year.

The Festival will use the established venues in the city and new, found spaces that are appropriate to the work being presented; recognising that it should spread out through the City as far as possible whilst creating the all important festival buzz that attracts resident and visitors alike by centralising around the key city centre venues .

Brighton Festival has developed a sophisticated response to the needs of a complex city with mixed social and economic backgrounds. Brighton Festival will continue to work hard to ensure accessibility to a wide range of high quality events, many of them free, and all of them using a pricing structure that encourages multiple visits at differing price points.

1.2 Its organisers and legal status

Brighton Dome & Festival Ltd. Registered Charity and company limited by guarantee

Duration and location 5-27 May 2007, Brighton

Total audience number of last edition for all festival events 358,000

Number of sold tickets 51,000

Admission policy (proportion of free events, range of ticket prices etc.)

£4 - £45 (5 - 65 euros)

100 performances with tickets at £10 (14-15 euros) or less

30 free events, 213 free performances

The festival's organisational structure;

The Festival is part of a larger integrated group including the year round operation of Brighton Dome, a three venue arts, entertainment and conference centre. Under the overall direction of the Chief Executive, the Festival Producer creates the Festival each year with a team of programmers. Marketing, sponsorship and finance functions are provided by the group.

Table 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*	0	10	2	0
Employed/contracted (p/t)*	0	10	50	735 approx
Volunteers	0	0	0	

* Festival time and prior to festival time

The festival's international profile is reflected in the fact that of the 735 artists employed during the festival, 40% of them (approx 300) are from outside of the UK.

Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)?
Board of trustees consisting of 15 members

2. Detailed description of the festival budget (sources of income and kinds of expenditure)

2.1 Table 2 – Festival's income by source

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central regional provincial local	0 0 722150	23	
Other public funding (e.g. arts councils, special funds)	579150	18	
Grants of international bodies (EU, Vishegrad, Nordic Council etc)	0	0	
Funding from the non profit sector (foundations, associations, etc.)	74000	2	
Commercial sponsors	413000	13	
Private donors	96000	3	

Own income (e.g. income earned from ticket sales, merchandising, from hires etc.)	986700 306020	31 10	
Other	21450	1	
TOTAL	3198470	100%	

* If one of the local authority levels does not exist please mark with "x"

If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.) In addition the Festival generated around 72,000 euros worth of in-kind support not included in the figures above. This took the form of media support, publications, vehicle hire etc.

2.2 Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	1996280	65	Artistic, technical and production
Staff salaries: administration, technicians, etc.	457600	15	
Technical expenses *			Contained within remunerations and expenses
Administrative and operational expenses**			Contained within remunerations and expenses
Advertising and PR	440440	14	Marketing costs – includes staff salaries
Other	188760	6	Delivering costs of sponsorship – includes staff salaries
TOTAL	3083080	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

3. Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

3.1 What was the authorities' decision making process like?

e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations;

The Brighton Festival started in 1967 as a Local Authority initiative. Responsibility transferred to a private trust in the 1980s and grants have been received continuously since then. In 1999 the Trust took over operation of the Brighton Dome from the Local Authority and agreed a long term lease and funding agreement for the Festival and Dome lasting 50 years.

3.2 How was the authorities – organisers partnership realised?

See above.

Were the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

The Local Authority nominates two members as Trustees and takes a close interest in the activities of the organisation. The wider group leases venues from the Local Authority.

3.3 What kind of monitoring and evaluation activities were applied by the public subsidy source?

The organisation is pursuing a three year business plan which includes key performance targets. The plan was agreed with both public sector funders and reporting to the local authority is no more onerous than its own rigorous internal reporting. ACE has a different set of statistics that it wishes to collect which do not always fit exactly with the festival's own indicators. Whilst this does involve extra analysis on its behalf, it does not view it as particularly onerous.

In addition to completing end of year returns to the Charities Commission, Companies House and end of year reports to its funders, the festival also has a quarterly meeting with its local arts officers.

Q: overall, is monitoring and evaluation becoming very extensive? Not for Brighton Festival which believes that its internal reporting systems provide the evidence that its public authorities require, so no significant additional work is required.

4 Assessment of the public authorities involvement from both the authorities' and organisers' perspective

4.1 Positive aspects

The organisation has a close working relationship with the Local Authority and has recently elected the Chief Executive of the Council to become a Trustee in addition to the two nominated council members.

4.2 Obstacles

Occasionally the public authorities will have different priorities that the organisation has to reconcile.

4.3 Challenges

The Local Authority is extremely supportive of the organisation but is financially constrained and unable to substantially increase its support for the Festival.

5 To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[x]	[]	[]	[]
Economic development	[x]	[]	[]	[]
Employment	[]	[x]	[]	[]
Social inclusion	[]	[x]	[]	[]
Community cohesion	[]	[x]	[]	[]
Artform development	[]	[x]	[]	[]
Environmental impact	[]	[]	[x]	[]
Technological development	[]	[]	[x]	[]
Education	[x]	[]	[]	[]

The Brighton Festival's education programme

The Brighton Dome and Festival Education Unit consists of a small team of one full time and two part time staff which deliver an imaginative programme of learning and participation which fulfils our central aim of broadening and enhancing people's experience and understanding of the arts both as audience members and practitioners.

The Business Plan challenges the Education Unit to deliver in three priority areas over the next three years.

To deliver a popular and accessible programme of workshop activity

To assist in audience development through outreach

To engender familiarity with the Brighton Dome buildings

The head of the Education Unit meets regularly with council officers to determine priority areas and ensure that we do not overlap with their service.

The Education Unit has a budget of 110,000 euro. In the last year it arranged 153 workshops for 2,120 participants and 75 performances with an attendance of 14,950.

Acknowledgements: thanks are due to Nick Dodds, Chief Executive of the Brighton Dome and Brighton Festival, and several of his staff without whose considerable help and patience this case study could not have been written.

ESTONIA

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I. Officially, there exist no statistics of publicly funded festivals in Estonia. In order to present a statistical frame for the festival-scape in Estonia, other sources of statistics have been sought for and compiled.

"Piletilevi" (ticket distributor) is a company that sells tickets for cultural events both in Estonia and abroad. During the last year, they have sold tickets to 59 festivals in Estonia, among which 42 are music festivals, 6 dance festivals, 4 film festivals, 4 culture festivals and 3 theatre festivals.

On state level, festival organizers can apply for funding mainly from two different instances, *Kultuuriministeerium* (Ministry of Culture) and *Kultuurkapital* (Culture Capital). The last year's funding decisions of the Ministry of Culture are available on the website www.kul.ee. A comparison of the different cultural disciplines gives the following results:

	Type of festival				
	Folklore	Music	Theatre	Film	Literature
Number of funded festivals	19 ²⁷	26	4	10	2
Smallest amount of funding	320 €	580 €	2.240 €	865 €	3.850 €
Largest amount of funding	7.370 €	5.450 €	38.460 €	6.410 €	3.850 €
Average amount of funding	1.230 €	2.740 €	24.600 €	2.530 €	3.850 €
Median amount of funding	960 €	2.560 €	28.850 €	2.880 €	3.850 €
Total sum for funding festivals	30.770 €	71.280 €	98.400 €	25.220 €	7.690 €

Among the applying festival organizations, NGOs are most frequently represented, but also different governmental bodies and other juridical organs apply for festival funding.

²⁷ One of the festivals is "Baltica" – an international folklore festival that received funding for 7 festival events.

Juridical status of the organizations that arrange festivals, that have been funded through the ministry of culture

	Type of festival				
	Folklore	Music	Theatre	Film	Literature
NGO	11	16	2	5	2
Foundation	1	1	2	-	-
School	1	3	-	-	-
Different governmental bodies	8	3	-	3	-
Joint-stock company / limited-liability company	-	2	-	1	-
Entrepreneurs	2	-	-	-	-
Church	-	1	-	-	-
Total	23	26	4	9	2

II. III. The engagement of authorities

On state level, there are many different instances that enable funding for festival-like events. The ministry of culture fund festivals through their departments of music, folklore, theatre/dance, film and literature.

Authorities' policy of festivals

Many of the state-funded festivals have existed for 10-15 years already and today, the different instances of state level that handle the funding for festivals have shared the duty of funding festival-events as follows. There are state instances that have long-term plans for their culture program (Estonian Concert, state-run theatres), instances that share funding once a year (ministry of culture) and instances that share funding four times a year (*Kultuurkapital*). The ministry of culture is striving towards funding not single acts such as concerts and festivals, but funding the organization (often NGOs) behind the festivals in order to create a network of well functioning and long-lasting festival- and cultural acts' organizers all over Estonia that are able to organize cultural acts all around the year. *Kultuurkapital*, on the other hand, also fund single festivals and cultural acts and as they share funding four times a year, this state source is the most flexible one.

CASE STUDY

1. Information on the chosen festival:

1.1. Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

The name of the chosen festival is *Viljandi Pärimusmuusika Festival* - Viljandi Folk Music Festival. The mission for the festival is to teach and promote traditional music through live role models in order to strengthen and improve the Estonian national identity and the local spiritual identity. While doing this, national dignity, trust towards our forefathers' and foremothers' spiritual heritage and also respect towards other national cultures in the world may be brought out, defined and developed. The Viljandi Folkmusic Festival has been organised annually since 1993.

The program consists of both pure traditional music and contemporary arranged traditional music both from Estonia and abroad. In order to compile festival programs and decide which musicians to invite to the festival, the festival has a special board of the program. The members of the board have strong bonds with the rest of the festival team and many of them have studied or/and taught traditional music at the Culture Academy in Viljandi. For the board of the program, it is important to invite high quality musicians, who know and interpret their own music tradition very well. If possible, the festival prefers to invite young musicians (18-30 years) from abroad, who still play music "not only for the money" but because of their missionary feeling. On one hand, the festival could not afford to invite good but also expensive musicians but on the other hand, the festival searches for good role models. In this context, a young foreign musician full of energy might inspire the Estonian youngsters in the audience better than a "ready-made" professional musician.

The festival acts are all brought out within Viljandi town (except for a couple of "county concerts" in churches and on open-air stages outside the town).

The two main stages are situated on a hill in medieval castle ruins (*Kirsimägi* and *Kaevumägi*), wherefrom there is a beautiful view over the Viljandi lake, and a third open-air stage is situated in the backyard of the Viljandi Culture House (*Kultrahoov*). Inside the Culture House, the festival workshops are held. For the festival night club, a large tent (*Saku telk*) is raised in a big square in the central town and near to this tent, there is another large tent, where musicians and volunteers get their meals three times a day.

Beside these open-air and tent-stages, there are many stages indoors of different sizes. The biggest is Ugala theatre's big stage and concerts are also held inside two churches in the town centre. The smallest stages are situated at the Culture Academy and at the Viljandi museum.

Beside these stages, that all require tickets, there is a big open-air arena called the Green Stage (*Roheline lava*) with free concerts in the centre of the festival space. Next to the Green Stage, there is an area which is called Food Street (*Toidutänav*), where many different companies prepare and sell food.

Among the festival visitors, there are many traditional music fans and fans of this certain festival. It is hard to characterize the audience, as there are many different ways of enjoying the festival. A maximum visitor comes to the festival for four days bringing a tent/staying at a hostel or hotel having a ticket for all concerts at the festival. Other visitors come for a couple of days, mostly for Friday and Saturday and a third kind of audience come for a certain concert, enjoy the festival feeling before and after the concert and drive home again for the night. In the early 1990s, there was no rock-festival such as Roskilde and Viljandi Folkmusic Festival offered an alternative for those, who desired a

Roskilde-experience. Today, there are many different festivals for different music subcultures, still Viljandi Folkmusic Festival mobilizes a festival audience that consists of more subcultural elements than similar festivals' audiences in Sweden and Finland for instance.

Internationality at the festival

In the year 2007, 16 nations were represented among the invited artists and all together, 48 bands (all together ca 400 musicians) are presented in the program book. 27 music groups are from Estonia, 10 from Europe, 1 from Australia, 1 from Canada, 1 from Georgia and 1 from Chile. One of the groups is from Russia (the republic of Mordva) and one is a Russian group whose members are living in Estonia. 4 of the bands' members are of different nationalities and can thereby be related to as mixed bands. Thereby, the group of performers is strongly international with a clear Estonian part as more than 50 % of the bands are Estonian.

1.2. Its organisers and legal status

The organizer's full name is MTÜ Eesti Pärimusmuusika Keskus (MTÜ Estonian Centre for Traditional Music) and is a nongovernmental organization (NGO). This innovative NGO is active all over Estonia and promotes and organizes teaching of traditional music. In order to raise an interest for traditional music, the Viljandi Folkmusic Festival is organized.

1.3. Duration and its location

The festival is held once a year a weekend in the end of July from Thursday to Sunday in Viljandi, a small town in South-Estonia with c. 20.000 inhabitants. The Tartu University Culture Academy and the theatre *Ugala* are important cultural institutions for the town.

1.4. Total audience number of last edition for all festival events

Total audience number for 2006 is 21.000

Number of sold tickets

As the Viljandi Traditional Music Festival was held in the end of July, there were no statistics made in August while compiling this report and thereby, both these and the main budget numbers are from the festival in 2006.

Sold tickets in 2006	
Festival ticket to all events	1906
Day tickets	2856
Single concert tickets	13745

Admission policy (proportion of free events, range of ticket prices etc.)

The admission policy of the Viljandi festival is complex. The different kinds tickets are the over-all-festival-ticket (*festivalipass*), the one-day-tickets and single concert and workshop tickets. With the *festivalipass*, one can visit all open-air concerts and the night club and have special prices for the indoor-concerts. In 2006, 1906 *festivalipass*'s were sold and all together, ca 2600 people had received a *festivalipass*. As a rule, the *festivalipass*'s are sold out before the beginning of the festival and can thereby not be bought during the festival.

With a day-ticket, one can visit all open-air concerts and the night club and have special prices for the indoor-concerts. Day-tickets are of different prices at the different days of the festival. Saturday is the most expensive day and Sunday the cheapest. The day-ticket prices for the different days are as follows:

Day of the festival	Full price/reduced price for pupils, students and retired persons
Thursday	19 €/15 €
Friday	22 €/ 19 €
Saturday	25 €/ 22 €
Sunday	15 €/ 12 €

The festival-acts have many different prices varying from 1,30 € to 12 € and there are also a large amount of free events (42 in the program). The frequency of the different ticket-prices are as follows:

Ticket-price in €	Frequency	Frequency in %
Free concerts	42	40 %
2,50 €	9	9 %
5 €	23	22 %
7,5 €	20	19 %
10 €	10	10 %
12 €	1	1 %
Total:	105	100 %

For the fans of the festival, the *festivalipass* is a good possibility to get many concerts for a good price but for the festival, on the other hand, the one-act-tickets are better income sources. At the moment, the festival team discusses a reduction of the *festivalipass* for the coming year, but are afraid of losing true fans of the festival and always keeps them in mind while discussion the admission policy.

During the days, many music, dance and song workshops are held. The main theme of the festival (*regilaul* for 2007) was well represented at the workshops (25 %) but the workshop scene also enabled for many of the international artists to get the chance to meet with the audience of interested and pass down their own traditional music to them in a relaxed and rather informal (not concert-like) situation. The Estonian workshops are always free of charge, while there is an admission of 1,50 € to the workshops with international artists.

Kind of workshop	Frequency	Frequency in %
Regilaul / main theme	5	25 %
Estonian	8	40 %
International	7	35 %
Total:	20	100 %

1.7. The festival's organisational structure

Tabel 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*	ca 400	7	2	
Employed/contracted (p/t)*		18	27	10
Volunteers		5	180	

- Festival time and prior to festival time

Within the festival team, around 80% of the organisational staff consist of volunteers. The volunteers are mostly in the age of 18-25 and students at the Culture Academy in Viljandi, which is an important partner to the Estonian Centre for Traditional Music. Also the festival office is situated at the Culture Academy, even though a building that will become the base for the centre is under construction and will be ready by March 2008. Volunteers also come from other schools in Viljandi. Generally, the volunteers are traditional music fans or true fans of the festival itself and the feeling that occur during the four hectic days of the festival. There are groups of youngsters, among which volunteer duties during the festival is a way of raising ones prestige in the group.

The volunteers tend to stick to their duties for many years and if they for some reason cannot join the team one year, they often find a friend to replace him/her with. The volunteers that have worked at the festival for many years are well-known by the organisers and are always asked to come back. The main team know these volunteers' qualifications well and trust them. Many of the volunteer duties require special skills. To be a contact person for the foreign artists, one must be good at languages, to be a responsible for a stage and present bands, one must be good at speaking and improvising etc. Usually, the festival cannot offer volunteer jobs to all the youngsters, who apply for them.

Most of the volunteers are on duty only during the festival, but some groups of volunteers (the transport team) start working two days earlier with the construction of the stages and end work one day after the festival. Most of the teams have double work schedule, which means that most of the volunteers have a good chance to visit many of the concerts.

The volunteers are divided into different teams depending on their duties and every team has a team leader. Some teams (for instance the team that works with the sale of CDs and festival products) have meetings and shorter trainings for the volunteers before the festival. The main information that is handled out at these meetings is who to contact in case of troubles.

All volunteers have signed a contract before the festival, where all their duties and responsibilities are pointed out. Every team leader has the responsibility to control the work that his/her team carries out. If a volunteer does not fulfil the contract, the festival has the right to cut off the volunteer's festival-tag, which means that the person no longer can enter the festival space.

1.7.2 Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)?

As a rule, all strategic decisions are taken democratically by the employees at the Estonian Centre for Traditional Music.

Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central regional provincial local	13229,71	4,95%	Sources: Ministry of Culture, Culture Capital, Viljandi town government.
Other public funding (e.g. arts councils, special funds)	17 575,70	6,58%	
Grants of international bodies (EU, Vishegrad, Nordic Council etc)	4409,9	1,65%	
Funding from the non profit sector (foundations, associations, etc.)			
Commercial sponsors	1 597,79	0,60%	
Private donors			
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	204 874,06	76,66%	This big percentage both means that the festival is economically well-off and that the festival always takes big risks as the main acts are open-air concerts and depend on the weather conditions.
Other	25 552,75	9,56%	
TOTAL	267 239,91	100%	

* if one of the local authority levels does not exist please mark with "x"

If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.)

Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	78 449,56	38,71%	
Staff salaries: administration, technicians, etc.	14 440,22	7,13%	
Technical expenses *	70 629,48	34,85%	
Administrative and operational expenses**	6 673,59	3,29%	
Advertising and PR	16 716,47	8,25%	
Other	15 742,50	7,77%	
TOTAL	202651,82	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

3. Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival.

3.1. What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

For this case study, the decision-process at the Ministry of Culture has been analysed.

At the Ministry of Culture, there are different boards for different cultural disciplines. "Professional traditional music" tends to take the role of a ball being passed from one board to another. One of the boards is the board of folklore and the other the board of music. The board of folklore is keen on

passing the festival-ball on because of the high degree of professionalism and the board of music, on the other hand, points at the fact that traditional music rather is a cultural acts at grass-root/amateur-level then on professional levels, where acts of art music is found.

As the festival director lived and worked in Tallinn for a period, he managed to carry out lots of lobby work as he got to know the individuals working in the different instances in Tallinn. Also today, the director takes care of the lobby activities himself and one voice at the Ministry of Culture said, that the energy and personality of the director very well explains the success of the festival. As the director puts it, first he makes a personal contact in order to find out the best way of receiving funding and then he starts to fill in the application forms.

Four years ago, the festival organisation started to receive annual funding for the administration of the Estonian Centre for Traditional Music. First the amount was 19.200 €, but in the last years, they have received 32.000 €. The Estonian Centre for Traditional Music is the one to decide how to use the money. For the Ministry of Culture, development of the festival-organisation is important and not only the festival itself.

3.2. How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival

The Ministry of Culture has only been engaged through funding.

3.3. What kind of monitoring and evaluation activities were applied by the public subsidy source?

Formally, the festival delivers an economic report to the Ministry of Culture. As many of the funding decisions at the Ministry of Culture are made by different boards, the members of the boards and their personal impressions and assessments of the festival's development.

4. Assessment of the public authorities involvement from both the authorities' and organisers' perspective

For the governmental bodies, it is positive to have partners such as the Estonian Centre for Traditional Music as one of the funding policy goals of the Ministry of Culture is to engage NGOs and other festival- and concert-organizers annually. The Estonian Centre for Traditional Music, on the other hand, finds it hard to cooperate with the governmental instances as the NGO is responsible for keeping the process going. "When you have an appointment, the ministry is active, otherwise not. You have to push them all the time", a member of the festival team said and added: "the culture policy of the governmental bodies is fine – it is the individuals within the bodies that do not have the right priorities. They are just messed up."

From the festival's point of view, the authorities' traditions of funding are challenging. There are many organization both within the folklore and art music area that receive funding annually by

“tradition”. These funding structures/habits/traditions have their roots in the SSSR period and are hard to change, even though the festival very much tries to.

5. To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[]	[]	[]	[]
Economic development	[]	[]	[]	[]
Employment	[]	[]	[]	[]
Social inclusion	[]	[]	[]	[]
Community cohesion	[]	[]	[]	[]

I. Every year, thousands of cultural events are organised in Finland (Hänninen 2006). The range of festivals varies from small-scale local event to big multi-arts festivals. Not all of them are publicly funded, but many festivals get some kind of public aid, either from the state or from the municipality. Most of the festival organisers are registered associations but there are also foundations, cooperative societies and some limited companies among festival organisers. Some cities also organise their own festivals.

Finland Festivals (established in 1968) is a cooperation organisation for the principal cultural events in Finland. It only accepts top-quality art festivals as its members; today they number 80. Nearly half of them, thirty-six festivals, are classical musical festivals, but all other forms of art are also well represented: there are nine multi-arts festivals, nine jazz festivals, eleven folk and popular music festivals, seven dance, theatre and literature festivals, six children's and young people's festivals and two visual arts festivals (Korhonen 2006). Even though being part of Finland Festivals can be perceived as a guarantee of quality, there are also other quality festivals in Finland. Many new or atypical festivals never seek membership because, for them, Finland Festivals represents something too established (Korhonen 2006).

In 2006, the members of Finland Festivals attracted 1.7 million visitors and altogether 670 000 tickets were sold to these events. 11 festivals attracted more than 50 000 visitors: Helsinki Festival (247 000 visitors/ 56 000 tickets sold), Pori Jazz Festival (156 000/75 000), Kotka Maritime Festival (150 000/15 000), Tampere Theatre Festival (100 000/30 000), Kaustinen Folk Music Festival (85 000/ 34 000), Savonlinna Opera Festival (70 500/ 63 500), Lakeside Blues Festival (70 000/15 000), Pispala Schottische (61 000/16 800), World Village Festival (60 000/990) and Imatra Big Band Festival (53 000/13 200). Also some festivals outside the Finland Festivals association attracted considerable audiences: Tango Festival in Seinäjoki (114 000 visitors), Raumanmeri Midsummer Festival (93 000) and Ruisrock (65 000).

II. The Finnish Ministry of Education issues discretionary grants to important Finnish cultural events. In 2007, altogether 3.7 million euros were distributed to 147 major cultural events, most of them art festivals. Biggest grants were given to the Savonlinna Opera Festival (660 000 euros), Tampere Theatre Festival (217 000 euros), Kuhmo Chamber Music Festival (172 000 euros), Kuopio Dance Festival (151 000 euros) and Kaustinen Folk Music Festival (150 000 euros). The size of the grants varies a lot; smallest grants amounted 2 000 euros. The policy of the Ministry is to support events all

over Finland, which means that the great number of festivals in the Helsinki region only get quite a modest share (10 % in 2006) of the total support.

Most of the festivals supported by the Ministry of Education are music festivals. In 2007, they numbered 82. The range of the music genres presented by the festivals varied from 'serious' chamber music to 'entertaining' big band music. Besides music festivals, 14 dance festivals, 10 literature and 10 visual art festivals, 9 dramatic art festivals, 2 photography festivals, 1 design festival and 19 festivals belonging to the category "others" were given grants.

The number of festivals supported by the Ministry has grown considerably during the last ten years but the total support has not grown to the same extent. In 1998, the Ministry gave grants to 84 festivals; the total sum was 2.7 million euros. This means that, in average, a festival received approximately 32 000 euros from the Ministry in 1998. In 2007 the average had gone down to approximately 25 000 euros. This has made organisers of some bigger festivals dissatisfied; they think too many new events have received grants during the last years which had made the grants too small.

Besides the Ministry of Education, the Art Council of Finland and its regional bodies can issue grants to festival for some particular purpose. Film festivals are supported by the Finnish Film Foundation. In 2007, it gave grants to seven international film festival, altogether 420 000 euros.

The extent to which the Ministry of Education supports a festival varies considerably. As its best, the aid of the Ministry is 30 % of the total budget of a festival, but in the case of Helsinki Festival, for instance, the aid of the Ministry only covers 3 % of the budget whereas the aid from the City of Helsinki answers for 31 % of the budget.

Besides the Finnish state, municipalities are important financiers of festivals. The City of Helsinki, for example, issued altogether 1.3 million euros to 43 festivals in 2006. According to an unpublished survey made by the Finland Festivals among its members (N=29), at its best the support from the municipality covers 70% of the budget of a festival. Some important festivals, however, only get very little funding or no funding at all from the municipality.

Different regional bodies give funding to some festivals, but in most cases their support is very modest in relation to festival budgets. On the average, sponsors cover 15 % of the budget of a festival (Ekholm 2007). Here again, there are big differences between festivals: one festival only gets 1 % of its budget from sponsors as in another case the percentage is 55. The same is true for ticket sales: they cover from 1 to 66 % of festival budgets. Only a few festivals get funding from the EU.

Most of the festivals supported by the Ministry of Education are internationally oriented, at least what comes to their programme policy. International orientation is also a criterion for support. The Ministry has not, however, clearly defined what this mean. The City of Helsinki also states international orientation is a prerequisite for its support to a festival.

The Finnish Ministry of Education supports festivals through grants. It is not involved in organizing festivals in any other ways. The motive behind supporting art festivals is incorporated in the general mission of the Arts and Cultural Heritage Division of the Cultural Policy Department of the Ministry: the aim of the division is to secure and develop the working conditions of the arts, culture and cultural heritage sectors and to ensure access for all residents in Finland to art and cultural services. International co-operation and decentralisation of cultural services are important priorities (see Compendium of Cultural Policies and Trends in Europe, <http://www.culturalpolicies.net>) behind national festival policies as well.

Some municipalities organise their own festivals, but most of the major festivals are organised by associations/foundations supported by local and/or national authorities. Besides issuing grants, municipalities may also offer stages and other spaces to the use of festival organisers free of charge. They might also help in marketing festivals or offer some other kind of practical help. In Helsinki, for example, counselling is also a part of the aid given to festival organisers.

According to a research made by Kimmo Kainulainen (2005), many Finnish municipalities support festivals primarily because of the economic benefits created by festival audiences visiting the municipality. Secondly, they believe festivals improve the image of the municipality. The artistic content of a festival comes on the third place.

Also in Helsinki, the economic impacts of festivals have been emphasized lately as the City has included events in its business development strategy. However, from the viewpoint of the Cultural Policy Division of the City's Cultural Office, the artistic content is still the most important reason for public support of festivals: festivals offer platforms for avant-garde activities without which different art forms could not develop. The fact that many festivals are based on informal networking is also seen important: besides bringing new ideas to Helsinki festivals also communicate what is going on in the Finnish art scene to art professionals in other countries.

III. The Finnish state has supported cultural events for a long time. In the 1950s, for example, it gave a guarantee to the Sibelius Week organised in Helsinki to compensate its financial losses in case there were any. In the 1960s, grants were given to the organisers of congresses, cultural happenings and seminars. Some important events were supported regularly by the state. In the middle of 1980s, the grant system for major cultural events was created.

According to the Ministry of Education, criteria for support include: clear festival concept, good artistic leadership and stable financial situation. Also artistic quality, national significance and importance of the festival to the art form in question play a role here. Festivals to be supported must already have proved their viability; events organised for the first time rarely get grants. Councils responsible for different art forms, regional art councils and their umbrella organisation, the Arts Council of Finland, advise the Ministry in the grant awarding process. The latter gives the Ministry a statement on how to share the total amount of grants.

Municipalities have different festival policies. Some of them are thoroughly engaged in festival activity whereas others do not give any support to festivals. The City of Helsinki has been engaged in festival activity since 1950s. It organised the Sibelius Weeks in co-operation with a private concert agency from 1951 till 1965. In 1966 it created a foundation which was responsible for organising the Helsinki Festival. Today the City gives grants to festival organisers. The Helsinki Festival gets the biggest share of the support (980 000 euros in 2006) whereas the other festivals only get modest amounts (total support to festivals was 1.3 million euros in 2006). The City also participates in organisation of some festivals, such as Bravo! children theatre festival.

In Helsinki, festivals are seen as an instrument of cultural policy. The City wants to promote new art forms presented in festivals and join the international art scene through festivals.

CASE STUDY

1. Information on the chosen festival:

1.1. Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

Helsinki Festival

Helsinki Festival is an arts festival held annually in late August—early September. It takes in music, theatre, dance, the visual arts, cinema, children's culture and city events featuring both Finnish and non-Finnish artists of international repute. The festival programme consists of a very large variety of performances, both small and large events, in the sphere of both high and low culture; the venues are anything from large concert halls to downtown streets, and many of the events are free of charge. The mission of the Helsinki Festival is to bring arts to the reach of every Helsinki dweller. (see also Silvanto & Oinaala 2007)

Helsinki Festival operates under the auspices of the Helsinki Week Foundation established in 1966. The Sibelius Week – a festival concentrating on classical music – was abolished a year earlier after a fifteen-year' history. The first Helsinki Festival was organized in 1968. Seppo Nummi, a composer, was

appointed Director the following year. Nummi was a charismatic personality in the cultural sector, who extended the range of the programme into pop music, jazz, fine arts and cinema. In tune with the contemporary principles of democratization, parts of the programmes were specifically aimed at children, factory workers or even prisoners, for instance. In 1976, Nummi was succeeded by Seppo Kimanen, who maintained the course taken by his predecessor. Major changes took place in 1979, when Veijo Varpio was appointed Director.

Varpio's vision was to present new classical music composed specifically for the Festival and to cover the expenses for this with revenues from concerts given by world-class performers. Other art forms were to receive less attention, and there was a new theme for the programme every year. After Varpio retired in 1994, conductor Esa-Pekka Salonen and his Artistic Committee took charge of the festival in 1995. Under Salonen, the Helsinki Festival underwent a complete facelift and became a multidisciplinary urban festival.

Since 1997, the Helsinki Festival has been run by Risto Nieminen, who feels that public support for the festival can be justified only by ensuring that the festival has a sound artistic content. Accordingly, the programme can consist of both a more 'serious' part and a more popular part. The festival produces part of its programme on its own but also co-operates closely with a great number of local art institutions and other actors in the field. The co-operation with the private sector has been growing in importance under the lead of Nieminen, and the sponsors now answer for 29 % of the budget of the festival.

As the Director of the festival, Nieminen is in charge of the major decisions concerning the programme and the finances of the Helsinki Festival. He answers to the Board of Helsinki Week Foundation. Its seven members are elected by the City Board every second year.

Helsinki Festival is the biggest festival in Finland in terms of audience figures. In 2006, it attracted approximately 247 000 visitors. Most of those participated in urban happenings without an entrance fee, such as the Night of the Arts happening all over the city. The number of tickets sold was approximately 56 000. The festival was followed by 200 journalists and almost 1200 articles were published in Finnish media on the events organised by the festival. The number of foreign visitors has been growing during the last years, but it is still quite modest. In 2006, the festival attracted approximately ten foreign journalists mostly from neighbouring countries but also from the USA and Canada.

Helsinki Festival also hosts a couple of smaller, more specialized festivals. These are Art goes Kapakka offering free programme in restaurants and pubs, the Flow Festival concentrating on urban music from indie rock and folk to electronic music and hip jazz, Poetry Moon, UMO Jazz Fest and Viapori

Jazz. Helsinki Festival is also one of the four main organizers of Musica nova Helsinki - a festival of contemporary music. Besides, the Helsinki Week Foundation administers the UMO Jazz Orchestra.

Helsinki festival is also a member of the European Festival Association, a founder member of the Finland Festivals chain and a member of the Informal European Theatre Meeting.

Its organisers and legal status

Helsinki Festival operates under the auspices of the Helsinki Week Foundation established by the Helsinki City Council in 1966. The City Board elects the members for the Board of the Helsinki Week Foundation every second year. The Board of the Foundation appoints the Director of the festival who is responsible for the organisation of the festival.

Duration and its location

Helsinki Festival lasts 17 days. Most of the activities are organised in art institutions in the city centre but there are happenings on the streets as well. Some events, such as the Night of the Arts, spread out to Helsinki suburbs. The symbol of the Helsinki Festival is the Huvila festival tent set up every year only for the festival and offering music programme, including a lot of world music, every evening during the festival.

1.4.Total audience number of last edition for all festival events

246 810 visitors in 2006.

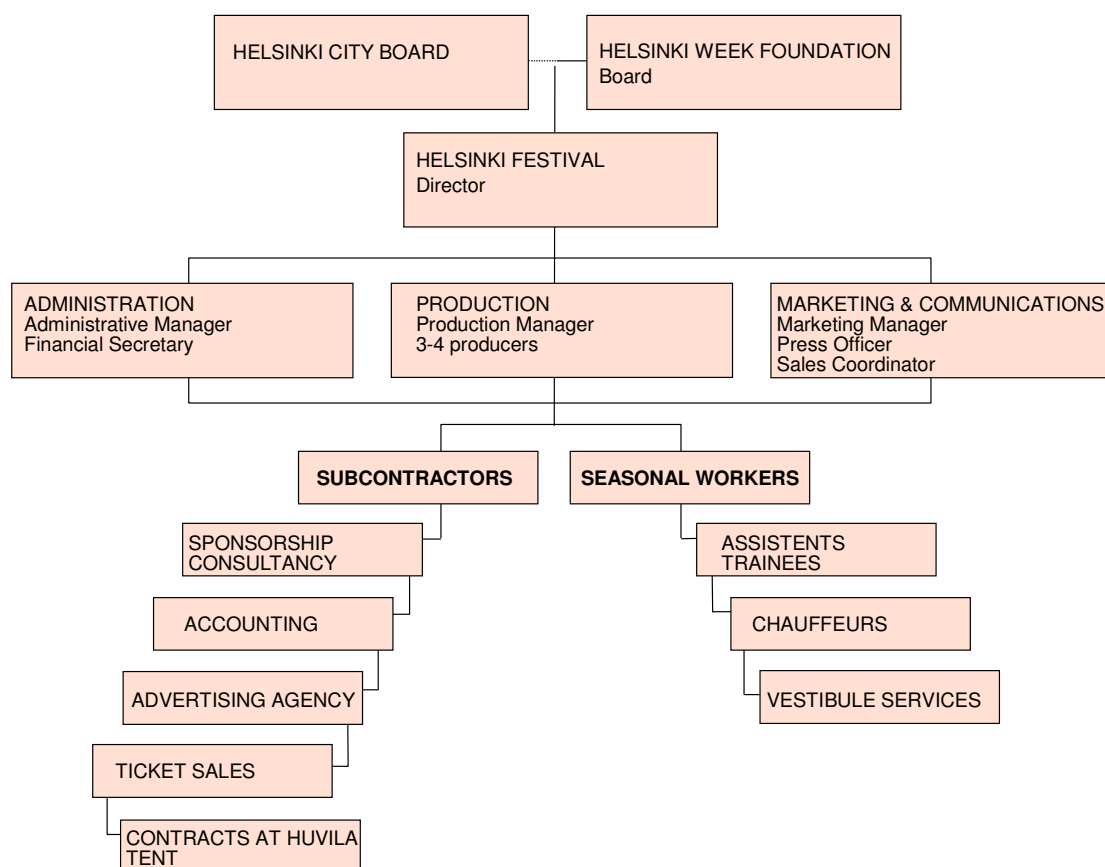
Number of sold tickets

55 972 tickets sold in 2006.

Admission policy (proportion of free events, range of ticket prices etc.)

Most of the free events are gathered under the umbrella of the Art goes Kapakka sub festival (between 250 and 300 events every year) and the Night of the Arts (more than 200 events in 2007). Besides, there are free exhibitions outdoors and, in 2007, also free cinema screenings. The prices of tickets for theatre, dance or circus performances range from 15 till 39 euros and for cinema screenings and exhibitions from 4 to 10 euros. Tickets for classical music concerts cost between 20 and 75 euros and tickets for the concerts at the Huvila tent between 14 and 45 euros. Tickets for children performances are less expensive. There are also special prices for students, pensioners, civilian servicemen, conscripts and under 18 years-old. Group discount of 10 % is available for groups of at least 15 persons. Tickets can be purchased at box offices as well as over the Internet.

The festival's organisational structure



Tabel 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*		12		
Employed/contracted (p/t)*		40**		
Volunteers				

* Festival time and prior to festival time

** includes half and part time workers, trainees and volunteers

Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)?

Yes, the Board of the Helsinki Week Foundation.

Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source 2006

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central regional provincial local	100 000 € 980 000 €	3 % 31 %	
Other public funding (e.g. arts councils, special funds)			
Grants of international bodies (EU, Vishegrad, Nordic Council etc)			
Funding from the non profit sector (foundations, associations, etc.)			
Commercial sponsors	894 900 €	29 %	
Private donors			
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	1 151 700 €	37 %	
Other			
TOTAL	3 126 600	100%	

* if one of the local authority levels does not exist please mark with "x"

If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.)

Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	***	49	productions and events
Staff salaries: administration, technicians, etc.		14	
Technical expenses *			included in production and events
Administrative and operational expenses**		7	office costs
Advertising and PR		30	
Other			
TOTAL	3 126 600	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

*** no exact figures available from the festival organisers

3. Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival.

What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

Prior to the establishment of the Helsinki Festival, The Sibelius Weeks were held annually in Helsinki from 1951 onwards. As the weeks mostly concentrated on classical music, and especially on the music by the Finnish composer Jean Sibelius, they were criticized for being too elitist and for not providing enough variety in their programme, particularly in the 1960s when the cultural climate was changing. In spite of the demise of the Sibelius Weeks in 1965, there was some kind of consensus within the City Council that there should be an art festival in Helsinki. The planning of a new festival started already before the old one had been abolished. A committee of experts gathered statements and information on other art festivals in Europe to find an ideal concept for the new festival in Helsinki. (see also Silvanto & Oinaala 2007)

The Helsinki Week Foundation responsible for organising the Helsinki Festival was established in 1966. The City Council granted the Helsinki Week Foundation the funds it needed for putting up a festival. It also appointed a board and an advisory council for the Foundation, out of which the latter was abolished later.

The aim of the festival was to promote Finnish culture and to make Helsinki better known abroad. Also, it was considered important that the festival would attract different audiences from art professionals and amateurs to general public. Therefore, the programme should include many different art forms. Besides 'high brow' activities there should be more popular programme as well. The first Helsinki Festival following these principles was organised in 1968.

How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

Besides funding the Helsinki Festival and electing members for its board, the City Council was not involved in organising the festival. The same is true for today's situation.

What kind of monitoring and evaluation activities were applied by the public subsidy source?

There are no formal monitoring/evaluation procedures undertaken by the City.

4. Assessment of the public authorities involvement from both the authorities' and organisers' perspective

Positive aspects

Authorities' perspective: Mrs. Marianna Kajantie, Director of the Cultural Policy Division of the City of Helsinki Cultural Office, is satisfied with the way the Helsinki Festival keeps the cultural sector of the city informed of the latest international developments of the arts scene, especially in the field of music. The festival organisation is also good 'arts management programme' for future festival workers; many festival organisers have started their careers as trainees at the Helsinki Festival.

Organisers' perspective: According to Risto Nieminen, Director of Helsinki Festival, the City is a reliable financier of the festival; stable continuity of funding is an important factor for the festival. He also sees the new Mayor understands the role of culture as an integrated part of urban development policies.

Obstacles

Authorities' perspective: The activity of the festival organisation is restricted to the festival periods. Mrs. Kajantie thinks the festival organisation could serve the art scene of the city at other times as well. She also hopes the organisation would take more risks and support avant-garde performances with greater contributions.

Organisers' perspective: The support from the City has not grown as much as the costs of the festival organisation during the last years. This is to say: with the same money, you get less today. For the time being, the public support is not big enough to make it possible for the festival to grow and to become one of the main cultural events in Europe.

Challenges

Authorities' perspective: How to invite the festival organisation to organise more activities outside the city centre, in suburban areas? How to make them engage even more citizens in festival activities?

Organisers' perspective: City politicians are mainly conservative in their opinions. How to encourage them to use the Helsinki festival better in city development? How to make them more enthusiastic about the festival?

To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[]	[]	[]	[]
Economic development	[]	[]	[]	[]
Employment	[]	[]	[]	[]
Social inclusion	[]	[]	[]	[]
Community cohesion	[]	[]	[]	[]

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I. Culture in Belgium is not a federal but a regional matter, although provinces and cities have developed cultural policies as well. As far as the topic of this survey is concerned – policies for internationally oriented artistic festivals – the regional level is most important. In the general overview, we will mainly deal with cultural policies on the Flemish regional level. However, the case study included here, the Summer of Antwerp festival, will demonstrate the importance of the local (municipal) level in some cases. In general, the distribution of the financial engagements between the Flemish, provincial and the municipal level varies greatly.

The Flemish Community supports arts festivals by means of the Arts Flemish Parliament Act.²⁸ The Arts Flemish Parliament Act aims at an integrated approach for all professional artistic expressions. Apart from the creation and presentation of the arts, the Flemish Parliament Act also pays attention to the framework aspects that contribute to a better understanding and greater publicity of the arts/artists. It provides an open and coherent framework for all art forms: performing arts, music, plastic and audio-visual arts, language and literature, architecture, design, new media, and hybrid forms thereof.

Non profit arts organisations can apply for subsidies. Arts organisations that are directly involved in the creative process. This includes the creation as well as the presentation and distribution. Organisations can apply for multi-annual (2y/4y) subsidies or project funding. The act describes several types of arts organizations, of which festivals are one category. Festivals are described as multi- or monodisciplinary organizations that create and present artistic productions, during a limited period. Mostly they do not have their own cultural infrastructure.

In 2007, 18 festival organizations active in different disciplines except music received structural subsidies from the Flemish Government (3 festivals receive a 4-year envelope; 15 a two-year envelope). The total amount is 4.465.000 €. These include multidisciplinary festivals, and monodisciplinary festivals (music, theatre, poetry, stand up comedy, mime, film,...).
16 music festivals were funded for the period 2007-2009, they received a total amount of 2.385.000 €.
10 organisations received project subsidies (total amount of 173.000 €) in 2007– these include different disciplines (audiovisual arts, popular music, performing arts,...)

¹¹ <http://www.cjsm.vlaanderen.be/cultuur/english/index.html>

organisation
2006-2007

festival 2007

subsidy

Het vervolg	-	125.000,00
Mimefestival	october	135.000,00
Poëziezomers Watou	summer	100.000,00
arts festival 0090	february	100.000,00
Strip Turnhout	december	75.000,00
Peymey Diffusion	april	60.000,00
Internationaal		
Straattheaterfestival	july	225.000,00
Alden Biesen Zomeropera	eind juni - begin juli	100.000,00
Theater aan Zee	eind juli - begin augustus	200.000,00
Kunsterfgoedfestival	eind juni - midden juli	300.000,00
Humorologie	eind juni - begin juli	150.000,00
Time Festival	april	200.000,00
Moussem	midden maart - eind mei	150.000,00
Het Theaterfestival	eind augustus	170.000,00
Theater op de markt	midden mei, eind juni, begin	
Dommelhof	nov	325.000,00
15		2.415.000,00

2006-2009

Antwerpen Open	summer	500.000,00
Kunstenfestivaldesarts	may	950.000,00
Intern. Filmfestival van Vlaanderen	october	600000
3		2.050.000,00

2007-2009

Happy New Ears	september-oktober	125.000,00
Zonzo Compagnie	november-december	75.000,00
November Music	november	50.000,00
Basilica Concerten		
Limburg	juli	170.000,00
Personal Mountains	november	50.000,00
Ars Musica	maart en november	50.000,00
FVV Vlaams-Brabant	september-oktober	225.000,00
FVV Gent en historische steden	september-oktober	250.000,00
FVV Internationaal / Brussel		
Europa	september	450.000,00
Trefpunt	juli	90.000,00
FVV Brugge	juli-augustus	200.000,00
FVV Mechelen	september-oktober	175.000,00
Funky Fun Productions	augustus	40.000,00
FVV Antwerpen	augustus en oktober	275.000,00
Free Music	3-11 augustus	50.000,00

Jazz en Muziek in Gent	juli	110.000,00
16		2.385.000,00

Projects 2007

2007

Les P'tits belges (Cimatics)	eind november	20.000,00
Rembetika	november	40.000,00
Afro-Latino	eind juni	10.000,00
Labadoux	eind april-begin mei	7.000,00
Europees Filmfestival	juli	25.000,00
Zuiderzinnen	september	6.000,00
Trom (Feest in het Park)	eind augustus	15.000,00
Bâtard Festival	eind augustus	25.000,00
Danswerkhuis	begin oktober	15.000,00
9		163.000,00

total

43

7.013.000,00 €

These figures concern directly subsidized festival organizations. Of course, this is only a partial image of the "festival landscape" in Belgium. A lot of festivals are not funded. There are a lot of cultural centres and arts centres make use of the festival formula, in the context of their regular programme, as a communication strategy to cluster some performances.

II. On the Flemish level, the development of the arts ('ontwikkeling van de kunsten') is the main motive for funding festivals via the Arts Flemish Parliament Act. This act lays emphasis on a development policy, of which the attention to the creation process and its presentation as well as the participation of the public are essential and equivalent elements. In this way, framework functions such as education, reflection, publications, international activities...are also placed in the forefront.

On local levels, 'non-artistic' motives tend to be more important. One is audience participation: inclusive cultural policies aimed at the well-being of a large part of the population. Other factors include tourism and city-marketing and stimulating the local economy. From this perspective, co-organising events can be interesting for local governments.

On the regional, Flemish level, festivals are mainly supported through funding. On a local level, some festivals receive subsidies but are helped in numerous other ways as well. Some provinces and cities have developed funding programs for artistic festivals. A lot of cities provide other types of support, for instance security (police, fire department) and expertise on environmental, legal and financial issues, etc.

III. The Flemish Parliament Act describes different criteria for arts organisations (including festivals), a.o.: profile and position in the field, long term perspective, quality of the concept, national and

international radiation, co-operation with other actors, being aimed at an audience, financial basis, social relevance, attention towards cultural diversity,... To provide a basis for the decisions of the Flemish government, the advisory committee for festivals writes a reflection on the application of these criteria to the festival landscape.

CASE STUDY

Information on the chosen festival:

Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

Zomer van Antwerpen – 'Summer of Antwerp' – is a city festival that grew out of the summer programme of 'Antwerpen '93, cultural capital of Europe' and has been under the artistic direction of Patrick De Groote from the start (1995). Since 1998, Summer of Antwerp has been one of the biggest projects of Antwerpen Open vzw, an independent arts organization, which was founded that year.

Summer of Antwerp wants to be a festival:

which gives those who stay home during summer a sense of holiday by means of an artistically interesting and accessible programme, looking for a well-balanced mixture of small and intimate one-to-one performances and large shows aimed at a mass audience (e.g. Royal de Luxe);

with a programme which complements that of the regular cultural offer in Antwerp, for instance through the choice of its locations (all shows take place on location);

which stimulates creation and gives opportunities to young artists, a.o. by balancing Flemish and international work and by programming long series of performances, allowing the productions to grow;

which is very accessible and socially inclusive, a.o. by means of the location policy, the number of free shows and generally low ticket prices, the 'soft' but thorough communication,...

The Summer of Antwerp-programme is as diverse as the city and its people: music from all corners of the world, thematic open-air movies against the startling background of the river Scheldt's quays, the pick of the international contemporary new circus scene, strong visual theatre, dance on the most unexpected locations and countless exceptional events and installations...

The festival engages in a high-quality program representing different art disciplines as well as in a multidisciplinary and 'glocal' approach, reflecting the city's globalisation.

The definitive programme is preceded by careful screening and thorough prospection, during which both mood and the element of surprise maintain the main criteria.

Its organisers and legal status

Antwerpen Open is an independent arts organisation, founded in April 1997 with the mission of promoting the international cultural reputation of Antwerp and Flanders in a city marketing context. It

also contributes to the implementation of the city's cultural policies, initiating its own projects and supporting selected projects and events organized by other Antwerp players.

Antwerpen Open is active in various fields and realizes its projects through an integrated approach. It merges different initiatives into a programme, coordinates and realizes the projects and handles their communication and promotion. The summer festival is mainly subsidized by the city of Antwerp and since 2001 it is also structurally supported by the Flemish Community (a four-year subsidy).

Apart from the foreign productions, projects are realized in co-operation and co-production with other cultural institutions and social organizations (e.g. neighborhood committees). Their active co-operation and presence during the festival assures Summer of Antwerp of a strong foothold in the different city-suburbs.

Until 2005, Summer of Antwerp was a member of the In Situ network, subsidized by the Culture 2000 programme.

Duration and its location

July and August – on different locations in Antwerp.

Performing on unusual locations is one of Summer of Antwerp's core principles. Street arts are one of the main pillars of the festival. Concert halls and theatres make way for tents, hangars, derelict buildings and open-air locations. Projects are tailored to a specific location or space, situated not only in the centre, but also in the suburbs or on more deserted sites. One of the projects is 'Muziek in de wijk' – Music in the neighbourhood – with site-specific concerts on different squares in the city.

2006 was an atypical year because of the Royal de Luxe performance 'Sultan of the Indies': because of the exceptional scale of this organisation, the duration of the rest of the festival was limited to 5 weeks.

Total audience number of last edition for all festival events

For the 2006 edition, Summer of Antwerp counted 797.791 visitors. Again, 2006 was not typical: 650.000 people witnessed the visit of Royal de Luxe's Sultan's Elephant in the streets of Antwerp.

Number of sold tickets

For the 2006 edition, 46.621 tickets were printed (of which 6,71% were free tickets).

Admission policy (proportion of free events, range of ticket prices etc.)

Day after day the festival attracts people of all ages, cultures and social classes. Not only the projects' quality, but also their accessibility is of major importance. Summer of Antwerp appeals to art dwellers as well as citizens who have hardly set foot in a theatre. This accessibility is reached by keeping entrance fees as cheap as possible and by an elaborate communication system which focuses on a broad audience. The decentralised approach and the integration of different art disciplines play an important role in this matter as well. At least one quarter of all activities takes place on locations where people have another social background than the average culture consumer.

The festival's organisational structure

Tabel 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*	0	9	0	in artistic budget for the artistic groups
Employed/contracted (p/t)*	2	7	26	in artistic budget for the artistic groups
Volunteers	0	0	300	in artistic budget for the artistic groups

* Festival time and prior to festival time

Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)?

Antwerpen Open and Summer of Antwerp both have their own Board of Directors.

Antwerpen Open's board consists of independent experts (50%) and representatives of the City of Antwerp (50%). There are some officials from the administration and the City Council is well represented: each party of the ruling coalition has the right of one member in the Board of Directors. In the General Assembly, each party fraction represented in the City Council has the right to assign one member.

The Board of the Summer of Antwerp consists mainly of independent experts and a few official representatives of the City's administration.

Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source (Antwerpen Open, 2006)

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central regional provincial local	State: 0 Regional: 500.000€ Provincial: 0 Local: 1.593.000 € (=1.193.000,00€+400.000€)	20,47% 65,21%	1.193.000 is the normal subsidy provided by the City of Antwerp. 400.000 was ad hoc funding in 2006, in relation to the expensive project of Royal de Luxe's Elephant.
Other public funding (e.g. arts councils, special funds)	-	-	

Grants of international bodies (EU, Vishegrad, Nordic Council etc)	-		Adjusted in the artistic budget.
Funding from the non profit sector (foundations, associations, etc.)	2.000 €	0,08%	This amount is co-production support from the European network In situ. The rest is adjusted in the artistic budget.
Commercial sponsors	-		Adjusted in the artistic budget.
Private donors	-		Does not apply.
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	334.392,10	13,69%	
Other	13384,84 €	0,55%	
TOTAL	2.442.776,94 €	100%	

* if one of the local authority levels does not exist pleas mark with "x"

If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.)

There are some sponsored gifts in kind, which do not appear in the budget figures. City of Antwerp supports the Summer of Antwerp not only through funding, but in numerous other ways (cf. infra).

Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	1.532.816,06	67,07%	
Staff salaries: administration, technicians, etc.	288.806,37	12,64%	
Technical expenses *	–	–	See under 'Remunerations... artistic work'
Administrative and operational expenses**	234.783,02	10,27%	
Advertising and PR	166.900,60	7,30%	
Other	62.058,72	2,72%	
TOTAL	2.285.364,77	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

The city of Antwerp has taken the initiative to start a yearly summer festival in Antwerp, in the slipstream of 'Antwerp 93 – Cultural Capital of Europe' – to give the efforts started there some continuity (cf. Mission statement above). This was an ad hoc initiative. Antwerpen Open and Summer of Antwerp are founded as non profit organisations with a management agreement with the City.

As far as the Flemish Community is concerned, the Arts Flemish Parliament Act provides the legal basis for funding arts festivals. The qualitative assessment of the content and business aspects is the responsibility of assessment committees and the administration of the Ministry of Culture respectively. Separate assessment committees have been established for each sector: festivals is one of these, next to arts centres and workshops, arts education, socio-artistic activities, publications, music, theatre, music theatre, dance, plastic arts, architecture and design, audio-visual arts and the Arts Advisory Committee. The Flemish Government takes its decisions on the basis of the advisory opinions of the assessment committees and the administration.

Since 2001, festivals can receive grants on a multi-annual basis. In 2001, Summer of Antwerp was one of the festivals to receive structural subsidies (4y-subsidies).

How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

The City of Antwerp was founder of the Antwerpen Open vzw. Today, it provides roughly 2/3 of the budget of Summer of Antwerp. In addition to this, some of the city's employees are detached to collaborate with Antwerpen Open during festival time. There are some other ways in which the City supports Summer of Antwerp. Support can be situated on different levels. Service from the police and the fire department is free, and some technical and logistic services as well (hire of chairs, tables, flags, fences,...). Some services are charged partially: maintenance of neighborhoods and public parks and gardens, the use of certain locations,...

There is a growing tendency in the City of Antwerp to ask fees for services that used to be free of charge. This is an effect of the tendency to reorganise different of the city service units as more or less autonomized municipal enterprises (with their own budgets to be balanced).

The Flemish Community supports Summer of Antwerp mainly through funding.

What kind of monitoring and evaluation activities were applied by the public subsidy source?

As stated above Antwerpen Open has management agreements with the City. Next to that, the City of Antwerp is represented in the Board of Directors of Antwerpen Open and, through the presence of different 'schepenen' [=aldermen], cf. supra.

Antwerpen Open writes yearly activity reports for the Flemish Community and the City of Antwerp, in which activities are listed and tested against the criteria of the management agreement.

Assessment of the public authorities involvement from both the authorities' and organisers' perspective

Positive aspects

As far as the relationship between Antwerpen Open / Summer of Antwerp and the City of Antwerp is concerned, both the positive aspects and the challenges tend to be related to the return as far as city marketing is concerned. The City was very enthusiastic about the huge success of the visit of Royal de Luxe's Elephant, which attracted 650.000 visitors.

Obstacles

Nevertheless, negotiations about on-off events with the city can sometimes be very demanding. Obstacles mainly have to do with the issue of city marketing: there have been some discussions about the visual identity of the Summer of Antwerps publicity campaign (and the use of the logo of the City of Antwerp).

Challenges

In comparison to other festivals, Summer of Antwerp has mostly local and few regional or international visitors. Tickets are sold out very quickly, and stronger relationships with the tourism department of the city of Antwerp could be a solution. Still, demand for tickets is very high, which makes it difficult to keep a reservation for a contingent of last-minute tickets for tourists.

To what extent is specific policy on festivals influenced by other policies in the public arena? *

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[]	[x]	[]	[]
Economic development	[]	[x]	[]	[]
Employment	[x]	[]	[]	[]
Social inclusion	[x]	[]	[]	[]
Community cohesion	[x]	[]	[]	[]

** This holds true for the relation between Summer of Antwerp and the City of Antwerp.*

FRANCE

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I. Total number of festivals in France is not exactly known : between 1000 and 3000 ; publicly supported festivals (and according to the definition adopted in the frame of this research) are more likely to be around 1000 ; among these publicly supported festivals, size and character of course vary a lot ; only part of these 1000 are supported by the Ministry of Culture, presumably those of national or regional importance ; most if not all festivals are supported by local authorities ; co-founding is widely spread around the country, in all regions ; share of founding assumed by the Ministry of culture (at national or regional levels, through the DRAC – Regional Directorate for Culture) varies a lot from one festival to another and from one location to another. Status varies also but most of the festivals are likely to be non profit association ("type 1901"), i.e. independent associative legal status, one of the most commonly spread and flexible status for cultural publicly funded activities in France.

More detailed information is available as regards the festival in the performing arts (which represent a large share of the total population of the festivals) :

at the national level, the Ministry of culture (its directorate for the performing arts) directly finance 3 major festivals for a total amount of 7,5 M€ (budget planned for 2006) : *Festival lyrique d'Aix en Provence* (Opera), *Festival d'Avignon* (theater) and *Festival d'Automne* (Music, in Paris).

At the regional level, there are about 400 festivals supported by the Ministry of culture, for a total amount of 11,6 M€ (budget planned for 2006).

Yet these figures are only partial, as for some important festivals, they are run by an important cultural institution and their budget are included in the fund allocated to the institution for all its activities. For example, the *Cité de la musique* (City of Music, in Paris) runs, among its other main activities, a jazz festival that attracted 12.500 attendants for 13 concerts.

In 2005, the breakdown of regional funding for festival (in the performing arts) supported by the Ministry of culture was as follows :

Festivals in 2005	Thousand of €	%
Music	7 086,0	59,8%
Danse	1 839,4	15,5%
Theater	1 564,3	13,2%
Street and circus	761,9	6,4%
Other	593,6	5,0%
Total	11 845,2	100 % (4,5% *)

* of the total of regional funds available for performing arts.

It is important to note that on the total amount of national (central and regional) funds available for the festivals in the performing arts, about two third of the funds benefit to around 30 festivals (let's say 10% of the total number), with more than 100 000 euros allocated to each of these festivals, representing an average of 40% of their total budget. Around a hundred festivals are supported with less than 10 000 euros each (performing arts, regional supports from the DRAC).

Level of public authorities (state/central, regional, provincial/local) most engaged in the funding of artistic festivals with a strong international component

Considering the festivals supported by the State in the performing arts, the average share of the funds brought by the Ministry of culture at the regional level is around 20% of the total amount of public subsidies. Such an average only concerns the budgets of about 330 festivals for which the Ministry is a financial partner. So even for those ones, the main usual public contributors remain the local authorities. This of course varies among the festivals and any average figure in this respect has to be dealt cautiously. Some festivals are almost entirely funded by the Ministry of culture, and some, even with an international component, only by local authorities.

Among the local authorities, both the municipalities and the regions are likely to be the more active levels for festivals support : the municipal level is the first in public expenditure for culture in general (cities spends almost 10% of their current budget each year for culture, as an average for the cities of more than 10.000 inhabitants and their total expenditure for culture represents around 40% of total public money for culture) and are usually very much involved in the support of major local cultural institutions ; yet, as the municipalities are in fact already involved a lot in the funding of permanent institutions, they in fact do not rank as first direct contributors to the cultural events taking place in their area. This does not mean they do not financially support the festivals but they also support them indirectly, through the cultural infrastructure existing locally as well as through the mobilization of their permanent municipal workforce, both in the cultural sector and in the technical one.

Regional level (of local authorities) devotes a limited share of their cultural budget to directly run cultural institutions and has also generally a stronger focus than the other levels in favour of the performing arts ; this automatically leads to a strong support to important cultural events in the region, in particular for those events with an extra regional and international dimension.

The latest study (Négrier-Jourda 2007) that had been conducted on a sample of less than 100 french festivals in the performing arts (music and danse) identified 5 categories for the public partners of the festivals :

regional and sub-regional ("*départements*") authorities are very regular, important funders and their funding are substantial for the festivals supported ;

municipalities, as well as private funders – donators ("*mécènes*"), are also very regular funders but at a lower level of global funding than the first category ;

national authority (Ministry of culture) constitutes only an average regular funder, with average amount of funding ;

European authorities as well as grouping of municipalities are rare funders (they are seldom found) but when they intervene, they do it at a high level ;

the last category is for rare partners, intervening at a low level when the case : associations of friends of the festival for instance.

What sort of festivals are chiefly funded (classical music, film, theatre, literature, multidisciplinary etc?

Music ; 2. Multidisciplinary ; 3. Theatre ; 4. Dance ; 5. Cinema ; 6. Literature.

II. Public authorities go sometimes beyond the direct financing of the festivals. It is in particular the case with local and regional authorities. When the festivals are directly managed by them (example: the festival de l'Abbaye de l'Épau, managed by the General Council of the Sarthe Department), they deal with the wages of the persons in charge for the festival, as well as the costs (technical, of communication) induced by the event, or the free use of performing arts places (see case study). In general, the communes resort, more than the other levels, with this type of indirect support. It is in particular the case for the small municipalities which receive, on their territory, events of a regional festival (example: festival of Ile-de-France; festival Automne en Normandie). Too much modest to take part financially, they engage in kind, through free disposal of their employees, of performing places, vehicles or means of communication.

The motivations of the public authorities to support the festivals are of two main categories. The first relates to the intrinsic goals of culture and artistic life. The festivals are an important lever of the cultural policies, the radiation of artistic creation, the development of artistic and cultural employment, the improvement of public access to the artistic diffusion. These objectives, which were very marked by the ministry for the culture, in particular as from the years 1980, are confirmed and amplified today by the local authorities.

The second category of objectives relates to the extrinsic goals. The festivals are an important lever of strategies related to territorial attractiveness and economic development, to political legitimization of local leaders, to energizing the tourist economy. These goals are more especially pursued by the local authorities.

It explains why the festivals are sometimes criticized to be excessively concentrated over the summer period, with the detriment of the other seasons, and with the detriment of a cultural offer for the local populations. Certain initiatives go today towards a widening of the missions of the festivals: management of a specific event towards the assumption of responsibility one season over the year (see: case study).

III. The strategies of public authorities must be distinguished according to the type of authority at stake. Concerning the State, a change took place in 2003. The ministry considered that the festivals

were not any more one priority of the public intervention. It thus redefined its criteria of support, by limiting its assistance to the festivals which played indeed a important role in the national and international artistic radiation, for the development of an aesthetics or a repertoire, or for the cultural diffusion across a territory. For example, the State now supports, on average, more strongly a festival of dance than a festival of music. This change of strategy is explained partly by the growing cost of permanent cultural institutions, financed by the State, in a (optimistically) context of stability of the budget for the culture. In practice, these official orientations are not always followed. This is explained by their variable translation by the regional directions of the State, but also by the constraints of partnership between the State and the local authorities.

The local authorities look for aims that are partly similar to those of the State, but also partly different. Until these last years, one could not have assessed the existence of a real strategy as regards festival. The support of the local authorities was dependent, beyond the cultural and artistic objectives, with political and territorial development logics. Today, the rationalization of the State aid leads the festivals leaders to make pressure on the local and regional authorities to obtain an increased support. The pressure is stronger on these authorities, and in particular the regions and departments. They must thus define a more effective strategy and criteria in order to justify their choices, and to resist the pressure of the local cultural and political actors. The emerging strategies reveal the following objectives:

- support for the cultural and artistic dynamics of national and international radiation;
- support for the use and the professionalisation of the performing arts sector ;
- improvement of the economic and tourist attractivity of the territory;
- better territorial distribution of the cultural offer;
- better distribution of the cultural offer on the whole of the year;
- widening of the access of public to the alive spectacle.

These objectives, as for the State, must be interpreted in each local context, and take into account the relational constraints, such as the position of influence acquired by the leaders of a festival or the political relationships between levels (municipal, departmental, regional).

CASE STUDY

Information on the chosen festival:

Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

The festival Montpellier Danse started in 1981, in a context where the contemporary dance was almost excluded from the cultural offer in France. The initiative was shared by the choreographer

Dominique Bagouet and his administrator, Jean-Paul Montanari, the ministry for the Culture and the city of Montpellier. The main mission was and remains that to develop the recognition of the dance thanks to a festive event, open on national and international creations. Since 1983, the programming process is handled by Jean-Paul Montanari, artistic director of Montpellier Danse, while Dominique Bagouet took the National Choreographic Centre in his hand, and delegated the artistic direction of the festival to Jean-Paul Montanari. The international orientation of the festival is a constant priority since the creation of the festival. It is in the logic of an event open on all the sources of choreographic creation. International companies always represent a significant part of the program. The identity of the programmed companies varies according to the specific set of themes of each edition.

Its organisers and legal status

Montpellier Danse, non-profit making association

Duration and its location

From June 23th to July 7th (2007 edition), the Montpellier Danse festival is located in Montpellier and in several municipalities belonging to its metropolitan area.

Total audience number of last edition for all festival events

36000 spectators for 91 events, among which 21 films, and 70 dance living performance. According to our study (Négrier-Jourda 2007), Montpellier Danse festival is the second French dance festival in terms of audience, after the Biennale de Lyon (76000 spectators). Its audience represents almost twice more public than the average.

Number of sold tickets

25000

Admission policy (proportion of free events, range of ticket prices etc.)

34 free events (including 21 film sessions)

higher ticket price : 34 €

lower ticket price : 12 €

Agora Card (20 €) : allows a reduction of 30% of the price of a first range ticket

Pass Danse Card (15 €) : entry for 4 events, limited to unemployed persons and young persons (less than 26 years old)

10% saved for persons of more than 60 years old and less than 26 years old

Pass'Culture card (15 €) for students less than 30 years old : allows a ticket price of 5 € per event.

The festival's organisational structure

Tabel 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*	X	90	62	250
Employed/contracted (p/t)*	X	12	24	300
Volunteers	X	X	X	X

* Festival time and prior to festival time

Comment: one of the characteristics of the Montpellier Danse festival is that, for 10 years, the same team which manages the festival is also responsible for the annual season of dance in Montpellier. This is the index of the success of the festival, which made it possible to create and to extend the public of the dance in Montpellier. It should be known that the geographical structure of the public of the festival is as follows:

- people living in Montpellier: 32%
- people living in the metropolitan surface of Montpellier (except Montpellier): 39%
- people living in the department of Hérault: 8%
- people living in the regional area (except Hérault): 4%
- people living in France (except regional area): 1%
- people living abroad: 4%

The creation of a specific season for the dance is one of the effects of the structure of the public generated by the festival, which has been relatively stable for 10 years. The management of this season by Montpellier Danse makes it possible to understand the information concerning staff. The administrative permanent team (12 agents) and technicians (24) work at the same time on the festival and the season. That explains also the significant number of artists and performers beyond the period of the festival. They correspond to the annual programming, out of festival. Montpellier Danse, from the point of view of the festival and of the season, refuses to employ volunteers.

Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)?

No. There is, as for any association, a council of administration and a bureau. The first one is composed of representatives of the State, Regional Council, Departmental Council, Metropolitan Council and City Council of Montpellier, according to their own share in the financial partnership. But this assembly does not play an active role, beyond the annual assessment of the former budget and the provisional one. The bureau only has an official existence, without any concrete role. Within the organisational staff, regular executive meetings associate the director, his deputy director, the administrator and the technical director.

Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source

Income by source	Amount Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *:			
State/central	328100	14,0%	Does not include contribution through free use of some municipal facilities (see comment n°1 below)
regional	293850	13,0%	
provincial	82130	3,5%	
local	1194500	51,5%	
Other public funding (e.g. X arts councils, special funds)			
Grants of international bodies (EU, Vishegrad, Nordic Council etc)	X		
Funding from the non profit sector (foundations, associations, etc.)	X		
Commercial sponsors	45000	2,0%	
Private donors	X		
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	350000	15,0%	
Other	26420	1,0%	
TOTAL (taxes excluded)	2320000	100%	

* if one of the local authority levels does not exist please mark with "x"

Comments :

1. The festival benefits also from the free use of municipal performance places : Opéra Berlioz, Opéra Comédie, Théâtre du Hangar, Couvent des Ursulines, Studio Bagouet, Chai du Terral. It also benefits from the free provision of the municipal building where the staff of Montpellier Danse is located (about 400 m²). These supports in kind cannot be financially quantified, but they have a huge impact on the existence of the festival.
2. The city of Montpellier was, until 2003, the principal partner of the festival. In 2003, the city transferred most of its competences and cultural financings towards the Community of Agglomeration (Metropolitan Authority), which represents 31 municipalities. This transfer induced a reinforcement of

the resources of the festival. In exchange, it led the direction of the festival to program spectacles beyond the single town of Montpellier. In 2007, 7 free spectacles were organized outside the city. For the numerous public present, it was the first contact with the contemporary dance.

3. The Regional Council of Languedoc-Roussillon was, before 2004, of a political color (right) opposed to that of Montpellier. The regional support for the festival was thus very weak. In 2004, the regional elections gave the victory to the left. Since this date, the regional financing thus reached a level almost equivalent to that of the State.

4. With 14% of State support in its income (and almost 17% of the total amount of institutional support), Montpellier Danse festival reaches a higher level of state subsidies than the average for dance festivals in France (12% of the financial partnership, according to Négrier & Jourda 2007).

Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	1040000	45%	
Staff salaries: administration, technicians, etc.	880000	38%	
Technical expenses *	70000	3%	
Administrative and operational expenses**	185000	8%	
Advertising and PR	145000	6%	
Other	0	0%	
TOTAL	2320000	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

The history of the festival takes place in 1981, two years after the installation of Dominique Bagouet in Montpellier. The dance was very slightly represented in France, and the ministry had chosen

Montpellier for the creation of a choreographic centre. The creation of the festival was perceived, by the ministry, as a means of popularizing the contemporary dance. For the city of Montpellier, the support for such a festival was coherent with a more global choice to support the culture as a tool of urban development. The dance festival, its international radiation, was also a means of distinguishing the cultural offer of Montpellier with respect to that of other cities (Avignon for the theatre, Aix-en-Provence for the lyric art).

The decision to create a festival was thus taken very quickly, even if it was integrated in a long term strategy. The success of the first edition made it possible to stabilize the event.

In fact, personal and professional relationships (within the cultural milieu and with the local authorities) made the project succeed. This one was entrusted to the association "Montpellier Danse", without call for tender nor call for applications.

How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

The partnership between the authorities and the organization induced the participation of representatives of each one of co-financers in the board of the association "Montpellier Danse", proportionally with their financial commitments. The city of Montpellier also takes part in the event by placing the places of spectacle and the offices at the disposal of the festival (see 2.1.). The relationship between authorities and organizers does not pass by a schedule of conditions. The mission of the festival is in generally defined (see 1.1.). The partners do not exert any official role in the orientation of the programming.

What kind of monitoring and evaluation activities were applied by the public subsidy source?

No formal activity of evaluation or monitoring was implemented for the festival. One or two annual meetings of the board makes it possible to validate the financial assessments and the activity report. The evaluation is thus very largely informal, which is not really a problem insofar as the recognition of the festival is effective and shared by all partners. Nevertheless, Montpellier Danse festival follows up the audience through regular, in not public studies.

Assessment of the public authorities involvement from both the authorities' and organisers' perspective

Positive aspects

Positive aspects for the partners:

- the festival reached a good level of recognition and radiation;
- it answers correctly the objectives of assistance to creation and support for the contemporary dance (for the ministry)
- it answers the objectives of radiation of Montpellier and its region (for the local authorities)

Positive aspects for the organizers:

- the stability of financing
- the plurality of partners
- the autonomy in artistic decision

Obstacles

- the uncertainty of partnership financings according to the political changes (see 2.1.)
- the difficulty in convincing the private partners to engage themselves in supporting the festival
- the difficulty in developing the festival programming beyond the place of Montpellier

Challenges

The challenges are of several kinds, among which :

- the preservation of the openness to contemporary creation, with the risk it supposes
- the widening of audience: the demographic structure of the public shows a domination of two categories: young people (less than 26 years old) and people of more than 55 years old. The "active class" is more difficult to attract towards the spectacles.
- the conquest of new publics : sociologically, the public which dominates is, unsurprisingly, the higher middle class, with a strong proportion of teachers.

the development of the festival in the metropolitan space, beyond Montpellier. It supposes to propose contemporary dance in new places and for populations that don't patronize performing arts in general, and dance in particular. This challenge implies specific methods, pedagogy and programming choices which are often difficult and whose results remain risky.

To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extend	Not a lot	Not at all
Tourism			X	
Economic development	X			
Employment	X			
Social inclusion			X	
Community cohesion			X	

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Preface

As a nation where culture has always been important Germany possesses a strikingly rich and topographically dense festival landscape, in the music sector shaped by great German composers as Bach, Beethoven, Schumann, Mendelssohn, Brahms, Wagner, and more recently Hindemith, Stockhausen and Rihm. Festivals (of various kinds: music, stage, media, film, cross-over etc.) exist today in many German cities and regions – partly a result of an outstanding historical cultural legacy. The number of festivals increased still further in Germany from 1990 as a result of the reunification of West and East, especially as the East German state promoted cultural activities and music even more consistently than the former Federal Republic.

Against the background of the federal structure in Germany the 16 federal states (Länder) assume political responsibility for cultural matters. The arts are therefore a federal and not a national concern and are organised on a decentralised basis within the federal state.

Each of the federal states has created a festival scene in many regional and local centres and with enormous differences regarding density, artistic requirement, internationality and finally also economic impacts.

This paper is just a 'first step' in monitoring the role and motives of public authorities in promoting festivals in Germany²⁹. It can provide only a limited picture of festival policies of public authorities in Germany.

The paper is based on a multi-layered review concept:

- Own empirical research of the music festivals scene in the Free State of Saxony (Report Dümcke 2007).
- Relevant documents were viewed and evaluated (desk research of existing studies, reports etc.)
- A review of relevant German databases took place by Internet from 25 August to 5 September 2007.
- Structured interviews with decision makers at state level (in relevant Ministries of art/culture) were conducted in 8 of the 16 German states (see SYNOPSIS).
- The case study (Part B of the Questionnaire) on the selected festival 'transmediale berlin' was conducted by a contribution of Magdalena Rothweiler, project assistance of the festival.

Limitations of the paper concern:

29 The Paper is provided without any financial assistance. Due to the federal organisation of the cultural sector in Germany a funding body for the research project could not be found at the available time, although all interview partners stressed their interest regarding the research questions.

- the limited schedule for getting into specific questions more deeply,
- lack of research and official statistics towards German international festival sector.

However, the paper can provide an 'idea' of both different practices and prerequisites of public commitment in the German festival sector. Certain trends regarding festival strategies of public authorities on federal state and regional level become visible.

It shall be stressed that the majority of the interview partners expressed a large interest in the outcome of the festival research project of the efa research group.

General information

In getting a broader picture regarding festival policies of public authorities in Germany the general structure of the federal system has to be recognized. In Germany the 16 federal states assume political responsibility for cultural matters. The arts, and festivals that are artistically centred in particular, are therefore a federal and not a national concern and are organised on a decentralised basis within the federal states (see Preface).

In general, the organizational structure and the financial promotion of today's 'festival-making' depends on both public support from federal, regional, and local authorities, and on sponsors, private patrons, and personal initiatives. Responsibility for publicly funded artistic festivals with strong international component in Germany lies at the responsibility of different public authorities.

However, there are considerable differences between the 16 states; on the one hand regarding artistic quality, international orientation and focus, size, location, cultural or other offers, marketing activities, etc. and on the other hand regarding cultural historical heritage, as well as other factors that influence the festival market in each of the German states.

It has to be stressed, that a general survey on the festivals in Germany (according to questionnaire Part A) is not available. Even at state level the questions of Part A could not be answered in detail. For two of the 16 States detailed empirical information is accessible by specific 'Music Festival Reports' (for Niedersachsen see MWK 2001; for Sachsen see Dümcke 2007).

In general, information and statistic are very far varied over many sources. Thus the 'Musik Almanach Germany 2006/2007' complains that as long as no festival statistic exists the evaluation of trends in the festival market – even regarding the development of festival visitors – will be difficult. (Deutscher Musikrat 2007)

However several databases provide information concerning the existence of festivals in different artistic sectors. They are particularly developed in the music festival sector (classic, jazz, rock/pop), stage and film, although all of them are selective.

The database of the 'German Music Information Centre' (www.miz.org)³⁰ emphasizes:

"From the multiplicity of festivals in Germany only a very much limited, perhaps subjective selection can be specified. The selection concerns however festivals that have a clearly international character, take regularly place, and stand out in relation to the normal concert offer."

Most portals inform about program, time, legal status, artistic and managerial director, address, website of the festival. None of the portals contains information regarding budgets, number of visitors, public responsibility, etc.

In addition, the number of the festivals, which are specified in relevant portals, partially differs considerably (see Table 1 number of music festivals by two websites – www.miz.org.de and www.festivalkurier.de in comparison).

Tabel 1: Number of music festivals in Germany by different portals / databases

Source: www.miz.org.de and www.festivalkurier.de , Review by Internet on 4th September 2007, compilation by culture concepts

16 Federal German States	Number of music festivals in Germany (music, jazz, rock/pop)	
Source:	www.miz.org.de	www.festivalkurier.de
<i>Recherche Internet by Culture Concepts</i>	04.09.2007	04.09.2007
Baden-Württemberg	69	28
Bayern	83	46
Berlin	25	14
Brandenburg	16	13
Bremen	3	2
Hamburg	8	3
Hessen	31	15
Mecklenburg-Vorpommern	11	9
Niedersachsen	35	18
Nordrhein-Westfalen	75	48
Rheinland-Pfalz	25	13

³⁰

This database provides basic information on more than 10.000 music organizations and institutions in Germany. It informs about the structures and organization of musical life and the aims, activities and result of the work of the most important institutions. The data are ascertained by the German Music Information Centre. Every year, there is a complete update of the database; reported modifications are continuously being included.

Saarland	5	7
Sachsen	38	22
Sachsen-Anhalt	17	11
Schleswig-Holstein	13	5
Thüringen	20	11
Germany total	474	265

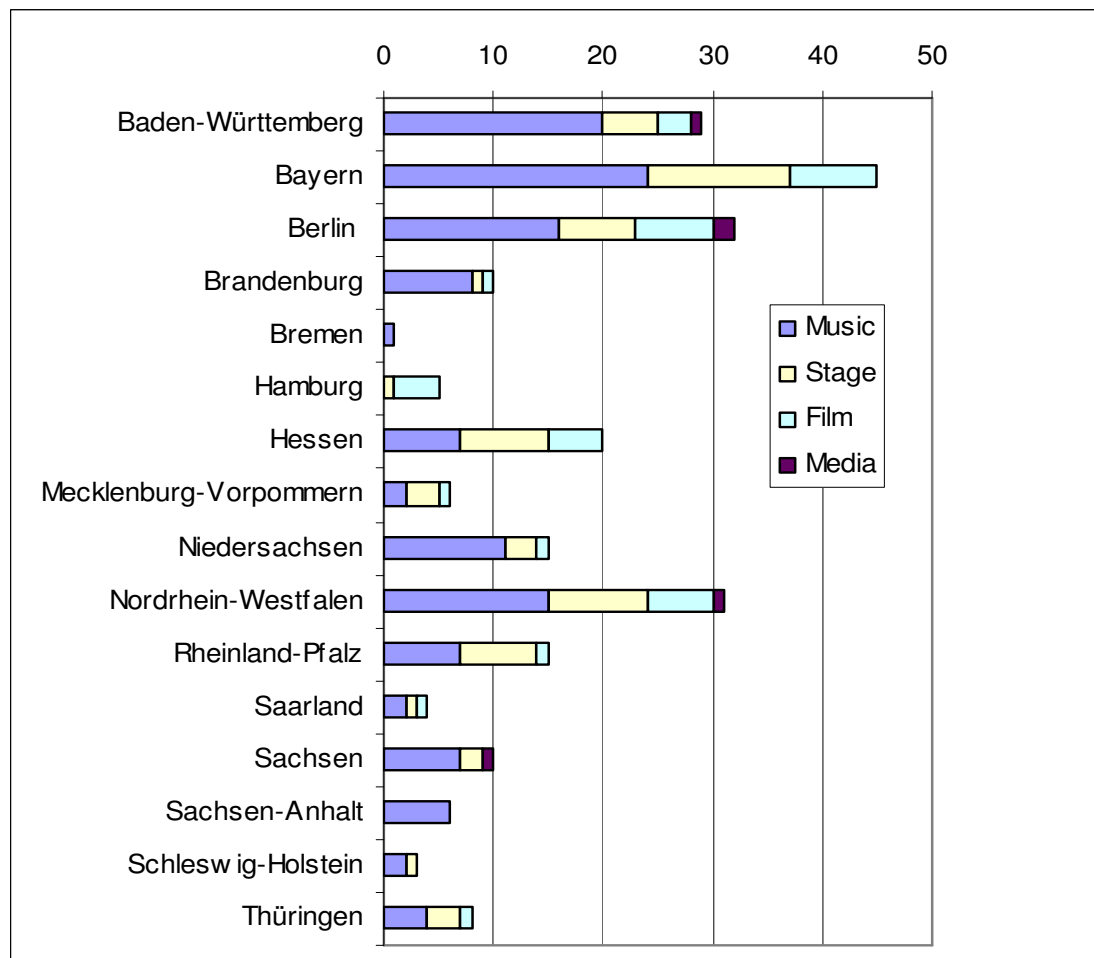
Another Internet portal, the national 'Kulturportal' Germany (www.kulturportal-deutschland.de) provides basic information for around 240 international oriented arts festivals in Germany.

According to an own compilation, approximate 55 % of the festivals are listed as music festivals and a quarter as theatre festivals (see Table 2).

The overview confirms the high portion of music and theatre festivals in the entire German festival market.

Table 2: Number of international festivals (music, stage, film, media) in Germany

Source: www.kulturportal-deutschland.de, Review by Internet on 5th September 2007, compilation by culture concepts



A provisional and simple conclusion of the search of different Internet portals in Germany is:
 Firstly, it confirms richness and diversity as well as differences in the festival market of each of the Federal German states.
 Secondly, there might be a general problem of classification and evaluation in terms of what a 'festival with a strong international orientation' in practice really means (lack of criteria).

The festival sector in Germany is generally characterised by strong growth impulses (see FIGURE 1 and FIGURE 2).

FIGURE 1: Growth of Festivals in Germany

Source: <http://www.miz.org/intern/uploads/statistik89.pdf>, March 2007

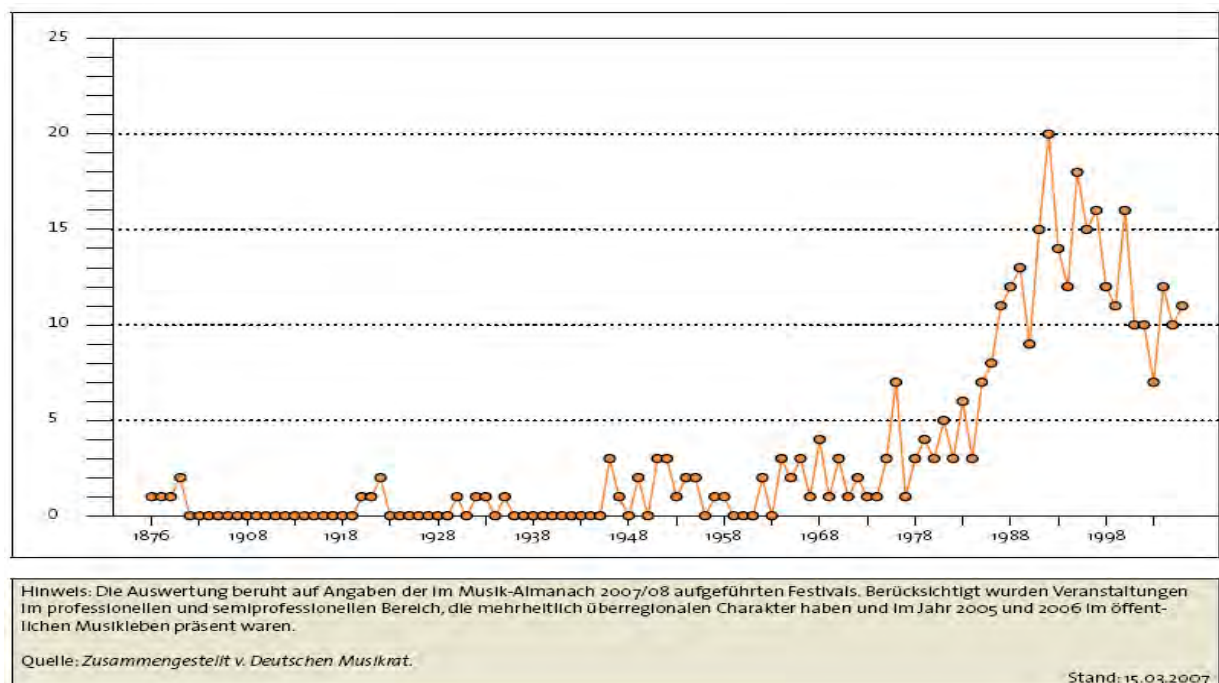
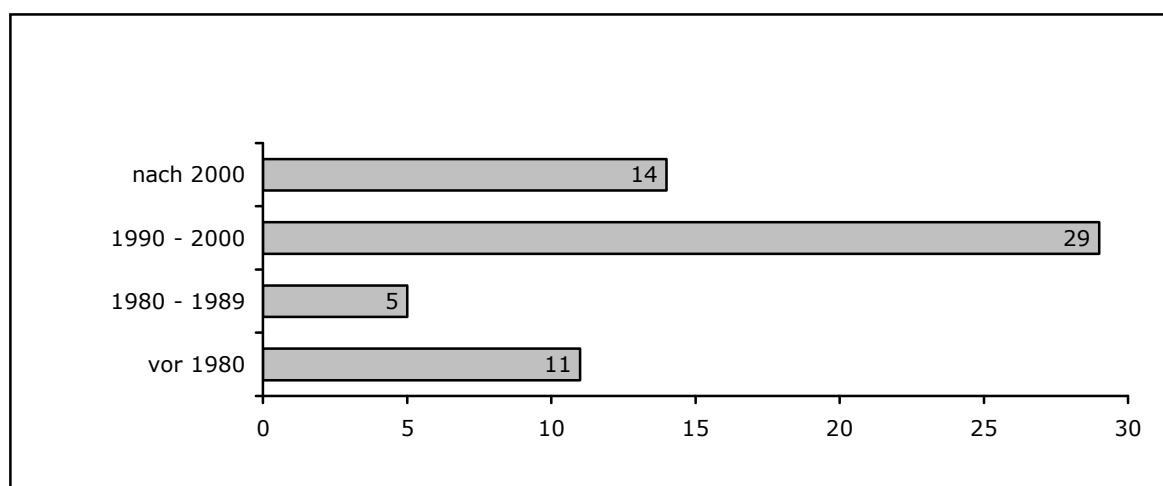


FIGURE 2: Number of Music Festivals in the Free State of Saxony after years of foundation, Source: Dümcke (2007: 7)



At present, festivals are popular and will remain so for the foreseeable future – this is a trend from which almost all towns / regions in Germany benefit (or suffer). However the growth trend of the 1990th weakens itself since 2000 (see FIGURE 2). The reasons of the growth trend in Germany's festival market seem to be similar to other regions in Europe on the one hand.

For years, the market trend of so-called 'festivalisierung' - especially in urban cities but also in rural regions - has caused more or less strong growth of festivals (of different number, size, genre etc.). For example cinema festivals (of various kinds) exist today in many German cities and regions – partly in response to the increasing impoverishment of conventional cinema programmes and the spread of the multiplexes. Festivals as 'drivers' for urban regeneration and as an incentive for international and local tourism are meanwhile well known by politicians.

On the other hand, special factors of influence on the growth of Germany's festival market have been caused by both the German unification (retrieving development of the East German states) and the existence of the German repertoire system of theatre and orchestras. The 'Music Festival Report Saxony' gives hard evidence to the fact how strong the festivals are connected with both the permanent artistic ensembles and the cultural infrastructure of the Saxonian operas, theatres and orchestras (Dümcke 2007: 31).

A further German characteristic is the existence of public broadcasting corporations and their (still) 18 public broadcast orchestras, particularly relevant for festivals of contemporary music (e.g. Donaueschinger Musiktage).

I. Level of state that are most engaged in the funding of festivals

- Official statistics concerning the public funding of festivals in Germany is hardly available. Data from both the official national statistics and the statistics at the level of federal states, of regions or individual cities are incomplete and inconsistent.

- The interviews of selected Ministries at federal state level confirmed differences in the 'Status quo'. Nevertheless, almost all Ministries are working on the basis of internal, handmade 'grey' papers and surveys, in most cases only for own use (see SYNOPSIS).

Against this background the question can not be answered in a representative manner, but some observations can be stated.

- For a small group of theatre festivals the German theatre statistics provides information annually (see Table 3). The figure shows that in general all levels of public authorities in Germany (federal government, federal states, municipalities, regions) are involved in the funding of festivals.

Table 3: Publicly funded festivals in Germany (selection)

Source: Theaterstatistik 2004/2005, Deutscher Bühnenverein, Bundesverband der Theater und Orchester, compilation by culture concepts

Name/Address	Performances	Visitors	Public Expenditures - in 1,000 € -				Total
			Bund	State	Municipalities	Others	
Festspiele Bad Hersfeld Municipality www.bad-hersfelder-festspiele.de	89	90,570	128 €	278 €	664 €	20 €	1,089 €
Richard-Wagner-Festspiele Bayreuth GmbH www.bayreuther-festspiele.de	30	57,750	1,673 €	1,673 €	744 €	372 €	4,461 €
Schlossfestspiele Ludwigsberg GmbH www.schlossfestspiele.de	80	58,000	-	926 €	800 €	140 €	1,866 €
Ruhrfestspiele Recklinghausen GmbH www.ruhrfestspiele.de	149	50,353	307 €	1,050 €	1,087 €	-	2,444 €
Kammeroper Schloss Rheinsberg GmbH www.kammeroper-schloss-rheinsberg.de	103	14,435	135 €	58 €	5 €	20 €	218 €
Schwetzingen Festspiele GmbH www.schwetzingen-festspiele.de	49	17,865	-	230 €	100 €	900 €	1,230 €
Luisenburg-Festspiele Wunsiedel Municipality www.festspiele.de	93	137,184	-	395 €	100 €	130 €	625 €

- It can be assumed that German federal states and municipalities are the most important promoters of publicly funded festivals. But it should be noted that large differences exist between the 16 German federal states. This regards for example the ratio between the money spend for festivals by municipal and federal state budgets.

- Beside public authorities at municipal and state level the Federal Government (Bund) - within the scope of federal competence - plays a role in the promotion of selected outstanding international festivals (of various kinds: music, theatre, film, literature) in Germany (see Table 4).

Festivals are supported at federal government level by both the Federal Government Commissioner for Culture and the Media (BKM) and the German Federal Cultural Foundation (KSB).

In Berlin festivals of various kinds receive public support by the Capital City Culture Fund (HKF, financed by BKM).

A number of international arts festivals in Berlin ('Berliner Festspiele', 'Internationale Filmfestspiele Berlin') operate under the auspices of the 'Kulturveranstaltungen des Bundes in Berlin GmbH' (KBB), a public-sector corporation. It was formed in 2002 through the merger of the 'Haus der Kulturen der Welt' and the 'Berliner Festspiele'.

'Berliner Festspiele' is an 'umbrella' for different outstanding international festivals in Berlin, publicly funded by BKM, KSB and HKF Berlin. It brings together a variety of arts and culture under one roof. The festivals enrich the cultural scene of the capital Berlin and set a distinctive mark on the international festival landscape (e.g. MäerzMusik, Theatertreffen, Theatertreffen der Jugend, Musikfest Berlin, international literature festival, JazzFest Berlin, spielzeit' europa).

Table 4: Funding of festivals by the Federal Government Commissioner for Culture and the Media (BKM), Source: Budget of BKM 2007 2004/2005, compilation by culture concepts

Projects / Institutions	Festival Genre	Public Expenditures - in 1,000 € -
Ruhrfestspiele Recklinghausen	Stage / Music	307 €
Festspiele Bad Hersfeld	Music	126 €
Bayreuther Festspiele	Music	1,648 €
Initiative Contemporary Music*	Music	1,000 €
Kulturveranstaltungen des Bundes in Berlin GmbH (Cultural Performances of the Federal Government in Berlin GmbH)*	various kinds	21,393 €
Capital City Culture Fund (HKF)*	various kinds	11,655 €

* Support for festivals beside other forms of the public promotion of artistic activities and projects by the organisation

II Motives and Expectations

As a result of the interviews and desk research, we found both common and different **moitives and expectations for public investment in festivals**.

It should be noted that our interview partners expressed the perspective of the interest of the relevant federal state (see SYNOPSIS).

- Public authorities engage themselves not only through funding. Additional support for actors in the festival sector is given through:

„Door opener“-function for other potential promoters, free admission/supply of public space (e.g. publicly owned buildings, castles, gardens, places etc.), local and international marketing, education & training, support in setting objectives for individual festivals.

- Motives and expectations involve a 'mixture' of arguments. This finding seems to be partly a result of both the multi-faced dimension and function of festivals (artistic, social, economic etc.).

At a high level, festivals were seen as celebratory expression of country's culture, and a way of sustaining that culture. They can also be a way of making different art forms a part of people's life.

More specifically, festivals were seen as vehicle to do a number of things, such as: developing audiences (new audiences as well as more of existing audiences); presenting the work of new artists and place German work alongside international work; presenting a platform.

- Some interview partner explained that arts festivals are seen as a means to help to encourage local identity (civic identity reconstruction) and to achieve social and urban regeneration aims. This expectation seems to involve a broader understanding of the role and function of festivals in society today, compared to the 'economic impact argument' ('Umwegrentabilität') of the last decade.

- In view of some interview partner the instrumental connection between festivals and destination marketing of cities and regions is stronger developed than in previous years. This trend has been confirmed by a recently published Report³¹ (2007: 94): „...the results clearly show that a „beautiful“, redeveloped town without any further key offers which are relevant to tourism (... culture and entertainment offers, events etc.), as well as being without professional marketing, remains a torso. Only a wide range of offers in its entirety makes a city trip destination attractive.“

- The argument of festivals as 'catalysts' for both public space (urban and local) and local identity has been used more explicitly by some East Germany interview partner. After 1990, the growth of the East German festivallandscape, the urban rehabilitation and regeneration as well as the tourism-oriented development processes ran parallel to each other. Given the regional competition after the collapse of the industry, some cities integrated festivals in urban development strategies (including cultural tourism) in a successful way, although a consistent and continuously intense as well as problem-free cooperation between actors of the tourism sector and the festival sector does not exist. In this area, the examples range from a constructive embodiment in local communication and cooperation structures to an extensive coexistence or even conflict.

III. Policys towards festivals

Regarding the development of festival strategies, the interviews offered a first insight into the differences of public authority prerequisites at federal state level.

Although we could not find a coherent picture some trends could be observed (see SYNOPSIS).

31 Bundesministerium für Verkehr, Bau und Stadtentwicklung (BMVBS) und Bundesamt für Bauwesen und Raumordnung (BBR) (2007): Städtebaulicher Denkmalschutz und Tourismusentwicklung unter besonderer Berücksichtigung der UNESCO-Welterbestädte. June 2007. Bonn

- Festivals are so far non strategic policy objective at federal state level. Neither at state level nor at regional level official policy documents on festivals could be found.
- But it seems so that the consciousness of public authorities for strategic clarification on structures, objectives, outcomes, etc. is growing, especially in those federal states with a dense festival landscape. Two of the eight interviewed Ministries are at a 'pre-stage' of a political agreed festival strategy at federal state level. In both states (Niedersachsen and Sachsen) the development of the festival strategy regards the music sector.

At a general level, we conclude some problems for the development of a special policy towards festivals:

1. Methodological questions, e.g. festival classification.
2. Lack of information and data (and resources to collect them).
3. Working environment of festivals is in a constant state of flux and research is confronted with changing environment.
4. Both political pressure and conflicting interests.
5. Impacts of festivals are hard to see in the short term and often intangible.

CASE STUDY

Information on the chosen festival:

Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

'transmediale – festival for art and digital culture berlin'

'transmediale' is a forum of communication for artists, media workers and a broad public interested in arts. transmediale includes exhibitions, conferences, live performances, artist presentations and a variety of fringe events throughout Berlin. 'transmediale' was founded in 1988 as a video art festival and has taken place annually, in Berlin, ever since.

First conceived in close relation to the Berlinale film festival, the festival changed its name from 'VideoFest' to 'transmediale' in 1997/98, thus reflecting the fact that its programmatic scope had broadened to encompass a wide range of multimedia-related art forms. Since then, digital technologies have become firmly integrated into our everyday lives. 'Digital culture' is no avantgarde terrain any more. 'transmediale' has responded to this development by focusing its programmes not on the latest technical novelties and scientific speculations, but on the actual usage that people are making of such technologies.

As a festival for art and digital culture, 'transmediale' presents advanced artistic positions reflecting on the socio-cultural impact of new technologies. It seeks out artistic practices that not only respond to scientific or technical developments, but that try to shape the way in which we think about and experience these technologies.

'transmediale' understands media technologies as cultural techniques which need to be embraced in order to comprehend, critique, and shape our contemporary society.

1.2 Its organisers and legal status

'transmediale' is a project by Kulturprojekte Berlin GmbH (Cultural Projects Berlin). Kulturprojekte Berlin GmbH is a federal company which supports and cross-links cultural projects. It originated in October, 2006 out of the merger between the Berliner Kulturveranstaltungs-GmbH (BKV) and the Museumspädagogischer Dienst (MD).

1.3 Duration and its location

Duration: 'transmediale.07' is the 20th edition of the festival. In 2007 it took place from 30 January to 4 February.

Opening Hours:

Festival: 31 Januar - 4 February, 10 am - 10 pm

Club: 26 Januar - 3 February, 7:30 pm - open end

Location: The festival was first a project by the independent MedienOperative (later renamed Mediopolis), which closely cooperated with the international forum of the Berlinale Film Festival in presenting its programmes of experimental and documentary videos. Until 1992, these events took place in the spaces of MedienOperative and at the Akademie der Künste in East Berlin, then moving to Podewil from 1993 to 2001, which has also housed the office of transmediale since 1997, the year when the organisation of the festival was taken over by Berliner Kulturveranstaltungs-GmbH (renamed Kulturprojekte Berlin GmbH in 2006). From 2002 to 2005 transmediale took place at the House of World Cultures, and since 2006 it has been held at Akademie der Künste on Hanseatenweg in West Berlin.

Total audience number of last edition for all festival events

20,500

Number of sold tickets

14,000

Admission policy (proportion of free events, range of ticket prices etc.)

Conference, Film & Video: 5 EUR / 4 EUR

Exhibition: 3 EUR / 2 EUR

Performance: 7 EUR / 5 EUR

Lounge: free

Day Ticket: 15 EUR / 10 EUR

Festival Ticket: 70 EUR / 30 EUR

Club (Night): 10 - 15 EUR

Club Ticket: 55 EUR

3-Day-Ticket Club: 30 EUR

Kombi Festival + Club: 80 / 65 EUR

The festival's organisational structure

Tabel 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*	1	1	0	0
Employed/contracted (p/t)*	5	5	15	300
Volunteers	2	2	0	50

* Festival time and prior to festival time

1.7.2 Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)

'transmediale' has an advisory board.

2. Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central regional provincial local	450.000,-	73,05	
Other public funding (e.g. arts councils, special funds)	52.000,-	8,44	
Grants of international	0,-		

bodies (EU, Vishegrad, Nordic Council etc)			
Funding from the non profit sector (foundations, associations, etc.)	20.000,-	3,25	
Commercial sponsors	22.000,-	3,57	
Private donors	0,-		
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	72.000,-	11,69	
Other	0,-		
TOTAL	616.000,-	100%	

* if one of the local authority levels does not exist please mark with "x"

If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.)

'transmediale' is supported by various sponsors (technology and catering). With hotels special conditions agreed upon, media partnerships exist with press.

Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	321.000,-	52,11	
Staff salaries: administration, technicians, etc.	190.000,-	30,84	
Technical expenses *	26.000,-	4,22	
Administrative and operational expenses**	57.000,-	9,25	
Advertising and PR	22.000,-	3,57	
Other	0,-		
TOTAL	616.000,-	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

3. Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

3.1.3 What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

The 'transmediale berlin' was already founded in 1988 as 'VideoFilmFest' and celebrated its 20th anniversary with transmediale.07.

In the first years, the festival was rather erratically supported by the Berlin regional government, which began to secure its existence only from the mid-90s onwards through the Culture Administration, the Lottery Fund, and the Capital City Culture Fund.

Since 2005, transmediale has been receiving substantial funding from the German Federal Cultural Foundation (Kulturstiftung des Bundes / KSB).

Extract from the press publication of the KSB:

KSB promotes art and culture within the scope of federal competence. One of its main priorities is to support innovative programmes and projects on an international level. To achieve this, the Foundation invests in projects which develop new methods of fostering cultural heritage and tap into the cultural and artistic potential of knowledge required for addressing social issues. The Federal Cultural Foundation also focuses on cultural exchange and cross-border cooperation by initiating projects of its own and funding project proposals in all areas of the arts with no stipulations as to theme or subject (see www.kulturstiftung-des-bundes.de).

'transmediale berlin' suits the founding idea of the donation.[...]

The chosen institutions and projects from different genres represent the KSB profile as a donation for temporary art and culture in its best. The promotion by the KSB is an honor for years of successful work of the chosen institution.

Cause of a solid financial base and an improved financial budget there are conditions founded that afford the development of cultural 'light houses' and let them glare much more. In content the promotion is therefore in some cases linked with the development of special and exploitable areas or main themes.

The 'transmediale berlin' is Germany's largest international festival of media arts which highlights the social and aesthetic dimensions of new technologies. Every year, a conference features the current theme of the festival, and every two years, the organizers hold a corresponding theme-based exhibition. There is also a competition open to all media artists as well as the 'Club transmediale CTM' which specializes in electronic music.

The festival shows once a year new and important projects of digital culture and offers reflexion over the role of digital technologies in today's society. It is a communicative panel for artists, media developers and a wide art interested audience.'

3.2.3 How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

The sponsors of 'transmediale berlin' are advising us yet, but in first case they are involved by financing.

3.3.3 What kind of monitoring and evaluation activities were applied by the public subsidy source?

The financial control is made by a report on the expenditure of funds (Verwendungsnachweis), which is examined by the promoters. Furthermore there was an evaluation from a student project group on behalf of the KSB.

5. To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism			x	
Economic development		x		
Employment			x	
Social Inclusion		x		
Community Cohesion		x		

Comments to the Assessment: No comment by the festival organisers.

Resources towards festival research in Germany

Festivals in Germany – General information:

Willnauer, Franz (2007): Festspiele und Festivals in Deutschland. Publikation Deutsches Musikinformationszentrum. MIZ. Bonn.

http://www.miz.org/static/themenportale/einfuehrungstexte_pdf/03_KonzerteMusiktheater/willnauer.pdf

Deutscher Musikrat (2007): Musikalmanach 2007/08, Daten und Fakten zum Musikleben in Deutschland, 7. Ausgabe, Hrsg. v. Deutscher Musikrat gemeinnützige Projektgesellschaft mbH, Bonn

Kulturfeste Brandenburg (Jährlich): Kulturfeste im Land Brandenburg, Potsdam

Jazz-Institut Darmstadt (alle 2 Jahre): Wegweiser Jazz. Das Adressbuch zum Jazz in Deutschland, Darmstadt

Hosfeld, Rolf (2007): Festivals 2007/08, Klassik, Oper, Jazz, Tanz, Theater, Film, Literatur, Kunst. Deutschland, Österreich, Schweiz. Helmut Metz Verlag

Festival reports at state level (country reports):

Dümcke, Cornelia (2007): Musikfestivals im Freistaat Sachsen. Grundlagen und Handlungsstrategien für die Gestaltung der Förderpraxis. Studie im Auftrag der Ostdeutschen Sparkassenstiftung und der Kulturstiftung des Freistaates Sachsen.

http://www.kulturstiftung.sachsen.de/musikfestivals_sachsen_2007.pdf (Langfassung)

http://www.kulturstiftung-sachsen.de/Kurzfassung_MFSN.pdf

Niedersächsisches Ministerium für Wissenschaft und Kultur (2002): Musikfestivals in Niedersachsen.

http://cdl.niedersachsen.de/blob/images/C1385344_L20.pdf

Festival economic impact studies:

Peschel, Karin (1998): Ökonomische Effekte des Schlesig-Holstein Musik Festivals. Abschlussbericht über ein Gutachten des Instituts für Regionalforschung der Universität Kiel, ungedruckt.

Kontur 21 (2005): Bachfest Leipzig. Studie zum Besucherverhalten und zur Umwegrentabilität. Leipzig.

Festival visitor research studies:

Schütze. Sandra, Schubert, Markus, Hoh, Annette (2003): Leipziger Musiksommer. Besucherstrukturelle Analyse ausgewählter Musikfeste in Leipzig und Umgebung im Jahr 2001. Leipzig.

KONTUR 21 (2003): Leipziger Musiksommer. Besucherstrukturelle Analysen ausgewählter Musikfeste in Leipzig und Umgebung im Jahr 2001.

Visitors of music festivals in Germany:

<http://www.miz.org/intern/uploads/statistik81.pdf>

Music festivals in Germany after year of foundation:

<http://www.miz.org/intern/uploads/statistik89.pdf>

Relevant festival portals / databases in Germany:

Deutsches Musikinformationszentrum, Informationssystem zur musikalischen Fort- und Weiterbildung:

www.miz.org

www.kulturpotat-deutschland.de , link to festivals German wide

www.goethe.de, link to festivals German wide

Festspielguide: www.festspielguide.de

Festivalguide: www.festivalguide.de

Festivalplaner: www.festivalplaner.de

Synopse Interviews: Festival Policies at state level

On the basis of the questionnaire Part A, telephone interviews were conducted with relevant decision maker of federal state governments (Ministries of Art/Culture). Thus, eight of the 16 German states were interviewed regarding festival strategies of public authorities:

Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg, Der Regierende Bürgermeister von Berlin - Senatskanzlei / Senatsverwaltung Kulturelle Angelegenheiten Berlin, Ministerium für Wissenschaft, Forschung und Kultur des Landes Brandenburg, Ministerium für Bildung, Wissenschaft und Kultur des Landes Mecklenburg-Vorpommern, Sächsisches Staatsministerium für Wissenschaft und Kunst sowie Kulturstiftung des Freistaates Sachsen, Niedersächsisches Ministerium für Wissenschaft and Kultur, Staatskanzlei der Landesregierung Schleswig Holstein, Thüringer Kulturministerium

In a SYNOPSIS results of the interviews are documented comparatively.

SYNOPSIS: Festival policies of public authorities in selected German states

Source: Telephone interviews August/September 2007, Compilation by culture concepts

AI – AIII , in agreement with questionnaires	Baden-Württemberg	Berlin	Brandenburg	Mecklenburg-Vorpommern	Niedersachsen	Sachsen	Schleswig-Holstein	Thüringen
Abbreviation	BW	BE	BB	MV	NS	SN	SH	TH
Density of festivals in the country High •• Low •	••	•• (special capital status)	•	•	••	••	•	•
Number of music and theatre festivals Resource: www.miz.org	69	25	16	11	35	38	13	20
Number of music festivals, Resource: www.festivalguide.de	28	14	13	9	18	22	5	11

Number of music festivals according to empirical research documents Resource: Reports					100 Report MWK NS (2001)	60 Report Dümcke (2007)		
A I Official Statistics for publicly funded festivals at state level does exist (Yes/NO).	NO	NO	NO	NO	Yes, at the basis of a report from 2001 for music festivals in the country NS	Yes, at the basis of a report from 2007 for music festivals in the country SN	NO	NO
A I Please specify which level of public authorities (state/central, regional, provincial/local) is most engaged in the funding of artistic festivals with a strong international component and what sort of festivals are chiefly funded (classical music, film, theatre, literature, multidisciplinary etc).	- state and municipalities are the most important public promoters - all genre of festivals are funded: music, stage, film See Figure 2	- Berlin as capital has a special status: the Bund - besides the City is one of the most important promoter of international festivals - Berlin has one of the most developed festival scene in all sectors	- state and municipalities are the most important public promoters - Public promotion is concentrated upon music and theatre festivals. For the promotion film festivals the Ministry of Economic Affairs is responsible. See Figure 2	- state and municipalities are the most important public promoters - Public promotion is concentrated upon music and theatre festivals. See Figure 2	- state and municipalities are the most important public promoters - Public promotion is concentrated upon music and theatre festivals. See Figure 2	- state and municipalities are the most important public promoters - Public promotion is concentrated upon music and theatre festivals. See Figure 2	- state and municipalities are the most important public promoters - Public promotion is concentrated upon music and theatre festivals. See Figure 2	- state and municipalities are the most important public promoters - Public promotion is concentrated upon music and theatre festivals. See Figure 2
A I Comments of interview partner concerning transparency and demand for statistical data and empirical research:	- There is no institution which has an overview of all publicly funded festivals in BW. - The production of a festival statistics is very complex and would need additional resources.	- Empirical research and collection of statistical data regarding festivals is not a cultural policy priority in Berlin. - A festival statistics can never hold and illustrate the aliveness and vitality of the scene.	- Information regarding number of the visitors, performances and budgets of festivals are available but internal only (by the Ministries or arms length' bodys); sources are the annual applications of the festivals. - No need for action in providing an official festival statistic.	- Information regarding number of the visitors, performances and budgets of festivals are available but internal only (by the Ministries or arms length' bodys); sources are the annual applications of the festivals. - No need for action in providing an official festival statistic.	- The Ministry of culture accomplished 2001 a report on music festivals in NS. Data are internally available. - Presently NS works on a festival strategy within the sector of music festival.	- The Culture Foundation SN accomplished 2007 a report on music festivals. Data are internally available. - Presently SN works on a festival strategy within the sector of music festival.	- Information regarding number of the visitors, performances and budgets of festivals are available but internal only (by the Ministries or arms length' bodys); sources are the annual applications of the festivals - No need for action in providing an official festival statistic.	- Information regarding number of the visitors, performances and budgets of festivals are available but internal only (by the Ministries or arms length' bodys); sources are the annual applications of the festivals. - No need for action in providing an official festival statistic.
A II Please state if the public authorities engage	Additional support: - Function as „door	Additional support: - Function as „door	Additional support: - Function as „door opener“	Additional support: - Function as „door opener“	Additional support: - Function as „door	Additional support: - Function as „door	Additional support: - Function as „door opener“	Additional support: - Function as „door

themselves only through funding or if they also participate in other ways.	opener" for other potential promoter. - Free supply of public space (publicly owned castles, gardens, places etc.). - Assistance in marketing issues of the festivals via marketing authorities of the land.	opener" for other potential promoter. - Free supply of public space (publicly owned castles, gardens, places etc.). - Assistance in marketing issues of the festivals via marketing authorities of the land.	for other potential promoter. - Free supply of public space (publicly owned castles, gardens, places etc.). - Assistance in marketing issues of the festivals via marketing authorities of the land. - Education & Training	for other potential promoter. - Free supply of public space (publicly owned castles, gardens, places etc.). - Assistance in marketing issues of the festivals via marketing authorities of the land.	opener" for other potential promoter. - Free supply of public space (publicly owned castles, gardens, places etc.). - Assistance in marketing issues of the festivals via marketing authorities of the land.	opener" for other potential promoter. - Free supply of public space (publicly owned castles, gardens, places etc.). - Assistance in marketing issues of the festivals via marketing authorities of the land. - Education & Training	for other potential promoter. - Free supply of public space (publicly owned castles, gardens, places etc.). - Assistance in marketing issues of the festivals via marketing authorities of the land.	opener" for other potential promoter. - Free supply of public space (publicly owned castles, gardens, places etc.). - Assistance in marketing issues of the festivals via marketing authorities of the land.

I. Characteristics of the Hungarian Festival scene

Counting and categorising festivals is an endless and hopeless exercise also in Hungary. Not only is the concept elusive, but also the list changes from year to year. People, including politicians, like to thrill one another by quoting exorbitant figures. Lately, the horror figure of 3000 was cited again and again in the media. Finally, with the help of the representative associations (the respective unions of arts festivals, folklore festivals, gastronomic festivals as well as the umbrella organisation of all Hungarian festivals) a combined list of roughly 650 “established” festivals was gathered.

Most of these festivals are regularly and substantially subsidised from public coffers. However, differently from other segments of culture, which have had customary public resources, dating back to decades of years, the amount and system of financing festivals has shown unpredictably hectic curves. The Budapest Observatory (BO) has been engaged in examining the festival scene in repeated forms over the past few years. Commissioned by the National Cultural Fund (an arm’s length agency for financing culture), BO administered a survey³² on Hungarian festivals in 2005. Information was collected using face-to-face interviews with the organisers of 230 festivals held in the previous year, based on a questionnaire of 66 items.

All of these festivals were to some extent publicly funded. The 230 festivals were divided into nine categories by character:

General arts festivals	38
(Classical) music	30
(Popular) music and jazz	11
Theatre, dance	10
Film, literature and other artforms	18
Folk art	51
Amateur art	16
Gastronomy and entertainment	41
Various other	15
Total	230

In order to arrive at “artistic festivals with a strong international component”, only festivals in the first four categorised are examined later on, comprising 89 events.

32 The findings were published in the book *Fesztivál-világ* (ISBN 9630606097). The summary in English is available at the BO site www.budobs.org in pdf (502kb) format.

Table 1: Size of 89 festivals by visitors in 2004 (%)

	Less than 2 thousand	Between 2 and 5 thousand	Between 5 and 10 thousand	Between 10 and 20 thousand	Between 20 and 50 thousand	More than 50 thousand	n/a	Total
General arts festivals	10	5	29	28	15	13	0	100
(Classical) music	26	29	23	10	0	6	6	100
(Popular) music and jazz	36	9	18	9	27	1	0	100
Theatre, dance	30	20	20	10	10	0	10	100

The legal status of festivals was defined from two points of view: the first table shows the composition of the "owners" of the festival, which is not necessarily the same as the organisation that is directly managing or running the event.

Table 2: Organisers (owners) of 89 festivals by status in 2004 (%)

	Local government or its institution	Non-profit company (KHT)	Non-governmental organisation	Business company	Other
General arts festivals	58	16	13	10	3
(Classical) music	37	27	17	12	7
(Popular) music and jazz	45	18	10	27	0
Theatre, dance	70	10	10	10	0

Table 3: Organisers (managing bodies) of 89 festivals by status in 2004 (%)

	Local government or its institution	Specialised agency	Non-governmental organisation	Other
General arts festivals	64	16	10	10
(Classical) music	47	36	7	10
(Popular) music and jazz	50	50	0	0
Theatre, dance	90	0	0	10

Financing festivals in 2004

We collected detailed information on the budgets of 211 festivals, which totaled about 6 billion Forints, which corresponds to about € 24 million³³. A quarter of this, however, was spent on the Sziget Festival, a rock festival with about 350 000 visitors. The budgets of five more big festivals exceeded € 0,5 million each. 70 festivals (a third of those surveyed) had a budget of less than € 12 000.

A little more than a third of the income of the 211 festivals in 2004 had earned money (mostly tickets). Surprisingly high was the share provided by corporations and private and civilian supporters: festival organisers in Hungary rarely distinguish between business sponsorship and charity, this is why these are combined here. Local, mainly municipal governments covered 18% of the expenses, closely followed by the 17,6% from central government sources: from funds of the ministries in charge of tourism, culture and youth respectively. The National Cultural Fund provided 2,7%: see table.

Table 4: Distribution of sources in the Hungarian festival budgets in 2004 (% , N = 211)

Earned income	34,5
Private support (sponsors and donors)	21,0
Local government subsidy	18,0
Central state subsidy	17,6
National Cultural Fund grant	2,7
Various other sources	6,2
Total	100%

Financing festivals in 2006

The figures collected from the field survey suggested that in 2004 at least € 4,2 million was available for funding festivals from central, ministerial sources. This we could confront with the year 2006, when we could check figures "from above", surveying the public funding channels. The essence of the mapping is contained in [Table 5](#), which needs considerable amount of explanation.

The top 100 of the 175 festivals in [Table 5](#) are listed in [Table 6](#) (as an annex)³⁴.

Table 5: Channels of public support to Hungarian festivals in 2006

Funder	Festivals	€ million
1) NCF ad hoc board for major events	74	3,72
2a) NCF minister's fund	12	0,95

³³ From now on, for sake of easier apprehension and assessing, amounts will be given in euro instead of Hungarian Forints, using an exchange rate of 250, which roughly corresponds to an average rate in the past few years.

³⁴ The secretive character of the subsidy given to Sziget explains why this item was missing from our list published in Hungarian and English, the top 100 of which is in [Table 6](#). In order to ensure comparison with the rest of our report, the exchange rate of 250 (HUF/€) was applied in this table, although in most of 2006 the Forint was weaker.

2b) NCF minister's fund	1	0,72
3) NCF permanent boards	23	0,42
4) Open air theatres fund	12	1,06
5) Youth ministry	29	0,50
6) Regional tourist boards	78	0,88
7) Prime minister's office	1	0,40
8) Tourism target fund	1	0,90
9) Budapest municipality	1	0,40
Total	175	9,95

Our search covered a wider scope than what [Table 5](#) shows because several channels supported a much larger number of events. Of these, we selected events that qualify as festivals; this selection was not based on a clearcut definition, on a subjective judgment rather. Furthermore, only cases of grants over € 8000 (2 million Hungarian forints) were included. By adding the number of festivals in the nine lines we get 232. However, many festivals were funded by two or more parallel public channels. The total of 175 was produced by eliminating these overlaps between the lists of the nine channels.

The Act on the National Cultural Fund (NCF) created 16 boards, each distributing grants by way of open calls to a specific cultural field, from theatres through literature to museums. As [Line 3](#)) shows, the 16 permanent boards supported less than two dozen festivals with relatively small grants – and many more, with less than € 8000 each. Most of these genre-specific grants (i.e. relating to dance, cinema, poetry etc) are aimed at smaller events or specific items in the programmes of larger festivals.

In addition to the permanent boards, the minister can establish ad hoc boards. Such an ad hoc board was created to subsidise “major cultural events” in 2006. € 4,8 million was given to 103 events, of which 74 could be taken as festivals ([Line 1](#)). These 74 festivals received € 3,72 million, a little more than € 50 thousand on the average. In 2006 this ad hoc board was clearly the main public supporter of festivals.

A peculiar, controversial, often criticised but stubbornly surviving feature of the Hungarian system of public cultural funding is the minister's allowance in the NCF. 25% of the sources of the National Cultural Fund are at the discretion of the minister, who can spend it free, without argumentation. These grants are disclosed afterwards at quarterly intervals on the NCF website. This is no little money, amounting to about € 8 million each year: for a benchmark see e.g. [Table 5](#). This quasi personal fund has been serving nine ministers so far, of various political and individual backgrounds, and seems to withstand criticism. Frankly, one must see the other side of the coin. Apparently a considerable, maybe even greater part of the cultural community feels comfort with the existence of a smooth subsidy channel, where no complicated application machinery is needed, often a brief letter (and a sympathetic supporter in the minister's environment) can produce a little help – or a

substantial amount. Although it does not serve the authority of the various boards when their carefully measure grant is supplemented generously by the minister, and even more, if their decision of refusal is countered by a ministerial grant. Anyhow, the two ministers that served in 2006 (before and after parliamentary elections) supported 13 festivals with at least € 8000.

One of these grants needs special presentation. The € 720 000 in Line 2b was given to the Budapest Spring Festival (BSF), the flagship of the fleet of Hungarian arts festivals. This item contradicts the general opaqueness of the minister's fund, as it is an obligation constituted by a tripartite agreement, signed by the culture minister, the tourism minister, and the mayor of Budapest, about jointly financing the BSF. The culture minister fulfils this obligation from his NCF allowance, the other two contributions are contained in Lines 8 and 9. In 2006, this treble public subsidy corresponded to 39% of the roughly € 5,2 million budget of the BSF. By the way, it is recommended and considered that 3-5 more festivals should enjoy this privileged status: similarly to the BSF, they would not compete with the flock on the open tenders, public support would be pledged by joint agreement with main funders, and actual conditions would be negotiated directly year by year. As if they were a permanent institution like theatres or museums. The composition of this elite circle would, however, be flexible.

Line 4 is part of the established system of cultural finances. The budget of the government contains several funds allowing for the central subsidising of cultural institutions owned and run by local governments. The largest of them is the fund for theatres, which was later complemented by funds for orchestras and open air theatres. This is an ambiguous area from our point of view, since it is difficult to tell the summer repertoire of which open air theatre qualifies for a festival (or more): we chose 12.

Line 5 is a fund that has remained relatively stable over the years when youth affairs have been in the charge of ministries with changing names and portfolios. This fund is used each spring by way of quite fairly and professionally managed open competition to support "youth", practically rock music festivals, mostly for Hungarian orchestras.

Line 6 is an extract from our collection of the seven regions of the country, which have together spent € 1,43 million on subsidising 215 events, largely from the funds of the first short, 2004-2006 section of the EU supported National Development Plan. The common objective was to enhance touristic attraction of cities and local areas. Most of these grants are tiny amounts contributed to 215 local festivities with limited nominal artistic content. A colourful section of these are the gastronomic feasts: sausage festival, melon festival, fishsoup festival, wine festival, onion festival and the like. For our purpose the ones over € 8000 were included: in this upper section several truly arts festivals received support from the regional tourist boards, like € 40 thousand for a piano festival in a small city in the Great Plain, or € 20 thousand for the theatre festival of the German minority in the south of Transdanubia.

Most of the 215 events finances by regional tourist boards are owned and run by municipal local governments, all of them contributing to the festival budgets. Which also happens in case of the largest festivals. Data on this form of public funding of festivals is not available though. We must rely on indirect information, like the 18% referred to in Table 4.

Coming back to [Table 6](#), the most peculiar item is [Line 7](#), a sizable support originating directly from the prime minister's cabinet to Sziget Festival. Sziget (Hungarian for island, as it indeed takes place on an island of the Danube in Budapest), is one of the most important rock festivals in Europe, lasting for a week. One of its features is the great variety of offer, with lots of arts performances, charity and social services on the ground. Although it is a private for profit undertaking, these non-profit segments justify public support, as well as the considerable touristic significance of the event: only the Formula One Hungarian Grand Prix attracts more foreign visitors and generates more visitor spending than Sziget. However, this subsidy lacked transparency and is generally explained with the good personal relationship between the prime minister and the owner of Sziget.

Financing festivals in 2007

In the actual year of 2007, final figures are not available. [Lines 2](#) in [Table 7](#) are likely to grow (our last figures date from June), and we could not devote time to detect and analyse figures for [Lines 5-6](#).

Table 7: Channels of public support to Hungarian festivals in 2007

Funder	Festivals	€ million
1a) NCF ad hoc board for major events	30	1,61
1b) NCF ad hoc board + Tourism target fund	31	1,10
2a) NCF minister's fund	12	0,12
2b) NCF minister's fund	1	0,72
3) NCF permanent boards	37	1,06
4) Open air theatres fund	16	1,16
5) Youth ministry
6) Regional tourist boards
7) Prime minister's office	0	0,00
8) Tourism target fund	1	0,90
9) Budapest municipality	1	0,40
Total

As usual, the structure changed from the preceding year. The first remark, however, is about permanence: the first year of the ad hoc board for major cultural events was received favourably, so it was prolonged to 2007. This board remained the main funder, although it received smaller funds, so less could be given to fewer festivals. On the other hand, an earlier exercise was revived: the NCF joined forces and resources with the central Tourism Target Fund of the ministry in charge of tourism (this time it is embedded into the ministry for local governments and regional development), and the result of this joint tender is seen in [Line 2b](#).

[Lines 2b, 8 and 9](#) relate to the Budapest Spring Festival.

Sziget publicly announced that they would do without government subsidy. Unfortunately they had heavy rains which drove this year's Sziget festival in the red. However, Line 7 stands at zero at present (we believe).

II. While scanning the data from the previous years, we were compelled to operate with limitations and extractions. Most of our sources applied a wider scope than festivals, albeit internationally oriented artistic festivals. It is a shortcoming that we try to counterbalance by giving greater prominence to this category in the next sections.

In the past few years the Budapest Observatory has been involved in various forms into the thinking about creating and improving a coherent system of financing festivals in our country. There has been a recurring desire for co-ordinated, and if possible unified public funding. This demand mostly stems from the festival organisers' exhaustion and frustration from ever changing procedures. However, this dream about simplification and unification does not calculate with the diversity of motives and expectations of funders. In order to identify and demonstrate this diversity, have we composed Table 8. The cells contain the respective reasons to fund festivals: the more "x"-s are in a cell, the stronger the interest of a kind of supporter is.

Table 8: Reasons to fund festivals

Aspects		Government Funds			Other Funds	
		Culture	Tourism	Regional Dev-t	Municipalities	Business
Visitors	Numbers	XX	XXX	XX	X	XXX
	Composition	XX	X	-	X	XX
Cultural values	Innovative creations	XXX	X	XX	-	X
	International aspects	XX	XX	-	X	X
	Employment of artists	XX	-	-	X	-
Economic aspects		-	XX	XXX	XX	-
Regional aspects		XX	XX	XXX	-	-
Community	Strengthening cohesion	XX	X	X	XXX	X
	Participation (volunteers, amateur artists)	X	-	X	XX	-

III. Hungarian culture ministers have had no clear and consequent policy towards festivals. Awareness of the importance of the issue called for the establishment of a special (for the time being ad hoc) board in the frames of the main funding agency, the National Cultural Fund. However, the board did not receive clear policy guidelines: therefore principles and priorities of distributing the available funds were largely left to their discretion.

In an answer to cries from the field for more co-ordination, this is repeatedly promised by ministers: in May 2007, for the last time, assuring solution to come by autumn. These promises, however, symptomatically lack the insight into the complexity of the issue (which Table 8 tries to demonstrate). Sometimes senior officials seem to share the simplistic anxiety about the festival explosion and believe that the tide must and can be stopped. Influential figures of the festival scene have called for the need of strict reduction of the number of centrally subsidised events. In his May announcement about a forthcoming festival policy, the culture minister called for a rating system of festivals. In the absence of clear priorities, the establishment of this rating system has become the central element of the efforts of the ministry's staff to meet the minister's target about a national festival strategy. It was conceived from the outset that such a system needs to be created with, and possibly run by the professional associations of the sector. Representatives of the associations of the top art festivals (with a membership of 42, see <http://www.artsfestivals.hu/index2-en.php>), of all festivals (101 members), those of folklore and gastronomic festivals, of open air theatres as well as of tourist events have been working on the system since mid summer, involving the experts of the Budapest Observatory. We are of course doing our best to find the best indicators and the most practical mechanism. If the system gets realised, it can indeed be of assistance for the selection and evaluation processes of funding boards. Also it can reduce the level of irrationality in the decisions.

Said anxiety about the inflation of festivals led to the introduction of a monitoring scheme operating next to the NCF ad hoc board for major cultural events. The scheme was largely prepared and mainly managed by the Budapest Observatory. After the first experimental year in 2006, the second year is expected to provide useful feedback to funders. The monitors' task is checking on the spot whether the description and promises contained in the applications for funding the festivals correspond to realities.

The absence of clear policy priorities on behalf of culture ministers is not (only) a sign of their lack of imagination. Although the public addresses its questions and demands to the minister, he may have the authority, but not the means. The budget of the ministry contains no allowance for supporting festivals, and in the light of shrinking budgets it is not likely to have one in the near future. The NCF was created as an arm's length agency, and indeed, boards shape their policies at a large (if not total) degree of autonomy from the priorities of the ministry. (Except for his own NCF fund, that was discussed above.) Since the minister supervises the NCF, he can create a separate board for festivals and argue for the amount of money that fund can use – which he has done, but his competence ends here.

CASE STUDY

1. Information on the festival:

The festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

The Szeged Open-Air Festival was the prototype of Hungarian festivals. The origins are told on the website of the festival³⁵ as follows:

„The idea was first proposed in 1926 by Gyula Juhász, a poet living in Szeged. A number of renowned representatives of cultural and political life adopted the idea. The series of celebration programmes connected to the consecration of the Votive Church provided an opportunity to conduct a "public rehearsal" in the autumn of 1930. The superb acoustics of the church square surrounded by arcade appeared an excellent location for staging open air theatrical performances. The first performance – the Hungarian Passio – was presented in June 1931. Since then, the performances of the open-air theatre have been the main success and attraction of each summer in Szeged. The success of the theatre came to an end with the second world war: the square became silent after the summer of 1939 for a period of 20 years.”

The tradition of 70 years is true, but not without a long interval. In spite of the diametrical differences between the prevailing ideologies and political regimes between 1926 and 1959, the first and the second commencements, there was and is continuity in the general philosophy of the festival. Specific to the venue, the eclectic scenery of the square outside the Votive Church (erected in the 1920s to commemorate the huge flood in 1879), calls for pathetic rendering; artistic innovation, revolt or turbulence was never the aim of the festival. Festive entertainment in an awe-inspiring setting was the main goal:

“The success story resumed in July 1959. That night, the tunes László Hunyadi marked the beginning of the second scene of the Szeged Open-Air Festival which has continued ever since. In 1994, a new auditorium was established for the Festival. The grandstand which had occupied the square throughout the year was replaced by a mobile auditorium for 4,000 spectators that can be removed after the Festival season is over. Sectors of the auditorium have been named after the European capitals that provided help for Szeged during the large flood of the Tisza in 1879 (London, Rome, Paris, Berlin, Brussels, Vienna), and also twin cities of Szeged (Darmstadt, Turku, Parma, Nice, Szabadka, Toledo, Odessa).”

The actual organisers stick to traditions and cater to the taste of the wider public. They consider themselves modern in the sense of their professionalism. Search for new solutions, artistic experimentation is left to the open-air stage in the other end of the town, over the Tisza river, in Újszeged (New-Szeged). This, however, remains in the shadow: the website makes no mention about this satellite venue.

³⁵ <http://www.szegediszabadteri.hu/index.php?id=970&cid=11109>

The highlights of the 2007 edition were two musicals, *Cats* by Webber and *Rudolph* by Wildhorn and Murphy, *Countess Marica*, Kálmán's operetta, the national opera *Bánk Bán* by Erkel, as well as a Turkish dance show.

The website has no information about next year's programme although they told the visiting monitor that it is almost complete. The organisers intend to shift the emphasis from musicals towards operas and operettas, and wish to have more and better known international artists.

Its organisers and legal status

The festival is run by a non-profit limited company (kht) under the same name, owned by the city.

Duration and location

Six weeks (6 July 2007 – 20 August 2007) outside the Votive Church on the square that indeed is square shaped.

Total audience number of last edition for all festival events

Official number of visitors in 2007 was 53.934 fő; this is admittedly slightly less than at the previous two occasions.

Number of sold tickets

The organisers claim that practically all visitors paid for their tickets. The official total box office revenue of € 1,03 million appears to confirm this, implying an average of € 19: prices of tickets ranged between 4,8 and 38,0 euro.

From the survey undertaken by the organisers we learn that about $\frac{3}{4}$ of the audience bought their tickets, the rest got hold of tickets in various ways: receiving as presents from family or friends, bonus items at work, winning in marketing schemes etc.

Admission policy

The range of ticket prices is rather modest by Hungarian standards. Concerts of international celebrities in Budapest cost several times more.

No free admission is generally applied. On the other hand the needy can follow certain performances on a nearby area by projection. Also there is a free gift concert organised by the festival.

The festival's organisational structure

Tabel 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*		12: 8 full time and 4 contracted for the season		
Employed/contracted (p/t)*				
Volunteers		25		

* Festival time and prior to festival time

Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)?

We are not aware of any responsible body being part of the governance of the festival.

Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source

Income by source	Amount in Euro	% of total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies)* : State/central regional provincial local	Central state subsidy: 168 000 € Regional, provincial x Local support: 1 000 000 €	46,20%	
Other public funding (e.g. arts councils, special funds)	National Cultural Fund: 232 000 €	9,18%	
Grants of international bodies (EU, Visegrad, Nordic Council etc)	-		
Funding from the non profit sector (foundations, associations, etc.)	-		The excellent relationship reported at point 3 below would imply larger contribution.
Commercial sponsors	80 000 €	3,16%	
Private donors	-		
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	1 048 000 €	41,46%	
Other	-		
TOTAL	2 528 000 €	100%	

- if one of the local authority levels does not exist please mark with "x"

Table 3 – festival's expenditure by target

Expenditure	Amount in Euro	% of total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	1 116 000 €	44,15%	
Staff salaries: administration, technicians, etc.	128 000 €	5,06%	
Technical expenses *	672 000 €	26,58%	
Administrative and operational expenses**	512 000 €	20,25%	
Advertising and PR	100 000 €	3,96%	Much less than the 9% average found in our national survey.
Other			
TOTAL	2 528 000 €	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

The following information is derived from the report of the monitor of the NCF ad hoc board.

The festival has a mid-term framework agreement with the local municipal government, with whom their relationship is very positive.

Furthermore, the organisers claim to nurture excellent relations with the local inhabitants, businesses as well as non-governmental organisations.

What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

In this particular case, being host to the oldest festival in the country, disengaging would need courage and justification. The framework agreement enjoys the support of the large majority of the elected members of the local government.

For the € 232 thousand from the NCF the festival organisers had to fill in the complex application set. Szeged received 38% of what they had applied for, which is slightly less than the average of 42% supported by the ad hoc board for major cultural events³⁶.

How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

The city of Szeged pays more to the festival than what is collected through the box office. In addition, the rather sophisticated stage system has been an investment of the city. The festival organisers can use the stage free of charge, for the use of the square a modest fee is paid. Beyond these, the local government provides no more services like office space, communication, free workforce etc.

What kind of monitoring and evaluation activities were applied by the public subsidy source?

The local government puts various aspects of the festival on its agenda several times in a year. We do not know about the conclusions of their evaluation of the festival.

The NCF has a fairly strict and rigid system of financial control over the use of the grants and a fairly formal reporting about the content. This was complemented by the introduction of a special monitoring scheme applied by the ad hoc board for major events.

³⁶ There was an application fee of 1% of the required sum, which helped to keep the requested amounts at a moderate level.

Assessment of the public authorities involvement from both the authorities' and organisers' perspective

Positive aspects

The monitors are required to select the most outstanding merits of each festival. In case of Szeged these were the close attachment to the city, the needs of the audience borne into account as well as the general level of festival organisation. The first of these tells about the involvement of the authorities, who are conscious about the festival being a well established brand feature of Szeged.

Great care has always been taken to exploit the venue of the festival. Each production is carefully adapted to the conditions of the stage in front of the church.

Obstacles

Quoting again from the monitor's observations. The greatest shortcomings are the low motivation towards increasing the earned income as well as towards change and artistic innovation; very limited efforts are made to reach the culturally handicapped.

Challenges

A few years ago teams in charge of the festival followed one another, often accompanied with scandals. The consolidated professionalism of the actual management, and the stability around the festival seems to enjoy much higher esteem in the eyes of the authorities than artistic exploration or international attraction. In fact, in spite of the venerable past, the festival is almost exclusively national. The very detailed analysis of the audience shows that 2,7% of visitors came from abroad. The majority of them came from among the other side of the Serbian border, at a few minutes drive south of Szeged: almost certainly ethnic Hungarians, who constitute majority of the nearby area.

A local team, the Southern Great Plains Region Social Research Association³⁷ produces a very detailed report about the characteristics of the audience. Data are broken down by a great number of aspects. We know about the composition of the public at each performance, by age, education, gender, home town etc; also their spending, information and satisfaction about the festival and so on. (The average visitor is a 40.7-year-old woman living in Szeged, having secondary school education.) It is difficult to imagine how that sea of information is used to shape the policy and mission of the festival. One has the impression that a main function of the 64 page report (with diagrams, tables and the 32-item questionnaire) is to confirm the confidence of the authorities about the professionalism of the management.

³⁷ <http://www.dartke.hu/index.php?acmeLanguage=en>

CASE STUDY

1. Information on the chosen festival:

Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

"International Photography Meeting (to be Photobiennale just after the year 2008) Thessaloniki Greece"

The International Photographic Meeting was founded 19 years ago by Aris Georgiou and the 19th edition was the last to take place as annual meeting. From 2008 and on will be taking place as a biannual event. It is held from one to two months in the period of spring. The exhibition events are held in indoor and outdoor spaces.

Mission

Creating a framework where photographic heritage is presented and contemporary artistic creation is promoted.

Cultivating the public and enriching artistic experience that relates to photography as well as blending everyday life with art.

Becoming a point of reference for photographers in Greece and a platform of exchanging ideas and artistic projects in the broader geographic area of the Balkans and the southeastern Mediterranean.

Establishing a network of photographers, curators and directors of photographic institutions and exploring the changes in the photographic scene.

The artistic programming develops as follows:

Instead of an artistic director there is a general coordinator of the artistic program. The latter addresses invitation to foundations, curators and creators from Greece and abroad who finally send their proposals-ideas. That way is established a multileveled model of cooperation that leads to a variety of approaches. This model aims to mark-define an artistic core for every biannual production through the procedures of synthesis and contrast.

When

The positioning of the meeting during the spring, places the institution in the map of the photographic festivals of the Mediterranean, especially between the Fotografia of Rome and the PhotEspa of Madrid, while at the same time is strengthened its exchange and co-production network.

The last edition of the International Photography Meeting hosted the cooperation of ten curators and more than a hundred creators from twenty six countries.

Its organisers and legal status

Thessaloniki Photography of Museum is the body that supervises the organization of the International Photography Meeting through the organizing team that was constructed especially for the needs of the biannual. Members of the production team of the Photography Meeting make part of the permanent personnel of the Photography Museum such as the director.

The museum is legal person governed by private law.

The International Photography Meeting is a non profit organisation. Separate legal status for the event does not exist as it is included in the actions of the Photographic Museum. However exists Internal regulation for the managerial, administrative and financial needs of the production.

Duration and its location

Duration

2 months (spring time)

Location

City of Thessaloniki, Greece. The last edition took place in 28 exhibition spaces all over the city of Thessaloniki – in museums, foundations, art spaces and foreign educational institutes. Additionally, participated many of the city's galleries that hosted creators of their choice, without the work of the later to necessarily appertaining in the year's thematic of the International Photography. This year the International Photography meeting was expanded with one exhibition in the city of Xanthi in Thrace of Greece and in Athens, Greece after its closing, with other parts of its program.

Total audience number of last edition for all festival events

Total Audience Number

25.000 visitors. (counted by their entrance from the reception personnel of each exhibition space.

(19th Edition of Photography Meeting, Thessaloniki, Greece)

Number of sold tickets

Data to be received.

Admission policy (proportion of free events, range of ticket prices etc.)

Twenty five (25) out of twenty eight (28) spaces were free of charge and three (3) spaces were supposed to charge the ticket price that they usually charge for their own exhibitions. The income of the tickets was agreed to remain as income of the hosting spaces and not of the Festival. However in most cases either was not charged a ticket or the visitors were offered the chance with the same ticket to attend both the festival's and the hosting space's events.

Ticket Price

The admission that was charged by the hosting museums was of an average of 4 Euro. However, in most cases the hosting foundations/museums did not charge the visitors of the Photography Meeting according to a gesture of good will.

In the cases that visitors were charged the numbers of the visitors who came either exclusively or mainly for the International Photography Meeting correspond to data that will be received in due time.

The festival's organisational structure

Tabel 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*	-----	5	-----	-----
Employed/contracted (p/t)*	100	5	6	100
Volunteers	-----	62	When appropriate, some were offering or were asked to assist in respective areas	

* Festival time and prior to festival time

Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)?

The board of the Photography Museum of Thessaloniki and the Director of the International Photography Meeting that is at the same time Director of the Museum. However, in that occasion the Director does not have the right to vote but only to consult (that reflects the cases that the board of the museum that supervises the festival, too, in legal and financial matters only receives the advice and opinion of the director)

Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central regional provincial local	160.000 80% (128.000) through EU funds that the Greek state receives & controls) ----- 20% (32.000) from Greek state(central level)	64.00% of the total budget 51,2% through EU funds that the Greek state receives 12,2% from Greek state – Regular National Budget	a. Division of percentages done by the Ministry of Culture
Other public funding (e.g. arts councils, special funds)	30.000 From the Regular	12.00% From the Regular	

	Budget of the Museum of Photography of Thessaloniki	Budget of the Museum of Photography of Thessaloniki	
Grants of international bodies (EU, Vishegrad, Nordic Council etc)	see 1 st row 160.000 or 80% (DO NOT CALCULATE AS ALREADY DONE SO FROM 1 st ROW)	see 1 st row	see 1 st row
Funding from the non profit sector (foundations, associations, etc.)	not monetarily calculated	not monetarily calculated	in kind (mainly spaces) Educational Institutes etc.
Commercial sponsors	~~50.000	22.00%	
Private donors	-----	-----	
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	10.000	2.00%	basically, income from catalog sales the tickets' cost received at the box offices was income of the hosting spaces
Other			
TOTAL	260.000	100%	

* if one of the local authority levels does not exist please mark with "x"

If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.)

There were in kind offers corresponding to not charged rents of offered spaces. Those in kind offers were not monetarily calculated.

Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	60.000	24.00%	production cost copyrights plus printing, etc materials offered to the artists
Staff salaries: administration, technicians, etc.	40.000	16.00%	
Technical expenses *	Together with the next row	Together with the next row	warehouses electricity painting

Administrative and operational expenses**	90.000	36.00%	Reception Insurance ("Nail to Nail")
Advertising and PR	60.000	24.00%	
Other	-----	-----	
TOTAL	250.000	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organization and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

The International Photography Meeting was a private initiative that was initiated by Aris Georgiou and a small team of colleagues 19 years ago. The name of the meeting was Photosynkyria.

In 1998 the International Photography Meeting was undertaken by the Museum of Photography of Thessaloniki, of which the first director was the man who created Photosynkyria.

No official statement is made by the state in relation to the motives for funding the organization.

The researcher's hunches vary; parts of the state did so because really like photography, parts of it because (and although were not having any proven data) considered that it would be financially good for the city of Thessaloniki, some more because they considered it as a tool for the elevation of the international prestige.

No long term plan state policy is related to the International Meeting of Photography or similar events. Laws or legal directions related to each cultural event might be created by the state but no overall law has been located, yet, for the festivals of art. For the case of the International Photography Meeting of Thessaloniki what is created is the inclusion of the respective Photography Museum in the law 2557 of the institutions, measures and actions of cultural development...24th, December, 1997.

The boards of the respective museum of photography are assigned by the state. Within the law 2557 are described the characteristics of experience that the board members should have, the director's included. No detailed selection criteria are described apart from the Director's position.

There are calls of proposals in relation the thematic of each year. At the time being the director of the Photography Meeting has called for a thematic of three years. That is approved to a certain extend by the board of the museum.

How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

The authorities assign the board of the museum of photography and those are the people that „check the route“ of the International Photography Meeting.

Sometimes try to influence the thematics. It is important to mention that from now on the International Photography Meeting of Thessaloniki through the general coordinator of the artistic program calls for ideas and proposals to foundations, curators, and artists-creators in Greece and abroad.

There is an established tradition that makes the partnership between the state and the festival to look possible.

What kind of monitoring and evaluation activities were applied by the public subsidy source?

No monitoring through a specific mechanism took place; from the side of the state and in regard to the production; The demand for balanced-budget was fulfilled.

No evaluation through a specific mechanism took place; from the side of the state and in regard to the production; The demand for balanced-budget was fulfilled.

From the side of the International Photography Meeting and the Museum of Photography of Thessaloniki monitoring and evaluation took place both in quantitative and in qualitative terms. Methodologies to be discussed. The demand for balanced-budget was fulfilled.

Assessment of the public authorities involvement from both the authorities' and organisers' perspective

Positive aspects

The attention the state to support the event;

Obstacles

The delay of the state to pay the funds that promises or better said agrees upon. Very often those arrive even a year later and that makes quite uncomfortable the position of the production team that also has to work on promises with others. Actually, almost never the funds arrive on time or earlier than six months of the agreed time.

Challenges

The International Photography Meeting to be part of the „geopolitics of art“ in the world of photography, especially in the Mediterranean, the Balkans, the broader Middle East and the Black Sea. The shift of the calendar location of the event within the months of spring has already moved it between the major events of Fotografia of Rome, Italy and the PhotoEspa of Madrid, Spain.

To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[X]	[]	[]	[]
Economic development	[]	[X]	[]	[]
Employment	[]	[X]	[]	[]
Social inclusion	[]	[X]	[]	[]
Community cohesion	[X]	[]	[]	[]

Resources:

All the technical results presented here are based on the production team's answers. Details available upon request

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General information about Italian festivals

1. Information sources

Regular official statistical and legal information about Italian performing arts festivals can be mainly drawn from the *Yearly Report to the Parliament on the utilisation of the Fondo Unico per lo Spettacolo – FUS, National Unified Fund for the performing Arts*³⁸ (from now on: *FUS Report*). This information, however, is limited to the music, dance and theatre festivals financed by the Ministry for Heritage and Cultural Activities, DG for the Live Performing Arts.

Furthermore, whereas most of these festivals are co-financed by other levels of government (the regions, municipalities and, sometimes, the provinces), *FUS Report* statistics exclusively relate to state funding, and legal information only deals with the current regulations establishing the criteria to be followed by the Ministry for allocating these funds. On the other hand, information about film festivals is missing even at the State level, as in the *FUS Report* figures on festivals funded by the DG for Cinema cannot be separated from data on general ministerial funding for film promotion.

Finally, information at the national level is also missing about the more recently established – and highly successful – festivals devoted across the whole country to literature, poetry, philosophy, science, mathematic etc. (e.g. Festival della Letteratura in Mantua, Festival della Mente in Sarzana, Festival della Scienza in Genoa).

Statistical and legal general information about the hundreds of festivals supported by the 20 regions, 8,101 municipalities and 107 provinces – whether or not co-financed by the state – is currently not available at the national level. It can be found, however, in some regions (Piedmont, Emilia Romagna), thanks to the elaborations carried out by their respective cultural or performing arts observatories.

As for the festivals' legal status, while general information is also missing, the current trend seems to be a gradual transformation from an *association* to a *foundation status* – as is particularly the case with the more relevant and established festivals. Although private from a legal point of view, it is

³⁸ The elaboration of this report is carried out on a yearly basis by the Ministry for Heritage and Cultural Activities in accordance with Law 163/1985: see Relazioni annuali sull'utilizzazione del Fondo Unico per lo Spettacolo, in "Atti Parlamentari", also available on line: www.beniculturali.it

worth noting that most of these foundations count among their members one or more public authorities, and that public funding – all levels of government considered – is still the main funding source.

Surveys about specific festivals (e.g. Spoleto, Martina Franca, Ravenna) have been carried out in the 1980's and 1990's, but the related information is presently out of date.

Other two recent surveys dealing with a sample of several festivals should be mentioned: a study carried out by M. Causi and G. Marasco on the 2002 budgets of six Italian major music festivals (Rossini Opera, Torre del Lago, Ravenna, Romaeuropa, Valle d'Itria, Estate Fiesolana)³⁹ in the framework of a Franco-Italian comparative research, and a short, unpublished survey by Italia Festival (one of the performing arts networks federated into AGIS, the powerful Associazione Generale Italiana Spettacolo) concerning a not precisely indicated sample of 15 music festivals belonging to its network.⁴⁰

2. The State funded performing arts festivals

In order to understand the difficult financial situation of festivals in recent times, it is important to keep in mind that State funding to the performing arts underwent a dramatic decrease in Italy in the last decades. As a matter of fact, although the amount of FUS in current euro, notwithstanding ups and downs, has altogether been rather stagnant between 1990 and 2005 (from 460 to 464 million euro, with a peak of 525 million euro in 2001), its shrinkage in real terms, taking account of inflation, has been as severe as –41% in the same period. Not surprisingly festivals – less established as they are in comparison with the main permanent opera, music and theatre organisations – have been more heavily affected by these financial constraints.

Whereas in 1990 the Ministry had allocated 11.240 million euro to 213 festivals (out of the about 250 which had applied for funding)⁴¹, in 2005 subsidies have been granted only to 119 festivals, for a total amount of 10.567 million of inflated euro. The significant increase from 52,554 to 89,000 euro in the average amount of State subsidy per festival over the same period of time shows on the one hand a much more selective evaluation by the Ministry, aimed at concentrating State funding to strengthen the more established festival events, considered more relevant from a cultural, socio-economic and/or

39 M. Causi (2005), *I modelli economici dei festival: una verifica empirica su un campione di casi italiani e francesi,.....*, paper based on 2002 data drawn from a degree thesis by G. Marasco.

40 It is interesting to note that both surveys have made an attempt at measuring the average overall rate of public authorities in the financing of festivals, with rather different outcomes: according to Causi-Marasco, government support amounted to about half of the overall costs of the surveyed festivals (48%) in year 2002, whereas for Italiafestival, such rate was as high as 67% three years later (2005), with a net predominance of State funding. This different evaluation may be ascribed to the difference in the adopted festival sample, as well as in the time span considered.

41 Data referred to 1990 are drawn from L. Trezzini, F. L. De Lucia, "I festival", in C. Bodo, C. Spada (eds.), *Rapporto sull'economia della cultura in Italia 1990-2000*.

international perspective (see below); on the other hand, these stricter selection criteria have also resulted in a hindrance to innovation and in restricted access for less known but often deserving, more experimental festivals.

It should be underlined that, although most of the festivals financed by the State are also funded by one or more of the other levels of government, the overall amount of the latter's contribution to festival activities – which in some cases may exceed that of the State (see below the case study of Romaeuropa, where the municipality is the main public funding source) – can not be easily determined, due to a lack of transparency on data regarding the financing of culture in Italy, and more in general to insufficient research carried out on the issue. An overall analysis on the changing role of the different levels of government in the funding of festivals is, in fact, still lacking in our country.

The same can be said of the rate of public funding versus private funding on the total financial resources made available for the Italian performing arts festivals. An attempt at measuring this rate had been actually made in the two above mentioned sample surveys (see par.1), but with rather different outcomes. According to Causi-Marasco, in year 2002 government support amounted to about half of the overall costs of the surveyed festivals (48%), whereas for Italiafestival, three years later (2005), such rate was as high as 67%, with a net predominance of State funding over the regional and local authorities. This different evaluation may be ascribed to the difference in the adopted festival sample, as well as in the time span considered.

The need of statistical analysis and of well focused qualitative evaluation researches represents an obvious obstacle on the way of the elaboration of a much needed overall strategy for a public festival policy in our country, agreed upon among the state, the regions and the local authorities.

However, it should be added that this plurality of public funding sources – whose efficiency is negatively affected by poor, if non existent, coordination – has helped several festivals to overcome difficult financial situations, by going round possible political vetoes.

As far as the typology of performing arts festivals funded by the Ministry is concerned, Table 1 shows that in 2005 the lion's share has been allocated, as in previous years, to music festivals, which absorbed 8.837 million euro (i.e. 83.6% of the total available amount), with an average of 130,000 euro per festival.

Tab. 1 - Number of performing arts festivals subsidised by the State, and amount of subsidy by artistic discipline (2005)

Artistic discipline	Number of festivals	%	State subsidy (million euro)	%	Average subsidy per festival (thousand euro)

Music	68	57.1	8.84	83.6	130
<i>Dance</i>	24	20.2	0.70	6.7	29
<i>Theatre</i>	27	22.7	1.03	9.7	38
<i>Total</i>	119	100	10.57	100	89

Source: elaboration on data of *FUS Report* 2005, "Atti Parlamentari" 2006, also online: www.beniculturali.it

The category of "music festivals" actually encompasses the most important Italian festivals, some of which specifically devoted to opera (Rossini Opera Festival, Torre del Lago-Puccini, or Valle d'Itria) or to classical music (Estate Fiesolana, Stresa, Bergamo Brescia...), whereas others (like Spoleto, Ravenna, Romaeuropa) may be rather considered as multidisciplinary festivals, where the main bulk of music events is widely complemented by theatre, dance, and even multimedia performances.

The remaining 16% of State contributions to festivals is shared between 27 theatre festivals, including Cividale, Parma, Sant'Arcangelo, Taormina (1.027 million euro), and 24 dance festivals (e.g. Rovereto, La Versiliana, the Roman Invito alla Danza), which only receive 703,000 euro. The average contribution has been, respectively, 38,000 euro for the theatre and 29,000 euro for the dance festivals.

The criteria followed by the Ministry in allocating financial contributions to music, dance and theatre festivals are periodically established by ad hoc regulations adopted through ministerial decrees, and referred to the three artistic disciplines. These criteria do not differ significantly from a category of festivals to the other (regulations dealing with the allocation of subsidies are in fact more or less based on the same definition of festivals, as «events of national and international relevance aiming at the promotion and renovation of the respective artistic discipline, organised in a same area and in a limited time span».); unlike music festivals, however, theatre and dance festivals are funded by the State only on a *matching grants* basis with other public authorities.

The basic common rule in the financing procedure is a mix of *quantitative* and *qualitative* criteria: the former based on objective data to be assessed by the ministerial staff (number of performances and of new productions, audience size, employed personnel...); the latter evaluated by three panels of experts in music, dance and theatre, appointed by the Minister. In recent years, ministerial regulations have been innovated by adding to the traditional priority criteria to be evaluated by these expert panels (i.e. excellence and artistic quality, aid to contemporary creation, interdisciplinarity, and the like) some socio-economic criteria (e.g. the impact on cultural tourism).

However, it is worth noting that – in spite of the frequent turnover of the festivals financed by the Ministry, and their diminishing number throughout the years – in the case of the more established festivals, the predominant criteria in the allocation of funds is actually still represented by *historic precedence*. As a matter of fact, much attention is paid to keep up as much as possible with the average of past contributions, therefore limiting access to new initiatives, even when they are focused on artistic excellence, experimentation and innovative policies of audience outreach. These “de facto” conservative criteria – more or less the same adopted for overall state support to the performing arts activities – represent one of the most significant hindrances to the renovation of the Italian festival scene.

CASE STUDY

1. General overview

1.1 Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

1.2 Its organisers and legal status

The *Roma Europa Festival* is the main yearly event organised by the *Fondazione Romaeuropa*, a foundation created in Rome in 1990 with the aim of promoting artistic creation in the field of music, dance, theatre, visual arts in Italy, in an international and European perspective⁴².

Although private in its legal status, the *Foundation* counts among its members the Lazio Region, the Rome province, the Rome municipality, the University Roma3, as well as some private organisations and corporations. Its first public contributors have been the French and the Italian governments.

26 European countries collaborate - through their Rome based academies, cultural institutes, embassies - in the Foundation, which is also associated to the main European networks: *European Festivals*, *European Foundation Centre*, *IETM*, *Réseau Varèse*, *Temps d'Images (ARTE)*.

The creation of the *Foundation* was actually an outcome of the great success of the *Festival di Villa Medici*, established in 1986, and marked a significant extension of the festival's original scope. Villa Medici is the name of the French Academy in Rome, and the festival – whose main locations, in the first years, have been the monumental garden of the Academy's Villa itself, or the Michelangelo courtyard of the French Embassy in Palazzo Farnese - was originally conceived by its artistic director, Monique Veaute, mainly as an encounter between the French and Italian most prominent artistic and experimental expressions. The contamination between classical high culture and “avantgarde” has in fact been its main artistic feature since the beginning.

⁴² The promotion of Italian contemporary dance and the artistic direction of the Roma 3 University's theatre “Teatro Palladium” are among the other tasks assigned to the Foundation.

Although the Festival has always been in some way open to other countries as well, its European and international scope definitely prevailed on its Franco-Italian original character in the subsequent years. In fact, having changed its name in 1990 into *Romaeuropa Festival*, strictly incorporated in the homonymous *Foundation*, its mission was extended to the promotion of a cultural interchange and dialogue between the city of Rome with the other countries' and continents' artistic expressions, with a view to develop a broader citizenship based on shared cultural links. In this perspective, *Romaeuropa* soon asserted itself among the main interdisciplinary international contemporary performing arts festivals in Italy and in Europe, ranging from Western classical and modern dance to Asian and Africans ancient choreographies and vanguard experimentations, from musical and dramatic theatre to multimedia events and electronic music, from hip hop to street theatre, also encroaching on art exhibitions and literary readings.

In its first twenty years of activity the Festival has invited 6,000 artists from 40 different countries and five continents, among which young and not well known, often deserving artists and dance and theatre companies or ethnical music ensembles, but also prominent artists like Boulez and Berio, B  jart and Baryshnikov, Bob Wilson and Philip Glass, Merce Cunningham and Alain Platel, Heiner Goebbels and Robert Lepage, William Kentridge and Peter Sellars, Emma Dante and La Fura dels Baus...

Due to a constant decrease in public funding of the performing arts (see paragraph ...), the 2007 edition of the Festival will pay less attention to glamorous Western productions, which in any case are today to be seen quite frequently in Rome's performing arts venues. These budget constraints, however, have been taken by the Foundation as an opportunity to intensify intercultural dialogue as well as further promoting the diversity of cultural expressions. In fact, this year's programme will be more open to the artistic innovations taking place in some of the most dynamic and less known emerging areas of our globalized world, like the Mediterranean region (Palestine, Lebanon, Turkey etc.) and the Far East.

1.3 Duration and its location

The duration of the festival is about 60-75 days, between September and November every year; since 2000 there has been a switch from the summer season to the autumn. As time went by its location, at first limited to a few institutional or diplomatic venues, spread out in the whole city of Rome: from private and public theatre venues to the new Auditorium Parco della Musica, from hippodromes to foreign academies, from the University Roma 3 (whose recently refurbished Teatro Palladio is run in partnership with the Romaeuropa Foundation) to community centres.

1.4. Total audience number of last edition for all festival events

1.5. Number of sold tickets

1.6. Admission policy

It has been calculated that in the twenty years between 1986 and 2005, the festival has drawn an audience of altogether more than one million people, widely intermingled from different socio

demographic and territorial backgrounds. More precisely, in the 2006 season, the audience number has been 55,000, with 43,000 sold tickets.

Considering the high quality of many of the festival's performances, the admission policy tends to be quite audience-friendly: the ordinary ticket prices range from 7 to 45 €, with significant reductions for subscribers and for students.

Audience outreach and marketing and communication policies have actually always been an utmost priority for the Festival management team, as stated by the high incidence of the related costs: 24% on the festival's total budget (see. Tab.3). Another peculiar feature of the festival's outreach policy is the attraction it exerts on the younger generations: in fact 37% of its 2006 audience was aged under 34. In parallel with its strong roots in Rome's metropolitan area – the festival's forward looking openness to the diversity of artistic expressions highly benefited the quality of the city's cultural life –, cultural tourists are of course another privileged target of the festival's communication campaigns, with 40,000 copies of the brochure describing the Festival 's programme distributed across Europe, and around 250 Italian and foreign credited journalists every year.

The festival's organisational structure

1.7. Table 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*	0	11	0	0
Employed/contracted (p/t)*	0	19	0	
Volunteers	0	5	0	0

* Festival time and prior to festival time

Table 1 shows that Roma Europa's permanent organisational structure is only composed by administrative personnel, hired on a permanent (11 persons) or, more frequently, on a fixed term basis (19 persons). Artistic and technical personnel is actually hired with short term contracts.

As for the board, it is mainly composed by representatives of the foundation's participating and funding members: Italian public authorities, several foreign ministries of culture, some corporate sponsors, etc.

2. Detailed description of the festival budget (sources of income and kinds of expenditure)

2.1 Table 2 – Festival's income by source (2005)

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
------------------	----------------	-----------------------	-------------------------

Public funding by level of government (grants and subsidies) *:			In the 2000s there has been a gradual switch in the role of the State and the municipality as the main funding body of the festival: the municipality actually made up for the strong decrease, in real terms, of State subsidies to the performing arts
State/central	855.000	22,2	
regional	180.000	4,7	
provincial	175.822,84	4,6	
local	915.000	23,7	
Other public funding (e.g. arts councils, special funds)	100.000	2,6	Several ministries of culture of foreign countries
Grants of international bodies (EU, Vishegrad, Nordic Council etc)	68.143	1,8	Among other, the European Commission
Funding from the non profit sector (foundations, associations, etc.)			
Commercial sponsors	372.591,82	9,7	Assitalia, Eni, Lottomatica, ecc....
Private donors			
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	1.031.018,42	26,7	
Other	154.245,18	4,0	
TOTAL	3.851.821,26	100%	

The significant rate of public contributions to the festival budget (nearly 60%), and the low level of earned income from the box office, are highlighted in Tab. 2. It must be noted that the rise in the subsidies from the lower levels of government allowed the festival to maintain a moderate price policy, in spite of rising production costs. In kind support from some of the funding sources (venues, hospitality, insurance costs and other services) is quite common as well.

2.2 Table 3 – Festival's expenditure by source (2005)

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	1.391.478,82	36,2	
Staff salaries: administration, technicians, etc.	552.375,83	14,3	
Technical expenses *	582.793,26	15,1	
Administrative and operational expenses**	217.889,23	5,7	
Advertising and PR	916.011,49	23,8	

Other	186.657,12	4,8	
Earning or Profit	3.615,51	0,1	
TOTAL	3.851.821,75	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

2.1. Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

The Festival has not been an outcome of a long term planned strategy: it was initiated, as stated, by the French Academy in Rome with the support of the French and Italian States and some corporate sponsors, and subsequently its success and its important contribution to Rome's cultural life attracted local subsidies by the Regione Lazio and the Rome Province and Municipality as well as by other organisations. Public subsidies are allocated on an annual basis, following the usual application procedures established for other festivals (see paragraph ...). Artistic and managing responsibility only lies with the Festival itself and the Foundation Roma Europa.

2.2. What kind of monitoring and evaluation activities were applied by the public subsidy source

As unfortunately quite common in Italy, there is no structured evaluation procedure by public funding sources on the Festival's activities (as well as on the other performing arts activities). The only form of evaluation carried out by public authorities is a standardised *ex ante* assessment of application forms aimed at establishing the amount of the subsidy to be allocated (see paragraph ...), which is mainly based on quantitative data (audiences, number of performances, personnel employed, etc.) as well as on "artistic and international relevance".

3. To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[]	[x]	[]	[]
Economic development	[]	[x]	[]	[]
Employment	[]	[]	[x]	[]
Social inclusion	[]	[x]	[]	[]
Community cohesion	[]	[x]	[]	[]

POLAND

Prepared by Joanna Kucaba (Pro Cultura Foundation),
Michał Merczyński (Malta Festival Directr)
Małgorzata Nowak (Pro Cultura Foundation),
Paweł Płoski (Pro Cultura Foundation)

1. DATA SOURCES

It is very difficult to get hold of any reliable information concerning the situation of festivals in Poland, especially as one of the most important sources for data in Poland, the Central Statistical Office (Główny Urząd Statystyczny) does not provide any specific information concerning festivals in Poland. Therefore, all information had to be gathered from other sources, namely from the POLMIC.PL (an Internet music information platform), from regional and local internet portals, unpublished bachelor and master thesis, and from: the Polish Film Institute, Polish Music Information Centre, Raszewski Theatre Institute, Ministry of Culture and National Heritage and City Halls of Warsaw and Poznań.

2. THE LEGAL STAUTS AND NUMBER OF FESTIVALS IN POLAND

In Poland there is no special law for festivals. Government treats them as any other form of cultural activity. The legal status of festivals depends on the organisers' legal status. Festivals can therefore be organised by NGO's or by public cultural institutions (few festivals are organised by privates companies).

Polish festivals have been stimulated after the fall of communist regime. Decentralization of the state and social changes (following the transition of the political system of the state) were conducive to that stimulation. Not only the state's institutions were democratized, but also the culture. The state became more open for the rank-and-file initiatives which were the answer for increasing market's requirements for cultural events, mainly for theatre and music festivals which has dominated polish cultural life.

According to data from the Polish Film Institute, in 2006 altogether 29 large film festivals will take place in Poland. Out of the mentioned 29 film festivals, 14 are of an international dimension. All of them are publicly co-financed, mainly through the mentioned Polish Film Institute (a governmental agency established by the Ministry of Culture and National Heritage to co-finances film production, and other film activities).

According to data from the Polish Music Information Centre, there were 199 music festivals in 2006 in Poland. Most of them (134) were at least partially publicly financed. The organizers of the festivals gained funds from public authorities on different administrative levels (regional, provincial, local, and central). In many cases, support from public authorities was combined with private sponsorship. Out of those 134 publicly financed festivals, 67 festivals (50%) had a strong international component.

Those international orientated festivals often took place in regional capitals: in Warsaw there were 10 festivals, in Krakow – 8, in Wroclaw – 6, in Gdansk – 4, and in Poznań and Toruń – 3. Many of the international festivals were devoted to past and religious music (20 events), or to one specific instrument e.g. guitar, organs, and others (18 events). Other festivals evolved around multicultural and folk music, contemporary music, specific composers' music, vocal and choir event.

According to data from the Zbigniew Raszewski Theatre Institute's data-base, published on the e-teatr.pl portal, there are around 280 theatre festivals in Poland. Out of those, 80 have an international character. Most of them are organised in big cities (Warszawa –18; Kraków –15; Wrocław –10; Poznań – 6; Lublin – 5; Gdańsk – 3). Among the international festivals, the biggest group consists of festivals devoted to dramatic theatre (37,5% of all international festivals – 30), however dance theatre and street performances festivals also form a large group (respectively 11 and 17). There are also a couple of puppetry (9), opera (8) and performing art (5) festivals.

In Poland, also 16 literature festivals are held yearly. Only four have an international dimension: the Wroclaw Harbor (Port Wrocław) presenting poetry from a chosen country, e.g. in 2007 – USA (organised and financed by the private publisher Literary Office, with financial support of the City Hall of Wroclaw, the Ministry of Culture and National Heritage, the Book Institute and organisational support of different city's cultural institutions); Spoken'Word is a Festival for slammers and performers from France, Great Britain and Poland. It is co-financed by the British Council, Institut Français and the Center for Contemporary Art in Warsaw. The International Festival of Narration Art (Międzynarodowy Festiwal Sztuki Opowiadania) is co-financed by the City Hall of Warsaw; and the International Festival of Word Art "Verba Sacra" in Poznan (Międzynarodowy Festiwal Sztuki Słowa "Verba Sacra") co-financed by the City Hall of Poznań.

Amount of international festivals in Poland, 2006

Kind of international festivals	film	literature	Music	theatre	together
Amount	14	4	64	80	162

There is a trend that the biggest festivals, set towards a possibly widest social response, evolve towards multidisciplinary – being theatre, film, music in name only, they show a compilation of concerts, projections, performances, etc. (Malta Festival, Heineken Open'er, Era New Horizons, Festival of Four Cultures' Dialogue).

3. PUBLIC POLICIES TOWARDS FESTIVAL FINANCING

In general, the research has shown that most of the festivals in question, have mixed budgets – combining (in a larger portion) public funding (from different levels of administration) and private funding.

Regarding the state level, the main financing body is the Ministry of Culture and National Heritage. It co-finances or finances many Polish festivals, including those with a strong international dimension.

The ministry's main tool for festival support is the operational programme „Promotion of Creativity” in the frame of its 1st priority „Support for artistic events in Poland”. It gives the opportunity to co-finance „the most important artistical events, organized in Poland, of an international, nationwide, or over-regional and regional character, from the sphere of all fields of art – festivals, contests, reviews, theatrical premieres, exhibitions and other artistical events.”⁴³ Festivals are listed as first among the supported events and they make the majority of those projects that receive funding. The ministry can also provide co-financing to festivals in its own separate framework of subsidies. In special cases festivals could apply for three-years-long grants from programme „Promotion of Creativity”. Festivals which apply for it have access to some special support (fixed income from other supporters for three years, long tradition and experience, budget over 1 mln PLN). This possibility was created in 2005 in order to facilitate planning of the events in advance. Assured support from the Ministry also allows to undertake liabilities (in 2006 11,3% of programme funds).

In 2006, the Ministry of Culture and National Heritage has supported 158 festivals (95 international festivals) through grants/calls for proposals (the largest was the Ludwig van Beethoven Easter Festival – 343 769,83 euros) and 10 in the frames of a three years' tasks (the highest was allocated to the festival of contemporary music Warsaw Autumn – around 400 000 euros). The minimal amount of co-funding per grant was 6 600 euros. The Ministry may cover up to 90% of the events' budget and in special cases even up to 100%. The latter case is extremely rare and the more funds are secured by the organizers from different sources the more likely the ministry will grant its support.

Expenditure of the Ministry of Culture on international festivals in the frames of operational programme „Promotion of Creativity” in 2006 in PLN⁴⁴

	in PLN	in EURO	in percent
Budget of Operational Programme	40 00 000	10 577 533,32	
Budget of for three-years-long grants	4 523 000	1 196 054,58	
Budget of priority 1st of Operational Programme (Support for artistic events in Poland)	29 734 311	7 862 891,63	100,00%
Expenditure on kind of international festivals:			
music	2 544 000	672 731,12	8,5%
art, culture	1 190 000	314 681,62	4%
theatre	2 040 000	539 454,20	7%
film	616 000	162 894,01	2%
dance	100 000	26 443,83	0,5%

⁴³ Regulations of Operational Programme „Promotion of creativity”, 2007.

⁴⁴ Own study based on data from the Ministry of Culture and National Heritage

Together	6 489 000	1 715 940,34	22%
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Tendencies in financing festivals by regional authorities are rather difficult to detect, mostly due to individual preferences and priorities that lack any clear common motives or expectations.

Two Polish cities were chosen to give a better picture of different attitudes towards festivals' financing: Poznań and Warsaw.

WARSAW

In 2007 the City Hall of Warsaw co-finances 60 festivals (out of which 32 are international ones) through calls for proposals. These are:

Type of festival	Total number	International events
Music	37	20
Film	9	7
Theatrical	7	2
Multidisciplinary	4	1
Dance	2	1
Photographic	1	1
Together	60	32

11 international festivals received public support bigger than 30 000 euros. The biggest grants for important festivals shall be listed shortly: the Jewish Film Festival received 140 500 euros, Warsaw FilmFest received 100 000 euros and music festivals: Warsaw Autumn – 240 000 euros, and Ludwig van Beethoven Ester Festival – 620 000 euros. Smaller events or new ones received smaller amounts (5 200 – 30 000 euros). As one can see, music festivals prevail. Even though the City of Warsaw does not have its own public music institution, it does not neglect this sphere of creativity and supports many events devoted to music such as DJ's festivals, past music, drums and contemporary composers' festivals.

The Warsaw authorities also support festivals through a different channel than the traditional call for proposal. In the case of a festival that is of special meaning for the city, the authorities can, especially when high financial support is required, sign special agreements with the organisers, that become the legal basis of the funding. This usually happens when a festival is organised or co-organised by a city public institution. In such a case, the city authorities enlarge the institution's budget by the sum required for the organisation of the festival. In 2007 the following festivals are financed in such a way: the Warsaw Autumn music festival, Muzyczna Praga Festival, Ludwig van Beethoven Easter Festival, Crossroad of Cultures Festival (organised or co-organised by Stołeczna Estrada), Theatre Festival of Festivals (organised by The Dramatic Theatre of the Capital City of Warsaw). Earlier, in 2006, Warsaw

Autumn music festival or Ludwig van Beethoven Easter Festival got huge grants by responding for calls for proposal.

Another example of such a way of public involvement (in 2007) is the IV International Festival of Theatre Schools. Here, additionally to the mentioned earlier special agreement, the legal basis for the funding was also the Higher Education Act. The festival was organized by the State Theatre Academy which received 130 000 euros (59,5% of total event's budget) from the city budget. In this case, The Ministry of Culture, by call for proposal, gave additional support of 75 000 euros (33,3% of event's budget).

Grants (awarded through calls of proposals') from the Warsaw city budget in 2006⁴⁵

Type of subsidy:	sum (in PLN)	sum (in EURO)
For cultural projects in total	21 989 789	5 814 943,15
For festivals in total	8 627 100	2 281 335,94
For international festivals in total	6 941 800	1 835 678,02
For tasks in the field of culture (f.e. film, dance, photography, exhibitions, fine arts, education)	7 039 760	1 861 582,40
For film festivals	1 359 800	359 583,25
For international film festivals	1 309 800	346 361,33
For multidisciplinary festivals	393 000	103 924,26
For international multidisciplinary festivals	73 000	19 304
For dance festivals	89 900	23 773,01
For international dance festivals	50 000	13 221,92
For photographic festivals	130 000	34 376,98
For international photographic festivals	130 000	34 376,98
For tasks: promotion of theatre creativity	3 690 309	975 859,16
For theatre festivals	610 800	161 518,93
For international theatre festivals	488 800	129 257,46
For tasks: promotion of music creativity	5 023 000	1 328 273,75
For music festivals	2 873 000	759 731,33
For international music festivals	2 175 000	575 153,37

⁴⁵ own study based on data from Warsaw City Hall

POZNAŃ

According to data from the City Hall Office, the amount of subsidies devoted to cultural activities equalled in 2006 over 4,5 million PLN. International festivals received altogether almost 1,5 million PLN.

The highest subsidy was granted to the XVI International Theatre Festival "Malta" – which is presented in the form of a case study in part B. It received 1 million PLN, a sum that covered 40% of the whole budget of the undertaking. Other festivals got less funding, but their budgets were also much more modest (for details see table below⁴⁶). Most of supported events have a cyclical character, though some of them were one-off or organized for the first time.

International festivals co-financed by the City Hall of Poznań in 2006

	Name of the festival organizer	type	Subsidy from the city budget (PLN); % of total budget
1.	XVII International Theatre Festival "Malta" Foundation of International Theatre Festival "Malta"	theatre	264 550,26 40%
2.	IV Worldwide Meetings with Rome Culture Foundation „Bahtale Roma – Happy Romes”	folk culture	4 232,80 10,25%
3.	II Festival of Baroque Bows and Strings Foundation for Past Music „Canor”	past music	13 227,51 35%
4.	IX Poznan Festival of Science and Art "Learn from the best" coordinator: Bureau of Poznan Festival of Science and Art	science and art	6 613,75 14,7%
5.	VIII „Past Music – Persona Grata” Festival Foundation for Past Music „Canor”	past music	21 164,02 50.9%
6.	XXIX International Poetic November Association of Polish Writers	poetry	2 645,5 16,12%
7.	X International Theatre Festival „Masks” Theatr Association	theatre	21 164,02 46%
8.	International Dance Theatre Festival In Poznan Foundation Grunwald Scene	theatre	2 645,5 3,44%
9.	IV Days of Jewish Culture in Wielkopolska Assosiation Wielkopolska Izrael	cultural events	1 058,2 20%
10.	International Festival of Word Art "Verba Sacra" Foundation of the Adam Mickiewicz University	literature	3 968,25 21,7%

⁴⁶ own study based on data from Poznan City Hall

11.	Worldwide Review of Folklore „Integrations” Association of physical culture „Partner”	folk	3 835,97 13%
12.	World Music 2006 – workshops and concerts Association of Art Creators and Fans "TOTEM"	music	4 232,8 41%
13.	IX Lviv Days Association of Lviv and south–east borderland lovers	cultural events	2 116,4 40%
14.	„Kaziuk” 2006 Association of Vilnius Lovers	cultural events	1 587,3 20%
TOTAL			353 043,32

II.

1. AUTHORITIES' ENGAGEMENT

Public authorities (of central and local levels) engage themselves mainly through financial support. Additionally, quite often, public authorities assure institutional resources for festivals.

They induce subordinated public cultural institutions to cooperation with festival organisers (usually NGO's) – e.g. public institutions lend, free of charge, concert halls or sound equipment. One of many examples can be found in Gdynia, where during the Heineken Open'er Festival, public authorities provide public transport between the city and the airport, where the concert are being held (the city authorities also help in lending the airport from the Polish Army).

Generally, it can be stated that public authorities on lower administration levels (provincial/local) rarely support international events. However this holds not true for bigger cities, mostly capitals of regions, that can be very open in supporting leading international festival.

Both the regional and cities' authorities gladly support festivals taking place on their territory, as these events are a valuable element of promotion in terms of cultural tourism. Festivals often receive guarantees of financing from the local authorities which sometimes happen to suddenly decrease earlier planned budget. Such situation causes more difficulties for the festival organizers to plan ahead the programme of their events. Therefore, the ministerial programme of three-year grants allows to stabilize budgets of well-deserved and prestigious festivals.

On the basis of an analysis of the lists of grant beneficiaries, one can state that most of the festivals' organisers are NGO's. It also seems that having a public cultural institution as a partner is a great facilitation for the organisers. It should be said that such a co-operation is sometimes even a requirement of the local authorities.

Local authorities often notice the importance of an event which takes place in their own city, and are willing to co-finance it, when a proposition of a transfer appears. For example the city of Gdynia, due to prestige reasons, supports the Polish Films Festival – the most important event in the film industry, but only since plans of transferring it to Warsaw appeared (in mid 90's).

Quite often local authorities are the ones that initiate festival transfers. They offer to ensure organisational background and higher financial support than before,. Four years ago, public authorities in Gdynia, accomplished to transfer the Heineken Open'er Festival from Warsaw to Gdynia. In the same time the Easter Ludwig van Beethoven Festival, closely related to the composer Krzysztof Penderecki, was transferred from Cracow to Warsaw (Warsaw's offer was given after announcing – by City Hall of Cracow – doubts regarding the enormous public subsidies). In the beginning, Era New Horizons Festival took place in Sanok, then in Cieszyn which had a better localization (near the Polish–Czech border), and since 2006 the festival is organised in the metropolitan city – Wrocław. Roman Gutek, initiator and organizer of this festival explains that the transfer was necessary due to infrastructural problems in smaller towns especially as the audience started to grow significantly (in 2006 – over 118 thousand people; in 2007 – 120 thousand people). In the case of such transfers both parties – local authorities and the organisers – sign an agreement concerning their commitments and responsibilities. In the case of the festival mentioned above, Gutek demanded that the transfer would not change the festival's character and on the other hand, the authorities demanded from Gutek that they organize events that would open-up the festival for Wrocław inhabitants – and so open air projections will be set up in the city centre.

2. LOCAL AUTHORITIES' MAIN MOTIVES AND EXPECTATIONS FOR INVOLVEMENT IN FESTIVALS

MOTIVES:

Building of the city civilization status – important aspect for big investors (Cracow, Wrocław)

Improvement of life quality – creating a friendly environment and opportunities for self-realisation. (Wrocław, Cracow)

Promotion of participation in culture (Wrocław)

Supporting the diversity of the cultural offer (high, low and pop culture) to satisfy divers tastes of the inhabitants (Wrocław)

Enriching the every-day cultural offer. (Wrocław, Gdynia)

Building the position, image and trademark of the city

Absorption of European funds (relieving the local authorities' budgets, infrastructure development).

Local authorities count on these funds when they apply for the title of the European Capital of Culture

Creating the cultural offer to candidate for the European Capital of Culture in 2016 (Toruń, Łódź, Lublin, Poznań, Warsaw)

Attracting cultural tourists

Festivals created and organized by local authorities are treated as a product which is a part of the tourist offer of the city (Elbląg)

EXPECTATIONS

Increase of tourism

Attraction and rise of interest in the region among investors

III.

1. GOVERNMENT ADMINISTRATION POLICIES

1.1. The Ministry of Culture and National Heritage did not elaborate any special programme of festival support.

The operational programme „Promotion of Creativity” in the frames of 1st priority „Support for artistical events in Poland” (see A1 point 3) seems to be the most effective tool in the ministry’s policy towards festivals.

Festivals may also apply for grants from other programmes like „Fryderyk Chopin”, „Wyspiański” (tasks devoted to activities dedicated to outstanding creators), „Cultural education and popularisation of culture” (popularising amateur creativity e.g. children’s), „Development of local initiatives” (low budget tasks, subsidy up to 6 600 euros), „Patriotism of tomorrow” (organisation of educational programmes, social actions and cultural events improving historical conscience and knowledge of Polish history of culture, promoting citizens attitude and responsibility for the country). The operational programme „Promotion of Polish culture abroad” supports participation of Polish artists in „key international undertakings (festivals, concerts, artistic tournees, contests and artistic workshops, and so on) taking place abroad”⁴⁷

1.2. The Ministry of National Defence also supports many cultural institutions and events, among them also festivals. For example it organises and finances the International Festival of Army Orchestras in Krakow.

1.3. In special cases festival’s organisers can apply to the Prime Minister for granting subsidy from the General Reserve of State’s Budget. The Ministry of Culture and National Heritage provides an opinion on the motion, but the final decision belongs to the Prime Minister. The Festival of Four Cultures’ Dialogue (Festiwal Dialogu Czterech Kultur) in Łódź is co-financed this way (the amount of subsidy in 2006: 240 000 euros)

2. LOCAL AUTHORITIES POLICIES

The research has shown that it is impossible to identify specific trends regarding public support of local authorities towards festivals in Poland. The same applies to policies.

The local authorities are becoming more and more conscious of the importance of creating local cultural policies and are more efficient in managing the funds for culture. It rarely happens that a certain event is financed „by the force of habit”. The authorities co-finance mostly these events which build their prestige. It is possible to indicate two sorts of such engagement – some decision-makers want to shine with the reflected brilliance of the artists and build their own position in the local community, others by financing big events in order to improve the position of the city or region.

⁴⁷ Regulations of Operational Program „Promotion of Polish culture abroad”, 2007.

Cracow is the only Polish city having its own Festival Office (a city public institution). It has been established in 1997, when Cracow was awarded the title of the "European City of Culture" for the year 2000. Then, in January 2005 the name of the institution was changed to the Krakow Festival Office by a resolution of the Krakow City Council. The Office reports directly to the Mayor of Krakow, and a board⁴⁸. The main tasks of the bureau are the realisation and promotion of cultural events of local, nationwide and international range. It cooperates with cultural and educational institutions, creative associations and foreign cultural centres.

In Warsaw, there is the Stołeczna Estrada, established in 1955, as the city's cultural institution engaged in organizing and running cultural activities in Warsaw (concerts, events). At present Stołeczna Estrada organises two international festivals and some local ones.

In general festivals are a rare element of local authorities consistent policies. To some extent Wrocław, Gdynia, Cracow and recently also Warsaw, can be treated as exceptions to this. It can be said that public authorities in Poland do not have any clear policy towards festivals. Even so, as shown, some examples and good practices are noticeable and in the course of this research it has become clear that more and more the public authorities aim to create at least strategies embracing festivals and their meaning for the local cultural scope.

CASE STUDY

Information on the chosen festival:

Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

THE INTERNATIONAL THEATRE FESTIVAL MALTA www.malta-festival.pl

The MALTA International Theatre Festival has been held in Poznań, Poland, since 1991, and is currently one of the biggest theatre festivals in Central Europe. It owes its name to an artificial lake in Poznań, around which large, open-air performances are held. Since the festival's very first season, each year the number of participants is growing. Also there is an increase of the number of spectators who are interested in alternative / unconventional theatre. Every year, for the minimum five days and nights of the festival, nearly 200,000 spectators watch different performances. Streets, parks, squares, yards, market halls, abandoned factories, the grounds around Malta Lake, as well as several other locations, are adapted to suit the needs of the Festival. For the last several years the Festival had a large-scale open-air concert. It was here, on Malta Lake, that Goran Bregovic's musical career in Poland was launched; this venue also saw the Polish debuts of such world-famous ensembles as the Buena Vista Social Club, the Orchestra BAOBAB, Philip Glass and the Philip Glass Ensemble, and the Leningrad Cowboys. Also there were concerts of film music by Jan A.P. Kaczmarek, Wojciech Kilar and Alberto Iglesias, Sinead O'Connor, Toumani Diabe & Symmetric Orchestra, Beirut show at that

⁴⁸ Krakow Festival Office website – www.biurofestiwalowe.pl/indexgb.php

place. Each of these events attracted thousands of spectators. First and foremost, however, MALTA means theatre, both traditional and avant-garde.

There are seven sections in Malta Festival programme:

1. theatre - this section presents innovative and relevant performances by open-air and street theatre ensembles from different countries. The majority of presentations are held on the grounds of Malta Lake, as well as in the streets, yards and squares of Poznań. This section also features pieces staged in enclosed spaces. One of the criteria for their selection is unconventional treatment of theatrical space. The Festival facilitates the performance of spectacles and projects designed specifically for the event. Conditions for participation in this section of the program – which each year features approximately twenty projects – are individually negotiated with the organizers.

2. dance,

3. music,

4. movie,

5. varia,

6. "New Situation" /competition section/. This section consists of the most innovative and interesting theatrical, musical, and visual arts presentations. It is presented by a younger generation of Polish artists. Invitations to participate in the program are issued throughout the year, and applications are solicited from all over the country. This is only one contest section of the Festival features MALTA's and Zbigniew Raszewski Theatre Institute's "Prize to the best company to perform in this program". The Prize consists of 30.000 zł. /about 7800 Euro/.

The MALTA Festival also serves as an important meeting place for directors of European festivals, but also for panel discussions on contemporary theatre and its role in today's society.

It serves as a forum for discussing such issues as the problems of organizing theatre festivals and the significance of major artistic "spectacles" in the changing cultural climate (atmosphere) of Europe.

This year will mark the 17th season of the MALTA Festival. Nearly 2,000 artists and performers have been invited to perform.

Its organisers and legal status

Foundation

Duration and its location

Annually event. Duration – each year 5-10 days, location – Poznań /Poland/

Total audience number of last edition for all festival events

200.000 people

Number of sold tickets

10.000

Admission policy (proportion of free events, range of ticket prices etc.)

free events - 70 %, event with tickets – 30%. Ticket's price : from 5 zł. – 80 zł. /1,2 Euro – 20 Euro /.
Highest price for Sinead O'Connor concert.

The festival's organisational structure

Tabel 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*		25	120	1000
Employed/contracted (p/t)*	0	4	1	
Volunteers	0	30	0	

* Festival time and prior to festival time

Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)?

MALTA International Theatre Festival Foundation:

Founders:

Grażyna Kulczyk

Jan Kulczyk

Piotr Voelkel

Karol Działoszyński

Michał Merczyński

Foundation Council:

Ryszard Grobelny, Chairman

Grażyna Kulczyk

Piotr Voelkel

Karol Działoszyński

Grzegorz Ganowicz

Foundation Board:

Michał Merczynski, President

Renata Borowska, Vice-President

Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level	-78 947,37	13,95%	

of government (grants and subsidies) *: State/central regional provincial local	€ -x -x -263 157,89 €	46,51%	
Other public funding (e.g. arts councils, special funds)	0,00	0,00	
Grants of international bodies (EU, Vishegrad, Nordic Council etc)	29 930,15 €	5,29%	
Funding from the non profit sector (foundations, associations, etc.)	13 157,89 €	2,33%	
Commercial sponsors	82 894,74 €	14,65%	
Private donors	0,00	0,00	
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	97 434,86 €	17,22%	
Other	0,00	0,00	
TOTAL	565 760,33 €	100%	

* if one of the local authority levels does not exist please mark with "x"

If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.)

Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	261 010,61 €	46,13%	
Staff salaries: administration, technicians, etc.	114 911,70 €	20,31%	
Technical expenses *	118 421,05 €	20,93%	
Administrative and operational expenses**			
Advertising and PR	31 960,88 €	5,65%	
Other	39 456,09 €	6,98%	
TOTAL	565 760,33 €	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival.

What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

Municipal Authorities of Poznań are one of most important Festival co-organiser since the beginning of this event. They are founding MALTA Festival as a culture visit card of Poznań. They are treating Festival as an important part of getting the title "Culture Capital of Europe 2016" strategy. The festival has signed a 3 years contract with the Municipal Authorities of Poznań.

The Ministry of Culture and National Heritage is founding the Festival as an important artistic event with international signification. Each year Malta is receiving donation.

For the Office of the Governor of the Wielkopolska Province MALTA Festival is a huge opportunity to develop regional artistic activity.

How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

The Municipal Authorities of Poznań, besides donations, are also offering a big help in organisational aspects. All the Municipal institutions – police, municipal services, culture centers, theatres, are helping to organise the Festival. It is much easier with such a big support to get e.g. all permissions for artistic events organised in unusual places like old factories or streets.

What kind of monitoring and evaluation activities were applied by the public subsidy source?

The Festival needs to organise "meetings" with representatives of Municipal Authorities and municipal services to state the preparation to the festival.

Each year after the festival we are sending financial, promotion and essential reports to Municipal Authorities of Poznań, Office of the Governor of the Wielkopolska Province and Ministry of Culture and National Heritage.

Assessment of the public authorities involvement from both the authorities' and organisers' perspective

Positive aspects

Financial and organisation help

Obstacles

As a „non-profit“ organisation we could just receive grants and sign contracts with public authorities for a maximum 3 years validity. This does not allow us to realise long term strategy of Festival developing.

Challenges

Longer contract would help us to develop the Festival, make more special productions, invite specific projects, laboratories, and look for new young artists.

It would be very useful if the Municipal Authorities offer to the Festival some building for habitat.

Our habitat would serve as a Festival archive center, a center of workshops and theatre residence.

To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[X]	[]	[]	[]
Economic development	[]	[X]	[]	[]
Employment	[]	[X]	[]	[]
Social inclusion	[]	[X]	[]	[]
Community cohesion	[X]	[]	[]	[]

Prepared by Teresa Duarte Martinho,
Researcher of the Observatório das Actividades Culturais (OAC)

I. In responding to this questionnaire on cultural and festival policies, our primary chosen sources of information have been the government departments responsible for culture. Our response seeks to describe the operations of those departments as far as support for festivals is concerned, giving an overall view, with indicators of the total number of actual festivals supported and the amounts of funding granted by government.

It should be noted that the picture painted here is not complete, in as much as some festivals may not have been included in central government figures, because no support was applied for. In such cases, support may have been provided by local government or the third and private sectors.

With this reservation in mind, we dare to say that, in the light of government's increasingly significant role in the cultural sphere in Portugal over recent decades and the crucial role of public funding in supporting cultural events, the indicators in this report give a very true picture of current festivals in Portugal.

It should be mentioned that until now no study has been carried out in Portugal allowing us to determine exactly which is the most engaged public authority in the funding and supporting of these events. But even without such an analysis, it is clear that central and local government support for festivals is far more significant than any other source.

Central government's commitment to supporting these events should be viewed in the light of the aim of developing the Portuguese cultural field in terms of artistic production and dissemination – one of the key purposes of Portuguese constitutional governments since the mid-1990s (Santos, 1998; Santos and Gomes, 2005). The significant role of festivals as a platform for developing the cultural field is clear: it gives visibility to the work of international artists in Portugal and makes it more likely that Portuguese artists will become better known outside the country.

In what concerns the local government, its increasing role in promoting festivals is directly related to the growing importance of culture in the strategies of municipalities – as reflected in the growth of cultural sector-related expenditure (Santos, 1998; Neves, 2000; Santos and Gomes, 2005). Festivals are a specific example of the importance of cultural dynamics in local development. And because they very often combine the functions of artistic production and dissemination with regional heritage and tourist development, they help to demonstrate the close connection between culture and the economy (Martinho and Neves, 1999; Santos, 2004; Lourenço and Gomes, 2005).

One of the criteria used by government to assess festival funding applications, as will be shown below, is the applicant organization's ability to involve local councils. The involvement of other sponsors is also encouraged. Local authorities' significant contribution to the increase in the number of festivals is visible in the support they have provided both financially and organizationally. Local government participation in festival promotion is often based on partnerships with local cultural agents (schools and other cultural organizations, for example), thus bringing together different forms of capital and promoting a larger engagement.

While the departments of central and local government directly responsible for cultural affairs are the main organizations enabling festivals to be held, other central government departments and sponsors come second. The festival case study in this questionnaire (Part B) gives an example of this situation. The two tables below provide information on the performing arts and film, the fields in which festivals are most often held. There are of course events and shows in Portugal in other fields, such as book publishing and the visual arts – but because these are not so much in "festival" form, overall support for them is much lower.

Music festivals have been particularly significant in Portugal in recent decades –Table 1 shows a higher number of music festivals in Portugal (55) than any other type. This dynamism is reflected not only in the growing number of events of this kind but also in the many different types of music, with jazz and ethnic music being the most important (Martinho and Neves, 1999).

Table 1

Festivals held and supported by government departments responsible for culture in Portugal - 2006

Festivals	Performing Arts*				Film**
	Dance	Music	Theatre	Multidisciplinary	
Festivals held in Portugal	11	55	21	23	32
Festivals held in Portugal with support from government culture departments	7	20	14	18	18

Sources:

*DGA – *Direcção-Geral das Artes* (Directorate-General for the Arts).

**ICA – *Instituto do Cinema e Audiovisual* (Film and Audiovisual Institute).

Table 2

Support from government culture departments for festivals held in Portugal – 2006
(euros)

Funding	Performing Arts*				Film**
	Dance	Music	Theatre	Multidisciplinary	
Total funding by government culture departments	1,898,087.00	2,163,704.00	10,539,635.00	3,508,536.00	12,057,809.52
Funding by government culture departments for festivals	242,000.00	987,998.00	1,172,630.00	1,532,842.00	750,000.00
% of funding granted for festivals	13%	46%	11%	44%	6%

Sources:

*DGA – *Direcção-Geral das Artes*.

These amounts represent the funding granted to the festival organizers and therefore, in most cases, cover other activities as well.

**ICA – *Instituto do Cinema e Audiovisual*.

II. For the performing arts, the regulatory framework⁴⁹ defines the ways in which monitoring and assessment committees are formed. These committees operate in the frame of Regional Cultural Authorities and include specialists from different artistic fields as well as the regional director for culture or his or her representative. Monitoring and assessment involve supervision of financial performance, ensuring that cultural and artistic objectives defined at the time of funding have been met, and checking technical data submitted by the organizations receiving funding.

In the film field, the supervising body, the Film and Audiovisual Institute (*Instituto do Cinema e Audiovisual*), not only provides financial support for festivals but also promotes them.

III. The Ministry of Culture provides support for festivals in various cultural fields. A legal framework and a set of criteria for the different sectors have been defined.

Performing Arts:

Legal Framework

- Decree-Law 225/2006 of 13 November 2006 – Sets out the rules for granting government financial support to the arts through the Ministry of Culture.

⁴⁹ Government Order 1321/2006 of 23 November 2006.

Article 2 of Chapter I of this statute defines “festival” as follows: “a series of shows and other events, held in continental Portugal, of a national or international nature (...) presented in concentrated form over a limited period of time”.

• Government Order 1321/2006 of 23 November 2006 – Approves the Regulations for Arts Funding Support.

One of the types of direct support to the arts is entitled “Quadrennial support for festivals and shows”.

Assessment criteria⁵⁰

A – Technical and artistic quality of the festival programme/plans in the light of the aims of the funding to be granted;

B – Artistic and professional résumé of those taking part;

C – Coherent business plan for the festival, with an appropriate budget for the proposed activities, at reasonable cost;

D – A strategy for publicizing the event and ensuring maximum audience numbers;

E – Capacity for innovation and experimentation;

F – A strategy for promoting Portuguese artistic production in the frame of the programme for the festival;

G – Production and exchange partnerships, including international involvement and dissemination;

H – Ability to canvas for other sources of funds or types of support, in particular local authorities or sponsors.

Film:

In accordance with Decree-Law 227/2006 of 15 November 2006, the Ministry of Culture, through the *Instituto do Cinema e do Audiovisual* (ICA), has support schemes for encouraging and developing film and audiovisual work in its various different fields. These schemes include incentives for the

⁵⁰ In accordance with article 15 of government order 1321/2006, of 23 November.

promotion and dissemination of non-commercial film and audiovisual production, in particular through support to film and video festivals.

Legal Framework

<ul style="list-style-type: none"> • Government Order 499/2004 of 6 May 2004 - Regulations on Financial Support for Festivals. 	<ul style="list-style-type: none"> ► These regulations covered support for the years 2004, 2005, 2006 and 2007.
<ul style="list-style-type: none"> • Law 42/2004 of 18 August 2004 (the Film and Audiovisual Arts Law) and its associated regulations (Decree-Law 227/2006 of 15 November) defined the rules for ICA public tenders in the "Regulations relating to Support Schemes," Annex XV of which defines the "Support Scheme for Festivals held in Portugal". 	<ul style="list-style-type: none"> ► The new rules will apply in this year's tender for support to be granted for festivals to be held in 2008.

Assessment criteria

Outlined below are the selection criteria which applied for festivals held or to be held in 2007, followed by the new selection criteria which will apply to this year's tender for support to be granted for festivals to be held in 2008.

- Government Order 499/2004 of 6 May 2004 – Regulations on Financial Support for Festivals

Financial support is granted by public tender on an annual and pluri-annual basis. Applications are assessed by a selection committee based on the following criteria:

Relevance of the festival, bearing in mind: i) regional, national and international impact and public recognition; ii) results obtained in previous years, in particular numbers of spectators⁵¹; iii) suitability of festival plans for achieving festival objectives;

The programme's contribution to improving the supply of cultural products, in particular gaining new and better audiences, bearing in mind: i) the dates and duration of the festival; ii) festival's scope and target audience ; iii) number of countries represented and production acts taking part; iv) percentage of Portuguese film, and number of first showings in Portugal of works included in the programme;

⁵¹ Using data from computerized ticket offices.

Strategy for advertising and disseminating the event;

Festival director's résumé;

Promotion of film, audiovisual and multimedia work and of new values;

Appropriate budget and financial structure, with a clear demonstration of coherence and viability;

Assessment of application of funds granted in previous year.

When assessing applications for annual support, preference is given to plans which seek additional forms of support through sponsorship from other bodies.

The new regulations – Support Scheme for Festivals held in Portugal (Decree-Law 227/2006) – which will apply to support for the year 2008, with tenders taking place in 2007, retain the annual and pluri-annual forms of support, while defining eligibility and new selection criteria.

Support may be provided to festivals which meet all the following requirements:

The shows are exclusively film shows;

They take place in one or more cinemas or suitable projection locations;

They last for a minimum of 5 consecutive days and a maximum of 15 consecutive days;

They have at least one competitive section;

They have taken place at least two or three times consecutively in previous years, according to whether applications are for annual or pluri-annual support;

Audience numbers for the previous years have reached a minimum of 10,000 spectators or, if the festival took place in a district with under 100,000 inhabitants, a minimum of 2,500 spectators⁵²;

The cinemas or places or where the festival is held have computerized ticket offices, in accordance with Decree-Law 125/2003 of 20 June 2003.

In assessing applications for annual and pluri-annual support, the committee takes special note of the following assessment criteria⁵³:

A – Relevance of the festival, in national and international terms: i) scope; ii) résumé and prior history;

B – Contribution made by the festival, its programme and other included activities, in terms of providing diverse and up to date films, in particular with a view to improving and expanding

⁵² Audience numbers mentioned in paragraph (f) are determined by the data transmission system provided for in Decree-Law 125/2003 of 20 June 2003 and represent only the audience numbers during the period the festival is held.

⁵³ In accordance with clause 3 of article 28 of Decree-Law 227/2006 of 15 November 2006.

audiences: i) consistency and relevance of the programme; ii) percentage of Portuguese films on show; iii) target audience;

C – Extent to which the festival promotes and disseminates new talent;

D – Quality of the project, including marketing and dissemination strategy and existence of mechanisms or indicators for assessing its impact on the public: i) coherence of plans; ii) festival director's résumé; iii) forms of promotion and dissemination; iv) quality of assessment mechanisms or indicators.

CASE STUDY

1. Information on the chosen festival:

Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

The Póvoa de Varzim International Music Festival (*Festival Internacional de Musica da Póvoa de Varzim – FIMPV*) has taken place every year since 1979, and celebrated its 29th anniversary in July 2007. This event, which has a considerable budget and relies on state support, has always had an international orientation. It has loyal followers, as well as attracting new audiences every year. Other significant characteristics of the FIMPV are the following:

- 1) Well-known international soloists and ensembles are invited to take part each year;
- 2) Some of the best-known Portuguese soloists and ensembles are invited;
- 3) Every year the festival seeks to launch the careers of the most promising Portuguese artists;
- 4) The festival commissions new musical works from young Portuguese composers (it has a composition competition);
- 5) The festival is part of a programme to promote culture and tourism in the region.

The Póvoa de Varzim Municipal Council has a co-ordinated plan for the whole year. It includes the region's different cultural events (some of which started many years ago and which have become permanent). Loyal followers have been established, as in the case of the International Music Festival itself, the "*Correntes D'escritas*", the Book Fair, and the Theatre, Film and Dance seasons.

- 6) Concerts which are part of the festival take place in a number of local monuments (the Parish Church and the Romanesque Church of S. Pedro de Rates), thereby helping significantly to promote the region. In this respect, the significance of the FIMPV goes well beyond its role in disseminating and encouraging artistic creativity in the musical field.

Its organisers and legal status

The festival was founded in 1979 by the pianist Sequeira Costa. Its artistic director since 1989 has been João Marques – who holds a higher degree in music, and is associated with the region's Vocational Music School and the local Symphony Orchestra. All these activities have been integrated into a whole, with common aims and optimal coordination at the teaching level. In January 2004, the *Associação Pró-Música da Póvoa de Varzim* took over the organization of the FIMPV.

Duration and its location

Each season of the FIMPV takes place in July and lasts for approximately three weeks. It takes place in the region of Póvoa de Varzim (30 kilometres north of Porto in Northern Portugal, near the Atlantic ocean).

Total audience number of last edition for all festival events

Total audience numbers for the 29th festival, held in July 2007, were 3,396 (an average of 283 people for each of the 12 ticket-only shows).

Number of sold tickets

1,346 tickets were sold for the whole festival. The remaining 2,050 tickets were invitations to official bodies, sponsor representatives, social and cultural bodies, the media, and people connected with the organization of the festival.

Admission policy (proportion of free events, range of ticket prices etc.)

9 concerts, which were part of the "Parallel Events", were free, as were other events such as lectures, exhibitions, workshops and master-classes. No audience numbers were taken for these free events.

Tickets had to be bought for twelve musical events. Prices were as follows:

Single tickets for young people under 25, and seniors (over 65): €3.00

Normal single tickets: €5.00

Group tickets (minimum 4 tickets): €3.00 each

Season ticket (complete series of 12 tickets for the 12 concerts): €25.00, with free programme.

The tables below provide further information on the 29th Póvoa de Varzim International Music Festival (2007): i) number and type of activities by venue; ii) performers and ensembles; iii) composers by number of concerts.

Table 3

29th FIMPV – Number and type of activities by venue

Venue	Number of activities				
	Concerts	Lectures	Workshops	Master-classes	Exhibitions
Municipal Auditorium	8	1	-	6 ^a	1 ^b
Parish Church	3	-	-	-	-
Romanesque Church of S. Pedro de Rates	1	-	-	-	1 ^c
Municipal Library	-	-	1	-	-
Diana-Bar	8	-	-	-	-
Lapa Church	1	-	-	-	-
Municipal Museum	-	-	-	-	2 ^d
Tourist Office	-	-	-	-	3 ^e
<i>Total</i>	<i>21</i>	<i>1</i>	<i>1</i>	<i>6</i>	<i>7</i>

Source: FIMPV Programme 2007.

Notes:

- a) Lasting between one and three days.
- b) Open to the public for the whole month of July.
- c) Open to the public on the day the concert took place in this venue.
- d) Open to the public for an undefined period.
- e) Open to the public for two weeks.

Table 4

29th FIMPV – Performers (soloists and in ensembles) and ensembles

Performers – soloists
<i>Piano</i>
- Elsa Silva
- Alexander Melnikov
- Nikolaï Lugansky
- Valentina Igoshina
<i>Violin</i>
- Ana Pereira
- Isabelle Faust
<i>Guitar</i>
- Carlos César Cunha

<i>Oboe</i>
- Marcel Ponselee
Performers – in ensembles
<i>Piano</i>
- Jan Wierzba
<i>Cello</i>
- Michal Kiska
- Ana Luísa Marques ^{a b}
<i>Flute</i>
- Ana Catarina Costa
<i>Accordion</i>
- Carisa Marcelino ^b
<i>Clarinet</i>
- Sérgio Neves ^b
<i>Violin</i>
- Danylo Gertsev ^a
- Manuel Maio ^a
<i>Viola</i>
- Mariana Blanc ^a
Ensembles/ Choral Groups
- La Venexiana (musical director Cláudio Cavina)
- Prazák String Quartet
- Póvoa de Varzim Symphony Orchestra (musical director Osvaldo Ferreira)
- Camerata Senza Misura
- (Des)Concertante Trio
- Verazin Quartet
- Gulbenkian Chorus (musical director Jorge Matta)
- Il Gardellino (musical director Marcel Ponselee)

Source: FIMPV Programme 2007.

Notes:

a) Members of the Verazin Quartet.

b) Members of the (Des)Concertante Trio.

c) In addition to the performers mentioned above, soloists and ensembles from the Póvoa de Varzim Music School (EMPV) also took part in informal concerts.

Table 5

29th FIMPV – Composers by number of shows

Composers		Number of shows
Franz Liszt	1811-1886	3
Johann Sebastian Bach	1685-1750	2
Robert Schumann	1810-1856	2
Dmitri Shostakovich	1906-1975	2
Joseph Haydn	1732-1809	2
César Franck	1882-1890	2
Gabriel Fauré	1845-1924	2
Félix Mendelssohn	1809-1847	2
Francisco António de Almeida	c. 1702-1755	1
Sérgio Azevedo	1968	1
Johannes Brahms	1833-1897	1
Fryderyck Chopin	1810-1849	1
Antonín Dvořák	1841-1904	1
Johann Friedrich Fasch	1688-1758	1
Paulo Jorge Ferreira	1966	1
Jean François	1912-1997	1
Pêro de Gambôa	c. 1560-1638	1
Leos Janáček	1854-1928	1
Alessandro Marcello	1684-1750	1
Carlos Marecos	1963	1
Carlos Marques	1973	1
Bohuslav Martinu	1890-1959	1
Astor Piazzolla	1921-1992	1
Sergei Prokofiev	1891-1953	1
Maurice Ravel*	1875-1937	1
Domenico Scarlatti*	1685-1757	1
Franz Schubert	1797-1828	1
Georg Philipp Telemann	1681-1767	1
Luís Tinoco	1969	1
Heitor Villa-Lobos*	1887-1959	1
Anacreonte	c. 572 a.C.-487 a.C.	1
Safo	c. 600 a.C.	1
Lucas Ruiz de Ribayaz	séc. XVII	1

Claudio Monteverdi	1567-1643	1
Juan Garcia de Zéspedes	c. 1619-1678	1
Santiago de Murcia	c. 1682-1714	1
Arianna Savall	1972	1
Johann Pachelbel	1653-1706	1
Edward Elgar	1857-1934	1
Zoltán Kodály	1882-1967	1
Manuel Mendes	c. 1547-1605	1
Giuseppe Pitoni	1657-1743	1

Source: FIMPV Programme 2007.

Notes:

In addition to the composers listed above, others (not mentioned in the programme) were included in the repertoire of informal concerts given by students from the Póvoa de Varzim Music School (EMPV).

* 29th FIMPV featured composers.

The festival's organisational structure

Table 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*	20	3	8	134
Employed/contracted (p/t)*		2		
Volunteers			4	

* Festival time and prior to festival time

Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)?

The Póvoa de Varzim International Music Festival has an artistic director who also deals with all general organizational activities (logistics, advertising, travel and accommodation arrangements for invited artists, rehearsals, public relations, accounts, reports, drafting applications, etc.).

2. Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central regional provincial local	70,000 € 61,000 €	35.5% 31.0%	Grant from the Ministry of Culture/ <i>Direcção-Geral das Artes</i> , the body which supervises the performing arts Grant from local authority
Other public funding (e.g. arts councils, special funds)	41,000 €	20.8%	Grant from <i>Turismo de Portugal</i> , government body responsible for promoting, improving and sustaining tourism
Grants of international bodies (EU, Vishegrad, Nordic Council etc)			
Funding from the non profit sector (foundations, associations, etc.)			
Commercial sponsors	15,000 €	7.6%	
Private donors			
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	10,000 €	5.1%	
Other			
TOTAL	197,000 €	100.0%	

* if one of the local authority levels does not exist please mark with "x"

If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.)

Churches were made available for concerts free of charge (in exchange for a token contribution to electricity and cleaning costs);

Special advertising discounts from the media (advertising space ceded in return for free insertion of media organizations' logos in the festival's programme notes and other publications);

Special prices in hotels (in exchange for free insertion of hotels' logos in the festival's programme notes and other publications).

Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	114,777 €	58.3%	Fees Air travel Taxes Accommodation
Staff salaries: administration, technicians, etc.	11,000 €	5.6%	
Technical expenses *	4,121 €	2.1%	
Administrative and operational expenses**	22,552 €	11.4%	
Advertising and PR	44,550 €	22.6%	
Other			
TOTAL	197,000 €	100.0%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

3. Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

As mentioned above, the Póvoa de Varzim International Music Festival was first held in 1979. It was the outcome of internationally renowned pianist Sequeira Costa's suggestion to the Póvoa de Varzim Casino in 1978 that it organized a major musical event, focusing mainly on classical music of the romantic period. Since 1973 the Casino had been inviting Sequeira Costa and other performers regularly to play in its auditorium (from 1974 onwards, the Casino was required by law to put on cultural events). From the outset, the festival sought to bring in internationally and nationally renowned artists as well as particularly gifted young performers.

Initially the festival's name was *Festival Internacional de Música da Costa Verde*. Even though it was based in Póvoa de Varzim, the event included other venues in northern Portugal (Caminha, Braga, Barcelos, amongst others). It acquired its new name, *Festival Internacional da Póvoa de Varzim*, in 1994, reflecting the active organizational and financial involvement of the local council, with the following aims:

- i) cultural decentralization;
- ii) creating new audiences;
- iii) disseminating and encouraging the love of music;
- iv) improving quality of life for local residents.

How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

The authorities do not interfere with the festival's organization. They carry out an *a posteriori* assessment, on which the renewal of the contracts depends. The local authority has supported the FIMPV financially, without interruption, since 1994.

3.3. What kind of monitoring and evaluation activities were applied by the public subsidy source?

- 1) Submission of funding application to public tender (currently quadrennial);
- 2) Annual updating of the programme, by means of a contract;
- 3) *In loco* evaluation conducted by members of the *Direcção-Geral das Artes* (DGA) monitoring committee;
- 4) Submission of half-yearly reports.

Assessment of the public authorities involvement from both the authorities' and organisers' perspective

Positive aspects

- 1) Promoting greater love of music;
- 2) Dissemination of the musical repertoire (from the Middle Ages to the present day);
- 3) Opportunity for young Portuguese performers to play with well-known soloists and ensembles (master classes, etc.);
- 4) Value added to architectural monuments in the region;
- 5) Promoting the region nationally and internationally.

Obstacles

The peripheral nature of the region makes it difficult:

- 1) To publicise the event;
- 2) To take full advantage of sponsorship opportunities;
- 3) To attract big names from the music world.

Challenges

- 1) To attract greater support from sponsors;
- 2) To hold on to the existing audience and renew it;
- 3) To modernize support services;
- 4) To provide skills and qualifications to those directly employed by the festival;
- 5) To modernize the venues.

To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[x]	[]	[]	[]
Economic development	[]	[x]	[]	[]
Employment	[]	[x]	[]	[]
Social inclusion*	[]	[x]	[]	[]
Community cohesion	[]	[x]	[]	[]

* Social inclusion is a multi-dimensional objective:

- 1) *Audiences* – A policy of low ticket prices, and direct invitations to all social strata in the region (a prior marketing campaign takes place in schools and cultural institutions, etc);
- 2) *Organization* – Inclusion of the educational community from the region's vocational music school (EMPV) in the team which monitors the FIMPV;
- 3) *Professionalization* – 3.1. The best qualified students, parents, educators and teachers from the region's vocational music school (EMPV) take an active part in the informal concerts in the festival's "Parallel Events"; 3.2. The region's young professional musicians belong to two organizations which take part in the festival this year: the Póvoa de Varzim Symphony Orchestra and the Verazin String Quartet.

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Prepared by Kirill Razlogov,
Director for the Russian Institute for Cultural Research, CIRCLE board member

There are hundreds of publicly funded festivals all over Russia, from Saint-Petersburg to Vladivostok. They cover the field from advertising, television and film through performing arts (theatre, including ballet and opera, music, show business) to folk arts and crafts. Most of the festivals are local and regional and are funded by corresponding authorities. They can be subdivided into special events (mostly anniversaries of different cities), regular festivals, usually on a yearly basis, and relatively small events which get public support but are not considered as festivals.

As examples, there are more than 350 theater festivals and more than 100 film festivals in Russia (unofficial data from the Ministry of Culture and Mass Communication and the Federal Agency for Culture and Cinema).

Internationally oriented festivals are fewer. There is one main event per artistic activity, usually in Moscow, sometimes in Saint-Petersburg or alternating between the two main cities. These are the Moscow International Film Festival, the Chekhov international theatre festival or the International Tchaikovsky Competition in music. Special international events are usually dedicated to former Soviet republics or ethnic and linguistic groups, represented in Russia, like a recent festival in Saransk (capital of Mordovia) of finno-ugrian cultures under the patronage of the three presidents of Russia, Finland and Hungary.

This subdivision is also valid for specialized festivals, like film festivals of C.I.S countries and Baltic States in Anapa, Smolensk or Moscow (Film Forum in the latest case). Some events position themselves as regional, like Pacific Meridian International Film Festival in Vladivostok or "Amur Autumn" film and theatre festival in Blagoveshchensk and Harbin.

Special attention of the public authorities is given to bilateral exchanges on a very large scale, like the years of Germany or China in Russia and vice versa. The main content of these "years" are exhibitions and festivals. On a smaller scale embassies and cultural institutes organize artistic events sometimes with the support of Russian public authorities, especially when a corresponding Russian event is locally supported in the other country.

As a rough estimate, there are more than 100 international cultural festivals (including film weeks) per year on Russian territory.

Public support of internationally oriented festivals usually includes participation in financing and organising of the event (services, logistic, offices, communication resources, etc.). The main motives

are broadening of international relations (both nationally, regionally and locally), opening business perspectives, diversifying of cultural life.

There are two main creative mechanisms for festivals. The big events, including “years”, are usually initiated at the top, by the government or even the presidential administration, the smaller ones are proposed regionally or locally by initiative groups. Not all of the latest proposals get public support. As a rule, one third is left out, one third is supported by local or regional authorities, one third gets cross federal and local/regional financing. For big events, private sponsoring is also stimulated (or even ordered) by public authorities. The smaller ones try to find sponsors by themselves.

The only clear policy principle is creating a good image of Russia in the world by both foreign Russian and local international events. The main driving forces to acquire funding are tradition and prestige.

CASE STUDY

1. Information on the chosen festival:

Festival’s name and most important information on its mission, characteristics, programming process and the nature of its international orientation

Moscow International Film Festival is an “A” Festival by FIAPF classification: a non-specialized competitive festival that features films world wide. It took place every second year between 1959 and 1999, and became a yearly event from 1999 on. It includes two competitive (one for first and second films) and several non-competitive sections.

Its organisers and legal status

Untill this year the festival was organized by a state organization (for the latest 17 years - INTERFEST) under the supervision of the corresponding Ministry or State Committee. In 2007 the organizer changed to a private company MEDIA-FEST still under the supervision of the Federal Agency for Culture and Cinema.

Duration and its location

Moscow, 11 days, end of June

Total audience number of last edition for all festival events

45 000

Number of sold tickets

25 800

Admission policy (proportion of free events, range of ticket prices etc.)

30% of free events, ticket price between 5 and 10 Euros

1.7.1 Table 1

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)	-	6/10	0/70	4
Employed/contracted (p/t)	-	-	-	-
Volunteers	-	-	-	-

1.7.2. Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)

Organizing Committee, appointed by the Federal Agency fore Culture and Cinema, a President and a Board of Directors.

2.1. Table 2

Income by source	Amount in Euro	% of the total budget	Comments
Public funding by level of government State/central Regional Provincial Local	2 571 430 x x 342 857	60% 8%	79 000 not yet paid City of Moscow Not yet paid
Other public funding	None		
Grants of International bodies	None		
Funding from the non-profit sector	None		
Commercial sponsors	1 314 285	30%	
Private donors	None		
Own income	69 314	2%	
Total	4 297 886	100%	

2.2. Table 3

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work	71 500	2%	
Staff salaries	263 000	6%	Including taxes
Technical expenses	586 000	14%	
Administrative and operational expenses	1 988 786	45%	Including travel and hotel costs for foreign guests
Advertising and PR	960 000	23%	
Other	428 600	10%	Translation and other film theatres related

			costs
Total	4 297 886	100%	

Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

The festival exists since 1959. There is a special decision of the Government and a provision in the federal budget. Following new regulations, there is a tender each year to decide, which organization will manage it. Usually it is done in December of the precedent year. In 2007 the decision was made end of February and the financing started in April and still is not finalized.

How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

Moscow government provides logistic support for main festival events (opening and closing ceremonies, big receptions, etc.).

What kind of monitoring and evaluation activities were applied by the public subsidy source?

No public monitoring, only informal discussions between high officials.

Assessment of the public authorities involvement from both the authorities' and organisers' perspective

Positive aspects

Guaranty of financing. Non-involvement in artistic decisions (except for the selection of national films in competition).

Obstacles

Bureaucratic barriers, not adapted to the specificity of a film festival, especially in visa and customs regimes.

Challenges

How to make the festival preparation an ongoing process? Is it possible to choose the organizing body for several years without breaking the law on tenders for public funds?

To what extent is specific policy on festivals influenced by other policies in the public arena?

Festival policies are to some extent influenced by tourism and economic development, with loose links to social inclusion and community cohesion (especially for small and local events) with no consideration what so ever for employment issues.

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Jugoconcert (programme department)
Musicologist and M. Sci in cultural management and cultural policy

There is a huge number of festivals in Serbia, however not all of them match the criteria of the EFRP. The large majority of festivals that are artistically centered, publicly supported and have an international orientation take place in Belgrade, the capital of Serbia – the total of 35 festivals. The other 14 festivals that match the criteria of the EFRP take place in other towns in Serbia – notably in Nish, Novi Sad and Kragujevac (other important cultural centres in the country) and also in four smaller towns (Arandjelovac, Smederevo, and Subotica). In fact, the three festivals in Arandjelovac are among the oldest and the most relevant festival events in Serbia (and former Yugoslavia), since the Symposium of Plastic Arts „Beli Vencac“ was launched in 1966, and the Festival „Mermer i zvuci“ two years later. BITEF is probably the best known of all Serbian festivals, and it has been going on in Belgrade since 1961.

There are no official state statistics concerning the number and profile of the publicly funded festivals in Serbia. There is a database called E-KULTURA www.e-kultura.net, collected by the Institute for Studies of Cultural Development and funded by the Ministry of Culture of the Republic of Serbia, where all cultural institutions and events in Serbia are listed. However, this database (registry) has not been updated regularly and the categorization of the data is rudimentary.

The local level of public authorities (the city municipalities) is the most engaged in the funding of artistic festivals. The City of Belgrade (www.beograd.org.yu) is by far the most engaged in this activity, since it is the founder of 11 big artistic festivals (only one of them, the Film Festival in Sopot, does not have an international orientation). These events receive funds apart from the regular calls for projects, and the City is also responsible for the staff salaries and the material and other expenses of the organizing bodies. Belgrade city municipality engages in the festivals **predominantly through funding**, but it also determines to a certain extent the programme orientation of the festivals because it names the board members, as well as the artistic and operative directors of these events. Therefore, **it is through these individuals that the City of Belgrade excersises its policy towards festivals**. Also, the City of Belgrade supports other festivals through open calls for projects (see the list below).

On the other hand, the Ministry of Culture (<http://www.kultura.sr.gov.yu/>) is only responsible for the funding of 13 national institutions and it only engages in the festivals through funding. The funds are allocated through open calls for projects.

The festivals outside Belgrade are supported mostly by the local governments, and they also receive support from the Ministry of Culture and sponsors.

One can say that the model of support for the public artistic festivals is largely **decentralized**. There is an obvious lack of a clear state policy towards the festivals and other cultural events. It is my experience that the authorities make their funding decisions based on the prestige, habit and political cronies. Also, it is worth noting that certain individuals play a significant role in the process: some of them are renowned artistic personalities on whose reputation the festivals are largely dependant (for instance, Mr. Jovan Cirilov is the long time *spiritus movens* of BITEF); some of them are public administrators who have a keen personal interest in the festivals (such as Mrs. Gorica Mojovic, former Secretary for Culture of the City of Belgrade and the Assistant of the Mayor of Belgrade at present, or recently Mrs. Ivana Stefanovic, former Artistic Director of BEMUS and nowadays the State Secretary for Culture at the Ministry of Culture).

I can conclude that in Serbia there are various public authorities' policies towards festivals, and this diversity is especially apparent on the level of local authorities. The state cultural policy, carried out by the Ministry of Culture, is more inclined to support institutions than to support festivals, with almost no exceptions to that rule.

BELGRADE www.begrad.org.yu

Belgrade is the centre of culture and art of Serbia. It is Belgrade where our most notable artists create, where over 9.000 theatrical performances, exhibitions, concerts, performance events, and other artistic programs are presented and where prominent authors in the world of art are hosted. Belgrade is the centre of the highest state and national institutions of culture and art: **Serbian Academy of Arts and Sciences**, the **National Library of Serbia**, the **National Museum**, the **National Theatre** and the **University of Arts**.

It is Belgrade where the most significant works of architecture are located, with **Kalemegdan accommodating Belgrade Fortress**, cultural monuments and other immovable cultural treasures, numerous archeological sites with remnants of developed civilization and culture on Belgrade territory from prehistory until this day.

The City of Belgrade is the founder of **35 cultural institutions** (10 theatres, 8 institutions for protection of cultural values, 4 libraries, 13 cultural centers and galleries) and the supporter of 2 public companies, at the same time the contributor in the implementation of schedules and scheduled attractions of 101 institutions and artistic associations.

The City of Belgrade is the founder of **11 cultural events** (FEST, BITEF, BEMUS, BELEF, International Competition of Music Youth, Festival of Documentary and Short film, October Salon, Joy of Europe, Belgrade Book Fair, Sopot Film Festival, Belgrade Jazz Festival), and also the supporter of **38 events** in the field of culture performed in Belgrade.

The **Secretariat of Culture** within the City Administration is in charge of culture and art.

SERBIAN FESTIVALS THAT MATCH THE CRITERIA OF THE EFRP

The largest number of the festivals that match the criteria of the EFRP belong to the genre of music (classical, contemporary and jazz), then film and theatre/dance.

GENRES

Music – 16

Film – 8

Theatre and dance – 8

Visual and plastic arts – 7

Various arts – 5

Literature and poetry – 4

Children's festivals – 2

1. International Meeting of Children of Europe - Joy of Europe www.joyofeurope.org.yu
2. Belgrade Summer Festival – BELEF www.belef.org
3. Belgrade Music Festival – BEMUS www.bemus.co.yu
4. Belgrade Festival of Documentary and Short Film www.kratkimetar.org.yu
5. Belgrade International Theatre Festival – BITEF www.bitef.co.yu
6. International Film Festival – FEST www.fest.org.yu
7. Guitar Art Festival
8. Kalemegdan's Twilights
9. International Review of Composers
10. Auteur Film Festival
11. International Festival of Ethnological Film
12. International Festival of Students' Film
13. International Festival of New Music „Ring Ring“
14. International Harp Festival
15. International Meetings of Writers
16. International Graphics Biennale
17. International Jeunesses Musicales Competition www.music-competition.co.yu
18. International Competition „Petar Konjovic“
19. October Salon www.oktobarskisaloon.org
20. REFRACT, Regional Festival of Alternative Culture
21. Monodrama and Pantomime Festival
22. Zemun International Salon of Caricature
23. Belgrade Book Fair www.beogradskisajamknjiga.com
24. Belgrade Jazz Festival www.domomladine.org
25. International Theatrical Belgrade Adventure – TIBA
26. Festival of Choreographic Miniatures
27. Choirs Among Frescos
28. Little Fest – Festival of Children's Theatres
29. Underwater Record Film Festival
30. Belgrade Meetings of Translators and Interpreters
31. Belgrade International Cello Fest
32. Literary Colony
33. Festival "Flute always and everywhere"
34. International Biennale of ceramics "The Cup"
35. International Harpsichord Festival
36. Belgrade Dance Festival

NOVI SAD www.gradnovisad.org.yu

1. Festival of European Film „Euro NS“
2. INFANT – International Festival of Alternative and New Theatre
3. NOMUS (Novi Sad Music Festival)

NISH www.nis.org.yu

1. International Festival of Choirs
2. NIMUS (Nish Music Festival)
3. International Artistic and Literary Colony Sicevo

KRAGUJEVAC www.kragujevac.org.yu

1. International Festival of Chamber Choirs
2. International Festival of Puppet Theatre „Zlatna Iskra“
3. International Theatre Festival of Small Scenes „JoakimInterFest“

ARANDJELOVAC

1. International Festival of Pottery „Svet keramike“
2. Symposium of Plastic Arts „Beli Vencac“
3. Festival „Mermer i zvuci“

SMEDEREVO www.smederevo.co.yu

1. International Festival of Poetry „Smederevska pesnicka jesen“

SUBOTICA www.subotica.co.yu

1. International Film Festival Palic

TOTAL: 50

CASE STUDY

1. Information on the chosen festival

The International Review of Composers is a festival dedicated to the promotion of contemporary composers' creation (pieces composed within the last three years). The festival gives world premieres of pieces composed by Serbian and foreign composers, as well as Serbian premieres of important contemporary pieces.

The International Review of Composers was founded in 1992, immediately after the 'beginning of the end' of the SFR Yugoslavia. This annual festival was established by the Composers' Association of Serbia as a 'replacement' for the Musical Biennial of Contemporary Music in Zagreb and the International Musical Review in Opatia (both in Croatia). Namely, with the separation of the former Yugoslav republics, Croatia included, the Serbian Composers' Association felt the need to establish a new international festival of contemporary music. The main aim was to create an opportunity to compare the recent Serbian compositional output with the new music that was composed

simultaneously throughout the world. Despite numerous unfavorable outer circumstances, the first two Reviews were held successfully, sharing the program among three Serbian towns: Belgrade, Novi Sad and Sremski Karlovci. Only from the third edition of the Review onwards it was decided that the festival should take place in Belgrade exclusively.

The programme of the Review has comprised, from the very beginning, two clearly separated segments: **the competition and the review**. The first part of the programme consists of the compositions of Serbian and foreign authors written within the past three years. These pieces are chosen by the Selector of the Review (originally by the Artistic Council) out of the greater number of works received through an open call for scores. Foremost Serbian musicians are invited to perform these compositions, most of them gathering into various *ad hoc*, one time ensembles – therefore the performances have the character of the **festival productions**. The second part of the programme is dedicated to the concerts of foreign ensembles and soloists specializing in contemporary music, and they usually perform the freely chosen concert programmes.

Throughout its existence the festival has managed to maintain a good balance between the national and international music, so it is possible to speak about the clear international orientation of the festival.

After several years of presenting awards to the best new pieces performed at the Review, that practice was abandoned. The only prize that has remained is the Stevan Mokranjac prize, awarded to the best piece by a Serbian composer premiered in the previous concert season. Still, one can say that the festival has preserved its 'competitive' orientation: the selection process can be understood as a contest of some sort because the pieces compete for the privilege to be performed within the frames of the Review.

Since 2000, the International Review of Composers has been co-produced by the Composers' Association of Serbia and Jugokonzert, Belgrade Concert Agency. The Review is not an independent body because it is just one project of the Composers' Association and Jugokonzert, among their other activities. The Executive Board of the Composers' Association of Serbia acts as an advisory/supervising body of the festival. The membership in the Board is voluntary, and its members are the renowned Serbian composers and musicologists.

The festival usually lasts for five days in November (originally it was organized in May), and it takes place in Belgrade, Serbia. The concerts take place in various concert venues in Belgrade, such as the Kolarac Hall, the Belgrade Philharmonic Hall, the Centre of Fine Arts Guarnerius, etc. There is also a variety of off programmes which add to the rich offer of the festival events. These are: round tables, public interviews with renowned composers, master classes and workshops for composers and musicologists, symposia, promotion of new books and new issues of periodicals dedicated to contemporary music, etc.

In 2006 the total audience of the festival was cca. 3.000 people. It is important to add that the admission policy of the festival has always been very open – traditionally there is a free entrance for all concerts and other events, as a symptom of an attempt to encourage young people to attend the festival and develop a keen interest in contemporary music.

Table 1 – Organizational structure

Number of people	Organizational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (full time)*	1 (chairman of the Association) + people working at Jugokonzert, the executive producer of the festival (employees of Jugokonzert)	1 (executive secretary of the festival – also the executive secretary of the Association)	-	-
Employed/contracted (part time)*	-	-	-	In 2006 150 musicians performed on the Review
Volunteers	2 (selector of the programme, director of the festival)			-

*Festival time and prior to festival time

2. Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source

Income by source	Amount in €	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies)*:			
State/central Ministry of Culture of the Republic of Serbia	4.000		The festival never received the 4.000 €, the amount that was 'promised' to the producer by the Ministry of Culture of the Republic of Serbia!
Regional Provincial	X X	X X	
Local The City of Belgrade – the Secretariat for Culture	12.500	39,06%	
Other public funding (e.g. arts councils, special funds)	-	-	
Grants of international bodies (EU, Vishegrad, Nordic Council etc.)	Goethe Institut Belgrade – directly covered total costs (fees, copyrights, international		

	travels and hotel accom-modation) for two concerts given by the Ensemble Acrobat (Austria) and the workshop given by the composer Reinhard Febel, 10.000		
	Foundation Isabelle Zogheb (Switzerland) 3.000	31,25% 9,38%	
Funding from the non profit sector (foundations, associations, etc.)			
Commercial sponsors	-	-	
Private donors	-	-	
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	SOKOJ - 6.500	20,31%	SOKOJ (Composers' Association of Serbia, copyrights department – income from the copyrights)
Other	-	-	
TOTAL	32.000	100%	Not including the funds from the Ministry of Culture of the Republic of Serbia which were not received

*if one of the local authority levels does not exist please mark with "x"

NOTA BENE: in kind support to the 15th International Review of Composers:

- The Center of Fine Arts Guarnerius donated the venue for the master class of Mr. Febel and for one concert
- Jugokonzert did not charge its services as the executive producer of the festival
- The Symphony Orchestra and Choir of the RTS Music Production donated their concert (at the opening of the festival)

APPENDIX: Income of the 16th International Review of Composers in 2007

Income by source	Amount in €	% of the total budget	Comments (if necessary)

Public funding by level of government (grants and subsidies)*:			
State/central Ministry of Culture of the Republic of Serbia	10.000,00 €	22,73%	
Regional Provincial	X	X	
Local	X	X	
The City of Belgrade – the Secretariat for Culture	13.000,00 €	29,54%	
Other public funding (e.g. arts councils, special funds)	-	-	
Grants of international bodies (EU, Vishegrad, Nordic Council etc.)	-		
Funding from the non profit sector (foundations, associations, etc.)	-		
Commercial sponsors	-	-	
Private donors	-	-	
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	SOKOJ – 21.000,00 €	47,73%	SOKOJ - copyrights department of the Association of Serbian Composers – income from the copyrights
Other	-	-	
TOTAL		100%	

*if one of the local authority levels does not exist please mark with "x"

NOTA BENE: in kind support to the 16th International Review of Composers:

- Belgrade Philharmonic donated its hall and instruments for rehearsals

- Jugokonzert did not charge its services as the executive producer of the festival
- Symphony Orchestra and Choir of the RTS Music Production donated their concerts to the festival
- St George Strings Chamber Orchestra donated its concert to the festival
- Faculty of Music borrowed its sound equipment (from the Music Studio) to be used at the festival free of charge

2.2 Table 3 – festival's expenditure by source

Expenditure	Amount in €	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	17.000 – artistic fees 1.270 – two commissioned pieces (by I. Brkljacic and S. Savic) 700 – copyrights		
Staff salaries: administration, technicians, etc.	-	-	The salaries of the administration are not included in the table of expenditures because they are not covered from the festival's budget
Technical expenses*	4.400		
Administrative and operational expenses**	7.810		
Advertising and PR	820		
Other	-		
TOTAL	32.000	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

NOTA BENE: all data concerning the budget of the festival is taken from the financial report of the 15th International Review of Composers (November 18-21, 2006) prepared by Jugokonzert in December 2006.

APPENDIX 2 - festival's expenditure by source in 2007

Expenditure	Amount in €	% of the total budget	Comments
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Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	31.900,00	72,50	
Staff salaries: administration, technicians, etc.	-	-	The salaries of the administration are not included in the table of expenditures because they are not covered from the festival's budget – PLEASE NOTE THIS IN THE FINAL COMPARATIVE REPORT
Technical expenses*	4.800,00	10,91	
Administrative and operational expenses**	5.800,00	13,18	
Advertising and PR	1.500,00	3,41	
Other	-		
TOTAL	44.000,00	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

NOTA BENE: all data concerning the budget of the festival is taken from the financial report of the 16th International Review of Composers (November 23-27, 2007) prepared by Jugokonzert in December 2007.

3. Public authorities' (state, regional, provincial, local) involvement in the organization and funding process of the festival

Both the City of Belgrade – Secretariat for Culture and the Ministry of Culture of the Republic of Serbia, as the most important public funders of festivals in Belgrade and Serbia, have transparent funding procedures – in theory. There are open calls for projects several times a year (usually two or three times), and the Composers' Association of Serbia is free to apply for the funds with their projects (including the International Review of Composers). However, in practice, there is usually a need for an intervention from the 'outside', in other words, for lobbying.

It is largely due to the reputation and the unique position of Jugokonzert – an institution of culture founded and subsidized by the City of Belgrade and the executive producer of the International

Review of Composers – that the festival secures the public funds. Within the Ministry of Culture, there has not been a clear determination to preserve the oldest and the best Serbian festival of contemporary academic music, so the festival mainly relies upon the 'good will' of the City of Belgrade and other sources of funding.

Jugokonzert, the executive producer of the festival, disposes of the funds for the festival and carries out all payments provisioned in the budget of the festival (material expenses, remunerations, taxes, etc.) After the end of the yearly festival's edition, Jugokonzert prepares the financial report for the City of Belgrade and other funders of the festival, while the Director of the festival prepares a final artistic report for the Executive Board and the General Assembly of the Composers' Association of Serbia.

4. Assessment of the public authorities' involvement from both the authorities' and organizers' perspective

4.1 Positive aspects

- a non-commercial festival such as the Review would never 'survive' without public funds
- the festival is the most important and one of the most constant activities of the Composers' Association of Serbia
- the partnership between Jugokonzert and the Association is a good model for the cultural sector in Serbia

4.2 Obstacles

- the festival is still not recognized as an important, prestigious cultural event by the public authorities (on both levels – the Ministry of Culture and the City of Belgrade)
- the small audience of the festival
- the interest for the Review is minimized by the fact that it has again become possible for Serbian composers to take part in the Zagreb Biennial, a festival on a much bigger scale and with a much longer tradition

4.3 Challenges

- to improve constantly the quality of the programme (especially in its 'revival' dimension, but also the quality of performances of selected new pieces)
- to develop an elaborate institutional PR strategy for the festival, and to promote it throughout the year
- to develop the network of partners and friends of the festival
- to increase the interest of the stakeholders in the festival

5. To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism				x
Economic development			x	
Employment			x	
Social inclusion				x
Community cohesion				x

SLOVAKIA

Prepared by Romana Maliti (the Foreign Affairs Department Manager),
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and Katarína Dudáková (manager of The Divadelná Nitra Festival)

Introduction

The Theatre Institute as an allowance organization of the Ministry of Culture prepares every year a statistic about professional theatre in Slovakia. On the website of the Ministry of Culture of the Slovak Republic (MK SR) the statistics about theatre and music festivals for the field of festival culture in Slovakia are published. Considering the professional activity of the Theatre Institute, we will therefore deal with these materials, focussing exclusively on theatre festivals. It is important to note that the support of festivals and other, similar events from public funds is published and is part of the statistics, but it is incomplete. With missing information about other support (e.g. from commercial funds) it is impossible to specify the volume of the support.

I.

In 2006, the statistics about festivals, workshops and theatrical events were provided by 20 reporting units (from 56 units addressed) including 2 state theatres, 9 self-governing region theatres and 9 subjects founded by other corporate entities. Following the reported information, there were performed 23 festivals and 17 workshops in Slovakia. Four festivals from the aforesaid number were of regional character, 3 of national character and 16 of international character. The total number of participants of the festivals is 209 of theatre subjects, including 120 subjects from Slovakia and 89 subjects from abroad, presenting 245 productions of different genres. 352 of the festival productions took place on 75 stages, 52 of them were classical theatre halls, 5 amphitheatres and 18 public places. The total visit rate of the festivals was 61 044 spectators.

Following the given information, the festival organizers obtained 12 057 000 Sk (344 485 €) from the state budget, 2 627 000 Sk (75 057 €) from self-governing bodies and 1 490 000 Sk (42 571 €) from urban and country sources. The grants from local sources were of 11 099 000 Sk (317 114 €), foreign subsidies were 3 084 000 Sk (88 114 €). This sum does not cover the travel costs, royalties or the expenses given to foreign ensembles directly by their home side through national ministries, cultural institutes or foundations.

The total number of costs for organizing festivals and workshops for 2006 was 34 257 000 Sk (978 771 €). The organizers earned 3 520 000 Sk (100 571 €). The information about the financing of the festivals is incomplete, some of the organizers declared it partially or they did not declare it at all.

The Comparison of Basic Indexes from 2006 with 2005

Year	Festivals	from them international	workshops	No. of presenta-	No. of participatin	No. of product	No. of participant	No. of visitors
2005	16	13	3	47	144	181	9130	34 086
2006	23	16	17	75	209	245	2 630	61044

Expences in thousnads Sk / Euro (1 € = 35 SKK)

Year	The state budget	The self-gov. regions	The country budget	Grants	from them	Total No. of expences	Revenues
2005	12 108	1855	1380	3 705	2 925	23 897	2 484
	345 942	53 000	39 428	105 857	83 571	682 771	70 971
2006	12 057	2 627	1490	1400 183	3 084	34 257	3 520
	344 485	75 057	42 571	40 000	88 114	978 771	100 571

II.

The public bodies (the Ministry of Culture, other founder institutions -the bodies of cities and villages, self-governing regions or municipalities) participate in the festivals chiefly by one-time financial grant – the MK SR by the means of its grant system. Other forms of co-operation and support cover auspices, presenting as co-organizers or providing free of charge / barter services (a free of charge rental of premises, providing services) or providing discounts and reciprocity services. This form of co-operation is more intensive from the side of self-governing regions and cities since it is related to the development of cultural activities of regions / cities.

III.

The public bodies of the Slovak Republic are not represent in the festivals by any special or systematic strategy of support. The relationship to the festivals is based mostly on the basis of a development and support of cultural activities of cities, villages and regions. Therefore, a qualitative selection based on the analysis of cultural activities from the side of towns does not exist. The system of a support is non-continual (contracts about a long-time support do not exist). The height and volume of support are decided by special committees who consider the feasibility and the volume of financial support, depending on the total budget of obtained finances, number of applications and other objective/subjective criteria.

CASE STUDY

(we give basic and selected information; other details and commentaries, if needed, will be included in the complete material presented within the frame of a round table).

1. Information on the chosen festival:

The Divadelná Nitra International Festival is a selective non-competitive festival of European theatre, mainly drama. It is the biggest international theatre festival in Slovakia and one of the most important cultural events in Slovakia and in the region. The 15th year of the festival took place in 2006. It is an interesting and relevant example because its organizers systematically and quantitatively analyse their activities and transparently publish their financial and other results.

Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

The DIVADELNÁ NITRA International Festival

Its organisers and legal status

The Non-governmental organization - The Divadelná Nitra Association

Duration and location

Six days, Nitra (Western Slovakia; 90 kilometres from Slovak capital Bratislava)

Total audience number of last edition for all festival events

16 279

Number of sold tickets

5 949 tickets for the productions of the main programme (the average of 95% of the visit rate)

Admission policy

The No. of all events: 142

From it: 22 production of the main programme (18 from abroad)

7 events of the OFF programme

94 events of the accompanying programme (films, happenings, concerts, radio plays, artistic events, poetry, the Festival for Children section, street events, discos)

19 events of working and formal programme (discussions with creators, workshops of theatre critique, the training of theatre managers, the awarding of the theatre awards, the ENICPA meeting, book promotions, exhibitions, sightseeing and the meeting of foreign guests)

1.7 The festival's organization structure

1.7.1 Table 1 – Organization structure

No. of people	Organization staff			Performers and artists
	Performers and artists	Administration	Technicians***	
Employed/contracted (f/t)	-	20 / 61, 13*		763**
Employed/contracted (p/t)	-	20		
Volunteers	-	77		

*staff (all-year-round 5, partly all-year-round 2, in particular periods 13) + co-operators + guarantees and professional lecturing

** the number of members of the participating ensembles in the main programme, accompanying programme and the OFF programme

*** the manager of stage technical equipment (1 person) is a member of the festival and co-operates with the staff of the theatres where the productions are held in and the visiting theatres

1.7.2

Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc).

The highest body of the Divadelná Nitra Association is its member meeting. The leader of the Association is its chairman, deputy chairman and managing director.

The Divadelná Nitra Festival co-operates with:

The Board for Foreign Theatre (3 members)

The Board for the Selection of Slovak Theatres (4 members)

The consultants and collaborators from chosen countries (presently 32 members)

Detailed description of the festival budget (sources of income and kinds of expenditure)

The budget for the year 2006 is a specific example since it was the jubilee 15th year of the festival (the higher grant from the Slovak Ministry of Culture increased the public state source interest in the total incomes). Self-governing, local and regional administration does not have relevant grant system at their disposal. Therefore, there is an evident disproportion between public sources. The decentralization and the reform of finances of regional and local sources have not started yet. Therefore, the financing of cultural activities lies mainly in the hand of the MC. As far as the sponsoring is concerned, there has been a long-time problem. In spite of a well prepared system of fundraising and feasibility plans of an event, it is almost impossible to find a main sponsor or receive

significant donation from the private sector for such an event like a theatre festival (a demanding programme, out of the capital, one-time event – all those aspects discourage the private sector). The Slovak festival environment is still chiefly depending on the public sources. From its beginning the Divadelná Nitra Festival has worked on multi-source financing, the decrease of the public sources and the change of the proportion between public and private sources is curing but for the Slovak environment not real for now.

Table 2 – Festival's income by source

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central regional provincial local	Ministry of Culture: 257 142 City Nitra: 11 428 Nitra Region: 571	57,1	
Other public funding (e.g. arts councils, special funds)			
Grants of international bodies (EU, Vishegrad, Nordic Council etc)	V4: 10 514 Foreign Cultural Institutes, embassies, ministries: 51 611 (direct and indirect)	13,2	
Funding from the non profit sector (foundations, associations, etc.)	Nitra Community foundation: 571	0,1	
Commercial sponsors	4 285	0,9	
Private donors	3 649	0,8	
Own income	12 633	2,7	
Other – In kind	118 914	25,2	
TOTAL	471 311	100%	

Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	109 490	33,5	
Staff salaries:	82 971	25,4	

administration, technicians, etc.			
Technical expenses *	7 792	2,4	
Administrative and operational expenses**	71 528	21,9	
Advertising and PR	30 419	9,3	
Other	24 377	7,5	
TOTAL	326 577	100%	

3.1 What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

The grant system of the MK SR has two annual deadlines for applications for the support from the Umenie programme which includes also the organizing of a theatre festival. The application is considered with a special committee. The Divadelná Nitra 2006 project was approved and supported by the sum of 9 000 000 Sk, out of which the sum of 7 500 000 Sk was the approved grant and 1 500 000 Sk the increase of the grant for the 15th anniversary of the festival.

3.2 How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

The Government partnership was chiefly realised through the financial support (MF SR, MK SR). Also, a "moral" or more ideal support was given by: the side of the Minister of Culture or another members of the public administration (the President, Mayor of Nitra, European Commissioner). The Self-governing Region also participates in the festival through its big cultural institutions. In the town of Nitra there are the following cultural institutions that are under its administration: (The Andrej Bagar Theatre and the Old Theatre, Nitra Gallery, Ponitrie Museum, and others). Traditionally, the Town of Nitra, in addition to its financial support, provides the most significant organizational help for the festival:

providing places free of charge that are under its administration (Synagogue, Palace Cinema, public places – squares, streets, parks)

organizing of the accompanying events of the festival (The Theatre Fair – material provision (stands), technical equipment (electricity, water subsidies, waste collection, chemical WC), organization help (a magistrate officer provides the communication between the participants of the fair – the sellers)

help provided by the city police

free billboards and posters of the festival in the city streets and on the city furnishing

free entrance of vehicles into the town

provides promotion materials of the town for foreign visitors of the festival

provides the distribution of tickets for the accompanying events and festival T-shirts and catalogues

promotion of the festival on the websites of the city (3 different webs)

3.3 What kind of monitoring and evaluation activities were applied by the public subsidy source?

No public monitoring, only informal discussions between high officials.

A required standard evaluation report from the side of the organizers of the festival is presented to the public administration bodies after the event. It includes accounts for expenditures and inventory of their effective use, evaluation of the design and course of the festival, fulfilling the objectives, quantitative figures: the visit rate of the events, the income from entrance fees, quantitative and qualitative figures: monitoring of Slovak and foreign media (articles, interviews, reviews). Secondary evaluating and monitoring activities – repeating controls of effectiveness and economic efficiency of used finances from the public sources from the Ministry of culture and Ministry of Finance (the years 2004 – 2006 have been controlled this way).

4. Assessment of the public authorities' involvement from both the authorities' and organizers' perspective

4.1 Positive aspects: a close and effective co-operation with the town; no involvement in the dramaturgical issues from the side of the public bodies

4.2 Obstacles: complicated, un-flexible communication with bodies of the public administration; the setting of the grant system – late announcements, long deciding process; a lack of interest from the side of public funds to the needs (but also the potential and benefits the festival can bring – see article of an event such a festival; during preparation of inter-governmental cultural agreements the MK SR communicates only with allowance organizations – it does not obtain information about the prospects of an international co-operation from independent subjects

4.3 Challenges: the change of a government is always a big challenge; momentary shortening of the state budget for culture; the development of closer co-operation and bigger engagement from the side of Self-governing region bodies; the change of the grant system to the many-year system of support.

5. To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
TOURISM		X		
ECONOMIC DEVELOP.			X	
EMPLOYMENT			X	
SOCIAL INCLUSION				X
COMMUNITY COHESION		X		

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I. General information

1.1. Festival context

The number of festivals which fulfil the three criteria defined above is very difficult to specify. In general terms, Spain has witnessed a boost in the number of arts festivals in recent decades, as a result of several factors which include the assumption of cultural responsibilities by local and regional authorities in the framework of decentralisation, the diversification of cultural demands (including niche interests) and the integration of cultural initiatives in tourism strategies, the latter leading in particular to a proliferation of festivals in the spring and summer. It is worth noting that a significant proportion of these events was founded in the late 1970s and during the 1980s, in the context of the new democratic regime and the reassertion of local authorities and civil society as cultural agents. However, new festivals continue to be founded every year.⁵⁴

Most of these festivals receive **public funding**, this being the foremost source of income in many cases. In fact, public authorities play a role not only as funders of festivals, but as initiators and managers of some festivals themselves. Some information about the public funding of festivals is given below. On the other hand, no information has been found concerning the proportion of festivals initiated by the public sector.

Likewise, the degree to which festivals possess an **international orientation** is difficult to pin down. In some cases, the use of the term *internacional* in the name of an event may be indicative of its general orientation. However, further evidence of an international approach should be found in the form of the topics raised, the events included within a festival's programme and the audiences attending the event. Again, this would require a much deeper research than the present report will be able to achieve.

⁵⁴ The economic rationale behind the 'festival boom' experienced in Europe in recent decades has been discussed by several authors, including Bruno S. Frey. In the Spanish context, he has been quoted in María Devesa Fernández, *El impacto económico de los festivales culturales. El caso de la Semana Internacional de Cine de Valladolid* (Madrid: Fundación Autor, 2006), pp. 87-94, which also includes some general figures on the evolution of festivals in Spain.

The '**artistically-centred**' nature of festivals is presumed, taking into account that the information presented below comes from arts and culture-oriented sources, including those produced by culture departments within regional and central government. Of course, defining the *artistic* nature of an event raises a number of interesting questions, which have been approached elsewhere by participants in the European Festival Research Project.⁵⁵

It should be noted that contemporary arts festivals in Spain coexist with the permanence of a large number of traditional festivities. The latter (including the patron-saint festivals known as *fiestas mayores* as well as several other traditional celebrations occurring throughout the year) often have a religious origin but have become distinctive elements in civic life, involving both local authorities and community organisations. Whereas their programme often includes artistic performance and events, the main motivation nowadays is one of popular enjoyment, social cohesion, local pride and preservation of tradition. On the other hand, very few of these events possess an international orientation, although some have increasingly raised the interest of international audiences, as in the case of the Festes de Sant Joan in Ciutadella (Menorca) or the Festes de Gràcia in Barcelona. Therefore, although these events cannot be considered *festivals* under the definition used by the present project, they contribute to the prevalence of a certain fiesta-oriented nature in cultural life, where celebrations in the public space remain a distinctive feature. The enduringness of traditional celebrations has not prevented the rise in artistic festivals, as shall be seen. Yet the latter's irregular ability to provide opportunities for community participation has been criticised in some cases, as a sign of their perceived impermeability to the broader cultural environment.

With the limitations indicated above, information on the number of festivals recorded in the Spanish Ministry of Culture's sectorial databases can be provided as a general indication:

Theatre: the theatre database of the Ministry of Culture's National Institute for the Performing Arts and Music (*Instituto Nacional de las Artes Escénicas y de la Música*, INAEM) lists 747 theatre festivals, 120 of which include the term 'international' in their names.⁵⁶ As indicated above, a large majority of these events are in receipt of public funding.

Dance: INAEM's dance and music database lists 270 dance festivals and seasons, including 125 devoted to Spanish dance (i.e. folk dance, including flamenco), 74 to contemporary dance and 18 to classical dance, with the style of others not specified. The inclusion of *seasons* alongside festivals means that a number of programmes occurring throughout several months are also included. The term 'international' appears in the name of 64 of the 270 events.⁵⁷

⁵⁵ For further information on the notion of 'festival' applied by the European Festival Research Project, see, among others, Dragan Klaic, 'Festival', *Performance Review*, vol 11.4 (2006). Available at www.efa-aeef.eu/efahome/efrp.cfm.

⁵⁶ http://documentacionteatral.mcu.es/Tema_b.htm.

⁵⁷ www.mcu.es/comun/bases/spa/cdmr/index.html.

Music: the same source lists 808 music festivals and seasons. They are classified according to their local, national or international scope, this being probably based on their own definition. 448 consider to have an international scope. As in the previous case, year-long seasons (e.g. the regular activities of symphony orchestras or choirs) are included alongside short-term festivals.⁵⁸

Film: the Ministry of Culture has listed 226 film festivals in Spain, as well as 56 other film events (*muestras, semanas de cine*, etc.) which could also be classified as such. No information is given as regards their international scope, although a large majority of them could be expected to include some foreign productions in their programmes. The role of public authorities varies, with some local authorities being directly responsible for the initiation and management of events and others receiving some amount of public support.⁵⁹

Literature: no information has been found concerning this area. Literature festivals are quite rare, their role being somehow replaced by book fairs and similar events, which often comprise public events involving authors. The international scope and public sector involvement in these events varies.

The progressive increase in the number of festivals can be exemplified in the data below. However, it should be noted that the spectacular rise evidenced here (particularly in the case of dance and theatre festivals after 1995) may partly be the result of changes in methodology.

TABLE 1: Official census of performing arts and music festivals in Spain

1995-2005, according to Ministry of Culture data

		1995	2000	2005
Theatre		277	560	712
Dance		22	159	-
Music	General	584*	642	551
	Jazz festivals and contests[†]	-	-	115

* data from 1994.

[†] This category was only distinguished in the latest edition. Jazz festivals were included within the general music festivals category in previous editions.

Sources: Ministerio de Educación, Cultura y Deporte, *Las cifras de la cultura en España. Estadísticas e indicadores. Edición 2002* (Madrid: MEC, 2002); and Ministerio de Cultura, *Anuario de estadísticas*

⁵⁸ Ibidem.

⁵⁹ www.mcu.es/cine/cargarFiltroFestivalesEspanaFecha.do?layout=festivalesEspanya&cache=init&language=es.

The geographic distribution of festivals is quite uneven, with urban areas, the most populated regions and the main tourist destinations generally accounting for a higher proportion of events. In 2005, Andalusia, Catalonia and the Madrid region were respectively the location of 18%, 14% and 13% of all theatre festivals and 16%, 23% and 9% of music festivals, including jazz contests. In the music category, the Valencia region also accounted for 11% of all events.⁶⁰ According to 1999 data, the rate of theatre, dance and music festivals per 100,000 inhabitants ranged widely among regions, from 0.8 in Cantabria and Castilla-La Mancha to 24.2 in Andalusia, the national average being 17.9.⁶¹

The high significance of festivals in Spain may be exemplified by the fact that 11 Spanish festivals are part of the European Festivals Association (EFA) – they account for over 10% of all members and stand as the single country with the highest number of members.⁶² This is in contrast with the relatively low participation of Spanish cultural organisations in other European networks.

On the other hand, Spain does not have a national federation or network of arts festivals similar to those existing in other European countries. However, umbrella organisations do exist on a regional or sectorial basis. A few festivals initiated by the public sector are part of the Spanish Network of Public Theatres, Auditoriums and Circuits (*Red Española de Teatros, Auditorios y Circuitos de Titularidad Pública*). Yet it should be noted that the best example of an umbrella organisation for artistic events may be provided by the Federation of Performing Arts Markets (*Coordinadora de Ferias de Artes Escénicas del Estado Español*, COFAE), which is made up of 12 organisations founded in the 1980s and 1990s. Mostly aimed at professional audiences but often involving events for the public at large, these performing arts markets appear to have found a degree of similarity and shared aims (including the willingness to operate internationally) far beyond those of arts festivals.⁶³

1.2. Public funding of festivals

Since the coming into force of the democratic Constitution in 1978, Spain has developed a quasi-federal model in the field of cultural policy, whereby local and regional authorities have the foremost responsibility in the design and implementation of policies and the funding of third-party activities. Central government is however responsible, among others, for international relations, some activities

⁶⁰ Ministerio de Cultura (2007), see www.mcu.es.

⁶¹ Ministerio de Educación, Cultura y Deporte (2002).

⁶² See www.efa-aef.eu.

⁶³ See www.cofae.net. COFAE has recently published a White Paper on Performing Arts Markets, which can be downloaded from its website.

in the field of heritage and audiovisual, national institutions and the support to events or initiatives of particular significance, which can simultaneously be supported by local and regional authorities.⁶⁴

In financial terms, in 2004 local authorities (cities, towns, provinces) accounted for 56% of all public funding for culture, whereas 28% came from regional authorities (*comunidades autónomas*) and 16% from central government. Public cultural founding overall accounted for 0.57% of the Spanish GDP. Of this, central, regional and local authorities were respectively responsible for 0.09%, 0.16% and 0.32%.

Of particular relevance in the case of festivals and events is the fact that 76% of the cultural funding managed by local authorities was classified as current expenditure, as opposed to 58% for regional authorities and 65% for central government. Regional and national authorities devoted respectively 40% and 34% of their resources to capital expenditure. As a result of this, local authorities accounted for 62% of all public current expenditure in the cultural sector in 2004.⁶⁵

When only current transfers are taken into account (i.e. financial resources provided to public or private organisations to fund their current operations, without a compensation expected from beneficiaries), a clearer picture emerges as to the distribution of funding among cultural fields.

TABLE 2: Current transfers for cultural activities in Spain, per level of government

2004, according to Ministry of Culture data

	Central government		Regional governments		Local governments	
	x 1000 EUR	%	x 1000 EUR	%	x 1000 EUR	%
Heritage and museums	25,688	15.9	44,151	14.6	16,325	4.0
Cultural production / dissemination	-	-	-	-	395,936	96.0
Archives	270	0.2	1,840	0.6	-	-
Libraries	847	0.5	3,980	1.3	-	-
Visual arts	559	0.3	17,698	5.8	-	-
Music and dance	35,019	21.7	62,903	20.7	-	-
Other performing arts	9,200	5.7	38,143	12.6	-	-

⁶⁴ See the Compendium on Cultural Policies and Trends in Europe, www.culturalpolicies.net.

⁶⁵ Ministerio de Cultura (2007), available at www.mcu.es.

Books	4,849	3.0	7,880	2.6	-	-
Cinema	33,789	20.9	14,263	4.7	-	-
Other audiovisual	-	-	1,098	0.4	-	-
Dissemination and cooperation	35,526	22.0	41,506	13.7	-	-
Dissemination abroad	15,712	9.7	0	0	-	-
Linguistic policy	-	-	39,136	12.9	-	-
Other	-	-	30,811	10.2	-	-
TOTAL	161,459	100	303,409	100	412,261	100

Items in bold are those which are expected to include a significant number of festivals.

The item "Heritage and museums" is referred to as 'Archaeology and the protection of the historical-artistic heritage' in the case of local governments; for both central and regional governments, it includes 'Historical-artistic heritage', 'Historical monuments', 'Museums', 'Archaeological sites' and 'Other'. It is likely that some museums funded by local authorities may be included within 'Cultural production / dissemination'. However, the activities of most local museums which are public sector bodies will not be included under Current transfers but rather under other financial chapters (personnel costs, current expenditure in goods and services, etc.).

The item "Dissemination and cooperation" (*promoción, difusión y cooperación cultural*) includes cross-disciplinary activities (research, training, multidisciplinary initiatives) as well as projects which significantly involve several regions (domestic cultural cooperation).

Source: Interarts, based on Ministerio de Cultura (2007) and the Culturabase database available at www.mcu.es/culturabase/cgi/um?L=0.

The table points to a prevalence of heritage, the performing arts, music and, in the case of the central government, cinema in the distribution of project funding. This includes festivals, but also other project- and programme-based activities by organisations in receipt of public funding. Little information is given as regards the sectorial distribution of local authorities' project funding, which accounts for almost 50% of all project funding, including the funding of festivals. It should also be noted that the funding of festivals directly managed by public authorities is unlikely to be included within current transfers. Therefore, the evidence provided above can only give an indicative picture, which confirms the relevance of local and regional authorities in public funding of cultural activities

and the prevalence of certain sectors (performing arts, music) as opposed to others (visual arts, books).

Although the relevance of local authorities in the support to projects, including festivals, is highlighted again, it should also be noted that significant differences exist among them, notably as a result of their size, as the *Compendium on Cultural Policies and Trends in Europe* has indicated: '*[a] distinction should be drawn between the bigger cities ..., capable of funding major projects and activities, and the medium-sized and smaller towns, which must make do with providing the basics (libraries) and supporting patron-saint festivals and other strictly local events*'.⁶⁶

Whereas general indications can be provided concerning the public funding of culture in Spain, including a general approximation to the funding of festivals, no specific research has been undertaken on this particular issue. Because of the availability of information, details below will focus on the support to festivals provided by central and regional authorities. This should however be interpreted in the light of the evidence provided above – namely, that it is local authorities which take the foremost responsibility for supporting this kind of activities.

1.2.1. Performing arts and music

According to data available on its website, the Ministry of Culture is a partner to 13 significant music and performing arts festivals being held across Spain on an annual basis. These include 6 theatre festivals (including 1 children's theatre festival and 1 theatre market), 1 puppet theatre festival, 2 music festivals, 1 music and dance festival and 3 multidisciplinary festivals.

Within the Ministry of Culture, INAEM provides an annual call for proposals for dissemination, development and preservation activities in the field of theatre and circus, which includes a budget line for festivals and other short-term activities such as markets. The emphasis is placed on activities which involve productions from several countries or several Spanish regions, under the principle that the central government undertakes the responsibility for strengthening the cultural fabric at national level, disseminating theatre productions across the country and contributing to domestic communication and dissemination abroad.⁶⁷ To this end, festival programmes should involve at least 30% companies from other regions or countries. Local authorities, non-profit organisations and private companies are eligible as applicants. Support to festivals and activities in the field of circus is distributed on similar grounds, although the 30% rate does not apply. Otherwise little information is

⁶⁶ Lluís Bonet and Ana Villarroya, 'Spain', in Council of Europe / ERICarts, *Compendium on Cultural Policies and Trends in Europe* (2006), section 3.1. Available at www.culturalpolicies.net.

⁶⁷ RESOLUCIÓN de 26 enero de 2007, del Instituto Nacional de las Artes Escénicas y de la Música, por la que se convocan ayudas para programas de difusión, desarrollo y preservación del teatro y el circo y de comunicación teatral y circense en 2007, *Boletín Oficial del Estado*, 14 February 2007.

given as regards the criteria for the evaluation of applications. The evaluation committees include representatives from INAEM, sectorial experts and representatives from regional governments. In 2007, 87 grants were given to theatre festivals, events and programmes under this call for proposals, overall totalling EUR 1,045,000 (slightly over EUR 12,000 on average). 2 grants were given to circus festivals, each of EUR 22,000, overall totalling EUR 44,000.⁶⁸

A similar call for proposals is launched annually for music and dance activities. Support is given to dance festivals the relevance of which outstrips their region, except where events of a 'particularly singular theme' are organised. Festivals organised by public authorities need to self-finance at least 25% of the budget corresponding to artistic activities. Assessment criteria include the event's previous experience (number of editions, quality of management, partnerships, audience volume), its national and international visibility, recognition and involvement of significant performers.⁶⁹ In 2006, 26 grants were given under this call to dance festivals, events and congresses. In total, EUR 385,000 were granted, the average contribution of roughly EUR 14,800, yet grants ranged between EUR 6,000 and EUR 65,000. Beneficiaries included associations, foundations, private companies, local authorities and publicly-owned theatres. One additional grant of EUR 70,000 was granted for the organisation of a dance circuit.⁷⁰

The same criteria apply for music festivals, congresses and other events. In 2006, 65 grants totalling EUR 795,000 were allocated, ranging between EUR 3,000 and EUR 42,000. The average grant was slightly above EUR 12,000. Beneficiaries included publicly-owned theatres, local authorities, public companies, cultural centres, private companies and foundations.

In addition, support is provided to the commissioning or composition of new dance and music works. Applicants may include dance and music festivals where the new works are to be premiered. In 2006, 8 grants totalling EUR 35,000 were distributed under this budget line.

It should be noted that support to theatre, dance and music festivals may occasionally be given under other budget lines, particularly those in the field of cultural cooperation.

On the other hand, the importance of local and regional authorities in supporting the development of festivals should be again mentioned. The Ministry of Culture and the Media of the Government of Catalonia, for instance, provides a range of funding lines which can support festivals. In 2007, EUR 2.4 million have been allocated to the presentation by local authorities of professional performances in

⁶⁸ RESOLUCIÓN de 30 de junio de 2006, del Instituto Nacional de las Artes Escénicas y de la Música, por la que se conceden las ayudas al teatro y el circo correspondientes al año 2006, convocadas por Resolución de 26 de diciembre de 2005, *Boletín Oficial del Estado*, 11 July 2006.

⁶⁹ RESOLUCIÓN de 26 de enero de 2007, del Instituto Nacional de las Artes Escénicas y de la Música, por la que se convocan ayudas a la danza, la lírica y la música correspondientes al año 2007, *Boletín Oficial del Estado*, 14 February 2007.

⁷⁰ RESOLUCIÓN de 30 de junio de 2006, del Instituto Nacional de las Artes Escénicas y de la Música, por la que se conceden las ayudas a la danza, la lírica y la música correspondientes al año 2006, convocadas por Resolución de 26 de diciembre de 2005, *Boletín Oficial del Estado*, 11 July 2006.

the field of the performing arts and music. Festivals, in addition to the regular programming activities of performing arts venues, are among the eligible actions. Evaluation criteria include the artistic relevance of the works presented, sectorial diversity (i.e. inclusion of theatre, dance, music, circus, etc.), artistic coherence, financial feasibility, involvement of new authors, thematic innovation, the quality of the communication plan and the use of the Catalan or Aranese languages in dissemination activities. In general terms, actions should include at least 50% of performers or companies based in Catalonia and at least 15% of works written by Catalan authors, although exceptions can be made.⁷¹

A similar budget line aimed at artistic events organised by non-profit organisations and private companies exists, including support for a number of arts festivals. Evaluation criteria include the cultural and artistic relevance (project quality, previous experience, contribution to developing the sector, etc.), expected impact (in terms of artistic development, territorial balance, audience development, intercultural dialogue, educational programmes, etc.) and quality of management (planning of human and financial resources, quality of budget, additional funding, etc.).⁷² In 2006, roughly EUR 1,073,000 were distributed to this end, for projects in all art forms and which include festivals alongside other forms of events (contests, fairs, seminars, etc.).⁷³

Additional support is given by the Government of Catalonia to new co-productions in several art fields, including those which involve festivals.

1.2.2. Visual arts and audiovisual

As opposed to the fields examined above, no specific budget line exists for the support of visual arts festivals. However, individual grants may be given for art galleries to attend art fairs in Spain or abroad, as well as for specific projects initiated by the organisers of art exhibitions and fairs. As in the case of the performing arts, the rationale for the Ministry of Culture intervention is based on the aim to foster cooperation among Spanish regions and to promote international relations in the field of the visual arts, as well as to promote innovative approaches and youth creativity.⁷⁴

In 2006, 94 grants, mostly ranging between EUR 3,000 and EUR 5,000, were awarded to private art galleries for activities related to the promotion of fine art. They amounted to EUR 450,000 in total. For

⁷¹ RESOLUCIÓ CMC/1022/2007, de 20 de març, per la qual es convoca concurs públic per a la concessió de subvencions a ajuntaments i ens públics que en depenen per a la programació estable d'activitats culturals de caràcter professional en l'àmbit de les arts escèniques i la música, corresponents a l'any 2007, *Diari Oficial de la Generalitat de Catalunya*, 16 April 2007.

⁷² RESOLUCIÓ CMC/883/2007, de 20 de març, per la qual es dóna publicitat a l'Acord del Consell d'Administració de l'Entitat Autònoma de Difusió Cultural, pel qual es convoca concurs públic per a la concessió de fons per a l'exhibició, difusió i divulgació de produccions culturals de caràcter professional durant l'any 2007, *Diari Oficial de la Generalitat de Catalunya*, 30 March 2007.

⁷³ ACORD de 24 d'octubre de 2006, de concessió de fons corresponents a les modalitats 1.1, 1.2, 1.3, 1.4 i 1.5 de la convocatòria per a l'exhibició, difusió i divulgació de produccions culturals de caràcter professional durant l'any 2006.

⁷⁴ RESOLUCIÓN de 11 de enero de 2007, de la Dirección General de Bellas Artes y Bienes Culturales, por la que se convocan las ayudas para la promoción del arte español y apoyo a las nuevas tendencias en las artes, correspondientes al año 2007, *Boletín Oficial del Estado*, 30 January 2007.

the most part, they were aimed at their participation in international art fairs. In addition, support was provided to non-profit organisations (including associations and foundations) for the organisation of visual arts events and exhibitions, including some contemporary art and audiovisual festivals as well as the regular activities of art centres. 30 grants totalling EUR 126,000 (roughly EUR 4,000 on average) were given under this budget line.⁷⁵

In the field of audiovisual, including cinema, specific, explicit support is awarded for the organisation of festivals, which may be seen to accomplish a fundamental role in the structuring of the film sector, similar to that of fairs and exhibitions in the traditional visual arts. A specific call for proposals is launched annually by the Ministry of Culture for the organisation of international and national film festivals and events in Spain.⁷⁶ Evaluation criteria include the previous experience of the event (grants are only awarded to festivals with at least two previous editions), the number of countries and films involved (with particular emphasis on Europe and Latin America), the expected impact on the audiovisual industry and the international visibility and recognition of the event.

In 2006, 36 events were awarded grants ranging between EUR 6,000 and EUR 320,000, totalling EUR 1,165,000. Beneficiaries included local authorities, associations, cultural centres, rights management societies, federations of actors and film producing companies and private companies.

Additional support is granted for the participation of Spanish films in international film festivals. In 2006, approximately EUR 800,000 were allocated to this budget line.

The Ministry of Culture is also one of four partners in the society organising the Donostia – San Sebastián International Film Festival, alongside the regional, provincial and local authorities.

Finally, it should be noted that some bilateral cultural cooperation agreements signed by Spain with other countries include the aim to foster film co-production and dissemination and the participation of selected films (including those of the partner countries or those co-produced with Spanish companies) in film festivals. Specific financial resources are allocated to this end.⁷⁷

As in the case of the performing arts and music, it is important to note that relevant support to events in the field of the visual arts and audiovisual is provided at local and regional level.

⁷⁵ ORDEN CUL/2577/2006, de 25 de julio, por la que se conceden las ayudas para la promoción del arte español y apoyo a las nuevas tendencias en las artes, correspondientes al año 2006. *Boletín Oficial del Estado*, 4 August 2006.

⁷⁶ The call published in January 2007 indicates that the term 'festival' refers to *'the events, contests, weeks, exhibitions, markets and, in general, any similar celebration aimed at the promotion and dissemination of Spain's film and audiovisual production, as well as those activities which, even if they do not mainly involve film projection, do significantly contribute to the promotion of cinema and audiovisual arts.'* RESOLUCIÓN de 26 de diciembre de 2006, del Instituto de la Cinematografía y de las Artes Audiovisuales, por la que se convoca la concesión de ayudas para la organización y desarrollo en España de festivales y certámenes de cinematografía y artes audiovisuales durante el año 2007. *Boletín Oficial del Estado*, 16 January 2007.

⁷⁷ For instance, the cooperation agreement in the field of film co-production signed by Portugal and Spain in March 2006, and the cooperation agreement in the field of film promotion and dissemination signed by Italy and Spain in May 2003.

II.

The role of public authorities in support of festivals includes both the funding of third-party events and the initiation and management of their own initiatives.

Municipal authorities in particular are involved in the initiation and management of festivals, to the extent that most mid- to large-sized towns and cities will have their own events under public aegis, often in more than one field. It should be noted that, whereas the initiative comes from the local authority, examples exist where management is subcontracted to non-profit or private organisations, or where the actual management is carried out by public arts centres or municipal cultural facilities.

The motivation for this involvement may be defined as a combination of a range of factors, including prestige, the preservation and continuation of tradition and the attraction of tourism. Artistic development and cultural enrichment may also play a role. An international dimension can exist, particularly with the best-established festivals or those which address niche sectors.

The direct involvement of public authorities in the initiation and management of festivals does not prevent them from granting support to other initiatives, through funding or in-kind support.

On the other hand, the central government is seldom involved directly in such initiatives, although, as in the case of regional authorities, may take part in institutional boards within the most recognised initiatives, such as the 13 performing arts and music festivals noted above or the San Sebastian Film festival.

III.

Do the public authorities in your country have a special policy towards festivals? If so, please explain its main elements in a few sentences. If no coherent policy is to be identifiable, please outline how in your opinion public authorities make their funding decisions (habit, routine, historic precedent, prestige, political cronies —what drives the funding decisions?)

No official policy has been identified in this field.

Although cases vary and are difficult to present under a common framework, the criteria which guide funding decisions, as noted above, include the previous experience of events, visibility, artistic quality

and the involvement of local and international productions. To this, routine may be added as an additional determining factor, as the degree of similarity among funding decisions throughout the years is often high. Prestige, which can be closely linked with some of the official evaluation criteria (e.g. visibility, expertise), could also be seen as a prevailing factor. The quality of management may also be an increasingly determining aspect.

The fact that funding for festivals is rarely the subject of specific calls for proposals but generally included within broader, often artform-based funding lines renders the identification of specific criteria for festival funding difficult.

CASE STUDY

1. Information on the chosen festival:

"Dies de Dansa. Festival Internacional de Dansa en Paisatges Urbans" (*Dancing Days – International Dance Festival in Urban Landscapes*)

The mission of the festival involves '*establishing a relationship between the architecture, everyday experiences and artistic experimentation*', as explained by its director in the programme for the 2007 edition. Its specific objectives are the following:

- ▶ To promote contemporary dance by bringing it to a larger public.
- ▶ To create circuits that contribute to decentralisation, enrich the experience of national companies and generate an exchange with foreign companies.
- ▶ To create a space which stimulates creativity by inviting artists to create something non-conventional in a specific space.
- ▶ To generate debate and reflection by departing from the idea of public spaces, people and their relationship with dance.
- ▶ To exist as a dance platform, a showcase for the companies taking part in the event promoting their employment opportunities.
- ▶ To enhance dance through the organization of workshops where schools, associations, institutions of dance and other festivals can take part.
- ▶ To contribute to the national and international recognition of the festival and, in doing so, of Catalonia and Spain.

The festival involves the presentation of dance pieces in several urban locations, particularly addressing singular architectural spaces. This is the result of a number of aims related to dance (broadening contemporary dance audiences, providing a meeting space for professionals from several countries, providing opportunities for the promotion of emerging and established professionals) and the use of public spaces (regaining public spaces through artistic performance, defining new perspectives on urban architecture, etc.).

Dies de Dansa is part of the international Ciudades que Danzan network, which currently involves over 25 events bringing together dance and public spaces in European and Latin American cities. The Barcelona chapter currently coordinates the network. This increases the international potential of the local event, which has often focused on specific contents for its annual editions – Africa in 2006, Asia in 2007.

Its organisers and legal status

The festival is organised by the Marató de l'Espectacle association and Transmarató Espectacles SL, a private company. Both are based in the same premises and have the same director. In addition to organising the Dies de Dansa festival, these organisations are responsible for the organisation of the Festival Marató de l'Espectacle (an intensive performing arts showcase) and Interferència, an event involving visual arts events in public spaces. Other activities include the aforementioned participation in the Ciudades que Danzan network and the publication of its newsletter.

Duration and its location

The festival lasts between 3 and 4 days depending on the editions. Since 2005, the festival, which used to be held in Barcelona only, has incorporated other towns in the large metropolitan area (Mataró and Sitges) to its programme, thence also lengthening its programme.

As per the location, the festival aims to use a range of singular city spaces, particularly emphasising the interaction between architecture and choreography. As a result, venues include piazzas, museum gardens, open spaces in cultural centres and art galleries, swimming pools and central streets in the participating cities.

Total audience number of last edition for all festival events

The final report for the edition held in July 2006 estimated that approximately 19,000 people had attended the event. Figures can only be estimated, as performances take place in open spaces and no entrance fee exists. However, organisers use well-tested calculation methods, including those used by security forces when estimating participants in demonstrations and public events. Organisers also note

that the nature of performances (whereby audiences move along and may visit one event more than once) renders calculation difficult.

Attendees of the 2006 edition were calculated as follows:

- City centre in Mataró (1600 attendees)
- Centre for Contemporary Culture in Barcelona, open courtyard (1170 attendees per each of three sessions held)
- Garden of the Joan Miró Foundation, Barcelona (1060 att.)
- Cultural Centre of Caja Madrid, Barcelona (630 att.)
- Caixafòrum Cultural Centre, Barcelona (1350 att.)
- La Fragata Piazza, Sitges (2250 att.)
- Montjuïc Municipal Swimming Pool, Barcelona (2300 att.)
- Central area of MACBA-Pati Manning-Plaça Joan Corominas, Barcelona (3600 att)

Participants in the workshops held in the days preceding the event have also been included.

Number of tickets sold

All events are held in free-access venues, workshops being the sole exception. Workshops take place in the days preceding the festival and an individual fee of EUR 20 is applied. Income from workshops, as well as voluntary donations collected in the course of the festival, is sent to the Festival Andanza La Paz – Sucre (Bolivia), a member of the Ciudades que Danzan network.

Admission policy (proportion of free events, range of ticket prices etc.)

See above

The festival's organisational structure

Table 1 – Organisational structure

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*		11 staff, involved in the		

		organisation of the festival and partly in other activities managed by the company		
Employed/contracted (p/t)*	3 staff involved in the production of communication outputs (photography, video, etc.)		11 stage technicians; 1 technical director; additional subcontracted technical support	186 (choreographers and dancers)
Volunteers				

* Festival time and prior to festival time

Figures based on the final report of the 2006 edition.

Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)

No such body exists. Programming is the responsibility of the director of the Festival, Juan Eduardo López. A range of factors are taken into account in decision-making, including not only artistic quality but also the provision of opportunities to emerging artists and to local companies from the towns involved (including Mataró and Sitges), the ability of well-known artists to perform on their own as opposed to their regular group work, the combination of contemporary dance styles and forms, the involvement of artists from a range of different countries from where support is obtained, etc.

Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source

Income by source	Amount in Euro	% of the total	Comments (if
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		budget	necessary)
Public funding by level of government (grants and subsidies) *: <ul style="list-style-type: none"> - State/central - regional - provincial - local 	State/Central:	(12.0%)	
	Ministry of Culture: 24,000	12.0%	
	Regional:	(21.8%)	
	Government of Catalonia 43,500.00	21.8%	
	Provincial	(3.1%)	
	Diputació de Barcelona 6,300	3.1%	
	Local:	(53.2%)	
	Barcelona City Council 100,000	50.1%	The Barcelona City Council funding includes a Department of Culture (ICUB) grant of EUR 97,000 and EUR 3,000 from a municipal swimming pool.
	Mataró CC 6,160	3.1%	
Other public funding (e.g. arts councils, special funds)	British Council 2,155	1.1%	
	Austrian Cultural Forum and Austrian Embassy 1,293	0.6%	
Grants of international bodies (EU, Vishegrad, Nordic Council etc)			
Funding from the non profit sector (foundations,	AISGE Foundation (rights management society) 6,000	3%	

associations, etc.)	La Caixa Foundation (savings bank) 7,900	4%	
	Obra Social Caja Madrid (savings bank) 2,155	1.1%	
Commercial sponsors			
Private donors			
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)			
Other			
TOTAL	199,463.91	100%	

* if one of the local authority levels does not exist please mark with "x"

Figures based on the final report of the 2006 edition.

If there was important support in kind, please describe it in terms of its significance with relation to the budget (e.g. rent-free venues, PR opportunities, accommodation etc.)

Table 3 – festival's expenditure by item

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	65,596.50	32.6%	
Staff salaries		(29.4%)	
Administration	47,105	23.1%	

Technicians	12,426	6.3%	
Technical expenses *	21,694	10.8%	
Administrative and operational expenses**	37,742	18.8%	
Advertising and PR	16,612	8.3%	
Other			
TOTAL	201.176,49	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

Figures based on the final report of the 2006 edition.

Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

The information below is based on responses by the Department of Culture of the Barcelona City Council (*Institut de Cultura de Barcelona*, ICUB), whose funding amounts to roughly 50% of the budget of Dies de Dansa (see above, 2006 budget).

ICUB has provided funding for the event since its inception, initially as a global grant to Marató de l'Espectacle for its two major projects. Since 1999, funding has been provided for each project individually. It has risen from EUR 48,000 (1999) to EUR 97,000 (2006). Funding is provided in the context of the standard ICUB funding line for non-profit organisations. Among Dies de Dansa's particularly relevant elements according to ICUB are its international approach, the use of public spaces and the non-paying access to events, the latter contributing to enhancing audiences' access to dance and other related artforms. Additionally, the value provided to the city's artistic and architectural heritage, the use of singular venues and the reflection on the notion and uses of public space are also positively assessed. Other relevant aspects, according to ICUB, include the contribution to the city's cultural fabric, the positive impact on professional artists' creativity and visibility (vis-à-vis the public at large, performing arts professionals and the media) and the quality and stability of management.

The decision to award funds to the project was initially the result of contacts and interviews with the festival's initiators. The positive results of the event have contributed to its repeated funding thereafter. Support to this event is given in the framework of ICUB's keen interest in the field of dance, which involves support to companies and events. In particular, the City Council aims to support events which give visibility to this artform and make citizens familiar with it – Dies de Dansa is seen as contributing to both these aims. In recent years, this has led to the integration of the event within the broader, ICUB-initiated Barcelona Festival – Grec, thence enhancing Dies de Dansa's profile.

Receipt of public funding requires that Marató de l'Espectacle, the organisation managing Dies de Dansa, be legally registered, duly report all relevant expenditure at project's end and fulfil its financial obligations as established by the law.

In addition to the provision of funding, the involvement of city authorities has in recent years involved the integration of Dies de Dansa within the Barcelona Festival – Grec, the main artistic event managed by ICUB on an annual basis. Integration within the Grec Festival has particularly an effect on the dissemination and visibility of Dies de Dansa, whereas the actual management and programming of Dies de Dansa remains in the hands of Marató de l'Espectacle. ICUB also recognises that by integrating this well-established dance event the Grec Festival broadens its programme to encompass more innovative elements.

Financing of the festival is subject to the standard reporting and evaluation procedures which apply to all grant beneficiaries, including the presentation of activity and financial reports. In addition, as an event in the framework of the Barcelona Festival – Grec, evaluation includes audience figures, media impact and qualitative assessment through meetings between the organisers of both events.

Assessment of the public authorities involvement from both the authorities' and organisers' perspective

Positive aspects

The festival's continuity over 16 years, its sustained partnership with public authorities and its ability to reach a broad public is perceived as a positive element by both sides.

City council representatives particularly stress Dies de Dansa's contribution to enhancing the visibility and outreach of dance activities, which fulfils ICUB's aims in this field, as well as the contribution to creativity, the uses of public space and the visibility given to Barcelona within the international dance scene. The project's integration within the Barcelona Festival – Grec is also positively perceived, as is Dies de Dansa's ability to develop new dance formats and incorporate fringe activities including exhibitions, conferences, workshops and installations.

Obstacles

The organisers of Dies de Dansa feel that in spite of the fact that they have worked alongside public authorities for over 20 years, their collaboration remains weak. According to them, the existing financial contribution is insufficient to break even or to strengthen the event, as it can only cover the costs of travel and subsistence for international companies and dancers. The weak financial structure of the organisation in charge of the festival also leads to high staff turnover.

The complexity of bureaucratic procedures is also seen as a problem. Part of the expenditure is not considered eligible by public authorities (including cleaning services, maintenance, local transport). In addition, decision-making is slow and information about the outcome of the funding procedure tends to arrive late, which leads to planning the festival with little knowledge of the available resources. As a result, the festival project tends to generate financial losses, which are made worse because organising association La Marató de l'Espectacle does not receive core funding but relies on project support. A recent agreement with the Government of Catalonia should secure annual funding, although the amount will need to be negotiated on a year-by-year basis. However, the annual Marató de l'Espectacle showcase (which gave birth to the association) may disappear after the 2008 edition, as a result of its financial difficulties.

Organisers also complain about a lack of interest on behalf of public funders. Congratulatory remarks are only rarely made and public authority representatives seldom attend the funded events.

City representatives indicate that the nature of the festival itself embodies a number of difficulties, including its international character, use of public spaces, free access to events and the large number of performers involved. In addition, they recognise the still minor interest generated by dance, the festival's structural need of public funding (given its difficulties to generate self-income) and its co-occurrence with other events in the context of the Grec Festival.

Challenges

According to festival organisers, challenges in the public funding procedure include increasing the volume of financial resources available, designing mid-term agreements with well-established events and making reporting procedures simpler and more adequate to the actual costs of festivals. A general comment is also made on the need to increase funding for social-oriented cultural events as opposed to the *branding* and *marketing* culture of others.

City representatives indicate the need to pursue Dies de Dansa's sustained growth in terms of attendees, performers, media impact and artistic quality. An additional challenge involves increasing the event's generation of its own income or raising of private funding. The large dependence on public funds is seen as potentially dangerous.

To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[]	[X]	[]	[]
Economic development	[]	[]	[X]	[]
Employment	[]	[]	[X]	[]
Social inclusion	[]	[]	[]	[X]
Community cohesion	[]	[X]	[]	[]

SWEDEN

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The major issues

There are reasons to study festival activities. The number of festivals grows, new member associations are formed and festivals are established as part of the experience industry. There are business economic reasons to follow the development of the festivals. However in *Sweden*, compared to the other Nordic countries, e g *Finland and Norway*, festivals have no acceptance in the national cultural policy. The distinction *festival* is not to be found in the national cultural policy of the Swedish cultural model from 1974. Neither the different supporting schemes of the National Arts Council include festivals or a national festival association. In *Finland*, with a long festival tradition since the sixties, a professional cooperation has been established across the genres and the sectors as well with the cultural as with the business departments. In *Norway*, today, the National Arts Council considers festivals a very important arena for development and experiments, a sort of mediators of new arts outside the institutions. The festivals in Norway have national support, both from the Cultural Department and from the National Arts Council.

This study discusses the festival activities from a cultural policy point of view. It is based on a questionnaire survey among the three national associations, *Finland Festivals*, *Norway Festivals and Swedish Music Festivals*, and a limited choice of festivals from each country.

The study describes, from this point of view, the festival activities in these three Nordic countries. The major issues are:

How is the organisation and the financing of the three national associations reflected in the local/national cultural policy?

How is the status of the festivals conceived in the local/national cultural policy.

Keywords: Festivals today are more open for new cooperation, creating net works and establishing new cultural arenas across the sectors and the geographical borders. The festivals contain a strong international potential. This development of festivals as an arts form outside the institutions puts strength to a more open cultural policy.

The festivals and the political economy

Another aspect of analyzing the festivals is emphasizing the political economy perspective. The number of festivals grows, the national festival associations also are signs of the growing attraction of festivals. The festivals mean business and it is obvious that arts and business, with their different set of values, might have something to learn from each other. This study claims that the legitimacy of the business to a higher extent will be governed by these contradictory values.

The financing of the festivals mainly depends on three sources. Besides the public support the festivals are heavily dependent on ticket sales and the support from the business through sponsoring. The ticket sales are unsafe as many festivals are depending on the weather. The sponsoring of the business is very much related to the local/regional legitimacy of the festivals and the return from the festivals that corresponds with the rules for tax deductions. This puts strength to the festival director, not only he has to be an artistic director but he has also been able to communicate with the decision makers as well as with the managing directors. There is a need for more experiences when these two cultures meet that still not is very common.

The organisation

There is no obvious solution for managing a festival. There are examples among the Nordic festivals, from totally voluntary self managed festivals to festivals of stock company models with managing directors. The most common contribution to the festival organisation however, and at the same time both the thrilling and the difficulty of managing a festival, is that of the voluntary resources. Although as there are more and more festivals the need for professional festival management becomes more and more obvious. The increasing importance of financing for the surviving and the continuity of the festivals ask for more professional festival workers.

The financing

As the experience industry is getting more established the festivals become more related to this business. The fact that the festivals draw attention to visitors who spend their money and raise indirect taxes are good arguments for motivating public support. The growing number of festivals will also create a market for event business and services both during the festival period and after. The festivals, the local, the national and the international ones, will cooperate in net works across the sector borders, the language borders and the geographical boarders developing new activities and successful financial solutions.

The festivals become a certain arts genre that in the political cultural economy combines public support with private financing and a large part of volunteers involved. The legitimacy, the image of the festival and shared social values are important for the response both from the public and the private sector which is necessary for the living and the continuity of the festival. When the audience is coming, if the decision makers believe in the festival it is much easier both to find the right sponsor and to find the important volunteers. The sponsors are very much dependent on a positive image and the local public support for the festival. The business care for being a good corporate citizen in the region.

The cultural policy

In Sweden the national cultural policy of 1974 does not involve festivals why the national association, Swedish Music Festivals/SMF on the contrary to Norway Festivals/NF and Finland Festivals/FF do not have national public support. SMF from 1988 has today about 40 member festivals and functions in net works from the arts, tourism and the business. SMF has had a very successful cooperation with a main sponsor through the years (ended 2002) but no national public support as far. FF with a long tradition since the 60:ies has about 80 member festivals and is well established with national support and good contacts across the sectors. NF with 50 member festivals is developing a new cooperation with the National Arts Council giving the festivals a front position in the cultural policy. Five of the member festivals are regional cultural centres which mean these festivals have a national position as well. All the three national associations, together with eight sister associations in Europe, are members of The European Festivals Association, together a net work of 600 festivals. The main issue of this study is to analyse these three Nordic festival associations but a limited number of member festivals from the three associations are also included. These festivals represent small and large festivals in different genres.

From Sweden there are three festivals. Båstad Chamber Music Festival, a week in July, is an internationally well known festival with Master Classes and a composer competition. Umeå International Chamber Music Festival, two weeks in June, is a festival with close connection to the university with a Midsummer Academy on a high level. Umeå International Jazz Festival since 1968, the last week end in October, is one of the eldest and most established jazz festivals in Europe. The local jazz bands perform side by side with the international giants. Every year an established Swedish jazz musician is honoured and a scholarship is given to a young coming jazz artist.

From Finland there are two festivals. Helsinki Festival is one of the eldest and largest festivals in Finland. Arts associations, art galleries, choirs in the city are associated to the festival during the week ends in august/September when the school season starts and the people return from their summer houses. Kuhmo Chamber Music Festival, two weeks in July, is one of the most respected chamber

music festivals in Europe. There are Master Classes on a high level and an international chamber music competition.

From Norway The Festival of North Norway, all July, is a regional cultural centre with one of its purposes to support the arts activities in North Norway. The festival is extended in the region and is open to activate artists in that part of Norway. Riddu Riddu Festival, a week in July, is a Lappish festival with an international reputation in the multicultural genre. The St Olav Festival in Trondheim, a week July/August, is a church and culture festival based on a thousand year old historical heritage. Its purpose is to support Trondheim as a national and an international centre of church and culture.

Consequences

The national associations

Regarding the three national associations Finland has a five times more business than NF and SMF with an annual national support of about €90 000. The size of the member fees in the national associations are close related to the total budget. Thus NF has a low fee of €300 while FF has been able to charge two separate fees, one basic of €1900 and another with additional €1200 for the international marketing. Regarding this the total member fees, €147 000, stands for more than half of the budget of FF. SMF has been able to keep the same fee for many years, €1200, thanks to a main sponsor.

NF and SMF only runs by a board with no one employed. FF has a board with an office of 3-4 employed and committees for instance for recruiting new members. The members of FF come from several different genres like dancing, theatre, literature and art, NF has music, theatre and film festivals and SMF only music festivals (Table 1).

The festivals

Among the festivals in the study you will find the large and the more established festivals in Finland and Norway. The Festival of North Norway and The St Olav Festival have strong positions in their regions with €400 000 and 250 000 in regional and local respectively. The national public support is about €750 000 and €400 000 respectively. The two festivals of Umeå, an established festival centre in northern Sweden, has each €80 000 in local support but neither regional nor national support. The Kuhmo festival in Finland has a six times more budget than the Båstad Festival in Sweden. The Kuhmo festival has €150 000 in national public support compared to the Båstad festival that has only a regional and local support of €20 000. (Table 2:1)

The large festivals in the big cities have the good ticket sales, Helsinki Festival €1 miljon and The St Olav festival about half of it compared to the Båstad festival and the Umeå festivals with about €30-50 000 each.

The sponsoring income varies from none for the multicultural Riddu Riddu festival to €1 miljon for Helsinki Festival. The two regional Norway festivals have €110 000 and 190 000 respectively in sponsoring.

Summary

In Sweden, in comparison to Finland and Norway, the festivals have no *legitimacy* in the national cultural policy. You may not find the distinction *festival* in the Swedish national cultural policy of 1974 and neither festivals nor the national association *Swedish Music Festivals/SMF* qualify for public support. In Finland on the contrary, the festivals are an established and natural part of the cultural policy. *Finland Festivals/FF*, with a long tradition since the sixties, is a model for SMF. FF has nowadays a very well developed collaboration across the sectors, as well with the cultural department as with the business department. In *Norway* the festivals have become an important part of the cultural policy of today. The Arts Council now regard the festival activities as an arena for development, experiments and creativity in addition to the established cultural institutions. The Norwegian festivals qualify for public support, both from the department and from the arts council. A few regional festivals also have national support directly from the department. A report from the Norwegian arts council emphasize the festivals as the agents of development, crossing the genre-, sector- and geographical borders and adding internationalization to the Norwegian cultural activities. *Norway Festivals/NF* has a continually discussion with the arts council about the festivals contribution to the cultural policy.

Festivals are depending on dedicated persons. The festival director is a kind of an entrepreneur, however different from the business entrepreneur forced by economy profit. The festival work rather renders a certain social capital to develop. The business entrepreneur may depend on strong owners, while the festival director to a larger extent has to rely both to his own capacity and the legitimacy of the festival and to different public and business decision makers. The very different qualifications for the festival director put strength of communicating on several arenas, with the decision makers, the business directors, the volunteers, the artists, the audience and – the weather forecast.

The growing problems with decreasing public culture support both put focus on alternative sources for *financing* and new ways of cultural *organisation* and *distribution*. In relation to the established cultural institutions the flexible festivals are much more applicable for *sponsoring*. The usual situation is the big cultural institution in the big city is favoured by the (big) sponsors. The festivals, on the other hand, with a mixed economy sustaining of tickets, sponsoring, volunteers and a relatively small public

support, are in its form more suitable for partnership with the business. The festivals take place during a limited period with a concentration of experiences, artist performances and regional engagement in contrast to the annual activities of the cultural institutions based on high fixed costs. The budget of the cultural institutions is also mainly depending on public support.

Earlier reports (Khakee & Lidström, 2000, Lidström, 1998) observe that when the public resources decrease the cultural institutions tend to use the sponsoring income for the ordinary activities. This means that the cultural institutions may choose more "popular" programs to make them attractive for the sponsors. There is also a tendency the sponsors prefer the cultural institutions for its partnership. The festivals have an uneven challenge in the regions and are the real losers when it is to sum up the income of all the events. The city and the regional business take the larger part of the incomes for travel, house, food, salaries etc. while the festivals will have to cover for most of the costs. The ideal situation would be that this economic flow returned and was reinvested in the festivals, e.g. in different sponsoring activities. The same arguments are applicable on the public support as a sort of investment which raises income from employment and business in the region.

One way of reducing the negative effects from the decreasing public support might be an alternative *organisation* and *financing* of the cultural production. It might be possible to use the mobility of the artists and the audience, which is characteristic for flexible festivals. A Swedish report (Sörlin, red, 2003) discusses the relation *established ensembles* contra *festivals*. The financial situation for the cultural institutions and the concert halls with the symphony orchestras were favourable during the industrialism, but the conditions for this ensemble culture have dramatically changed after this period. The mobility of the population has increased, the education and the competence have been equalized and the live culture is constantly exposed to the concurrence of the electronically distributed culture. This development raises in the long run two important questions: "The first question is if the continuous technical and economical development will lead to a slow breakdown for the institutional cultural life with its large need of public support? Another question is whether a reduction of the established ensembles in favour for an extension of the more temporally organised festivals might reduce the financial problems for the cultural producers?"(Ibid, red, 2003).

The report states further that the cultural institutions are in a situation with increasing financial problems. The ticket incomes in Sweden stand for a very limited part of the total income and the established cultural institutions are exposed to a political discussion that not only discusses the financing but also the very existence of the institutions. The report points at possibilities of limiting these problems for the cultural sector. First and foremost the *organisation* and the *distribution* of the cultural products have to be changed: "One way is to use more information technology in the distribution process. The other way is to use the new possibilities of mobility for the artists and the audience. The increasing number of festivals shows that the established arenas and the ensembles

with high fixed costs might be replaced by more flexible organisations for the cultural activities. A solution with festivals replaces the need for concentration in the room with a concentration in the time and offers the consequences of a much more decentralized cultural production. Even if the festivals can not work against the consequences of the fast development of the cultural production costs, the festivals might to a large extent reduce the dependence on fixed costs”(ibid, red, 2003).

The Norwegian arts council gives priority to cultural development, especially focused on the cultural *producing and distributing*. The festivals, with great experience in this field, have public support for taking part of this development.

In the Finnish *cultural policy* the cultural minister gives priority to cultural events with international/national and regional/local importance. It has been obvious that the festivals importance for the positive effects on *image, employment* and *economy* in the regions also is valued. The festival image of the country is very well accepted by the national decision makers, both at the cultural department and at the business department (Table 3, 4).

The festivals are regarded as agents for development in Norway but even in Finland and Sweden there are tendencies that the established cultural activities have opened up for collaboration on new arenas with new net works across the sectors. This flexible organisation with mixed economy, dedicated people, volunteers, will create the festival image on local/regional and national/international level. This festival organisation stands for pluralism, regionalization and internationalization creating a new cultural arena outside the established cultural institutions towards a more open cultural policy.

Enquiry

Member festivals from Finland Festivals, Norway Festivals and Swedish Music Festivals, 2003. The three national festival associations, 2004.

Table1 – Organisational structure

Organisation	<u>Employed*</u>	<u>Volunteers</u>	<u>Artists</u>	<u>Visitors</u>	<u>Activities</u>
Finland:					
Helsinki Festival	8	4	1000	300 000	40
Kuhmo Chamber Music	6,5	200	176	44394	121
<i>Finland Festivals</i>	4	x	22000	2000000	4000
Norway:					
The Festival of North N	5	60	900	28053	107
Riddu Riddu Festival	1,5	400	160	9653	91

The St Olav Festival	8	230	700	184442	219
<i>Norway Festivals</i>	x	x	10000	660000	2000

Sweden:

Båstad Chamber Music	x	65	60	3500	24
Umeå Int Chamber Music	1	38	60	3700	35
Umeå Int Jazz Festival	1	73	280	3600	56
<i>Swedish Music Festivals</i>	x	x	6000	500000	1000

*) f/t converted

Table 2:1 – Festival income

Public funding/€	National/ % of total <u>budget</u>	Regional/ % of total <u>budget</u>	Local/ % of total <u>budget</u>	EU/ % of total <u>budget</u>
Finland:				
Helsinki Festival	70000/2%	x	1000000/33%	x
Kuhmo Chamber Music	150000/18%	x	65000/8%	x
<i>Finland Festivals</i>	92000/38%	x	x	x
Norway:				
The Festival of North N	750000/51%	180000/12%	120000/8%	x
Riddu Riddu Festival	90000/29%	6500/2%	8600/3%	x
The St Olav Festival	400000/25%	85000/5%	170000/11%	x
<i>Norway Festivals</i>	22000/69%	x	x	x
Sweden:				
Båstad Chamber Music	x	12000/10%	8000/6%	x
Umeå Int Chamber Music	x	x	74000/50%	27000/19%
Umeå Int Jazz Festival	x	x	75000/32%	27000/12%
<i>Swedish Music Festivals</i>	x	x	x	x

Table 2:2 – Festival income

Commercial funding/€	Ticket sales/ % of total <u>budget</u>	Sponsoring/ % of total <u>budget</u>	Member fees/ % of total <u>budget</u>	Merchandising*/ % of total <u>budget</u>
Finland:				
Helsinki Festival	1000000/32%	1000000/32%	x	75000/2%
Kuhmo Chamber Music	420000/51%	100000/12%	x	95000/11%
<i>Finland Festivals</i>	x	2500/1%	147000/61%	x
Norway:				
The Festival of North N	147000/10%	110000/8%	x	150000/11%
Riddu Riddu Festival	123000/40%	x	x	80000/26%
The St Olav Festival	570000/36%	190000/12%	x	150000/1%
<i>Norway Festivals</i>	x	x	10000/31%	x
Sweden:				
Båstad Chamber Music	40000/32%	30000/24%	x	36000/28%
Umeå Int Chamber Music	30000/20%	14000/10%	x	7000/1%
Umeå Int Jazz Festival	54000/23%	60000/26%	x	17000/7%
<i>Swedish Music Festivals</i>	x	12000/21%	44000/79%	x

*) Funding from foundations, master classes, radio/TV, tax deductions.

Table 2:3 – Festival income

Total budget/€

	<u>Total budget</u>
Finland:	
Helsinki Festival	3145000
Kuhmo Chamber Music	830000
<i>Finland Festivals</i>	239000
Norway:	
The Festival of North N	1457000
Riddu Riddu Festival	308100
The St Olav Festival	1565000

Norway Festivals 32000

Sweden:

Båstad Chamber Music 126000

Umeå Int Chamber Music 152000

Umeå Int Jazz Festival 233000

Swedish Music Festivals 56000

Table 3 – Influences by other policies in the public arena

The national festival associations:

	<u>Closely integrated</u>	<u>To some extent</u>	<u>Not at lot</u>	<u>Not at all</u>
Finland Festivals				
Tourism	X			
Economic development	X			
Employment	X			
Social inclusion		X		
Community cohesion	X			
Norway Festivals				
Tourism		X		
Economic development		X		
Employment			X	
Social inclusion		X		
Community cohesion	X			
Swedish Music Festivals				
Tourism			X	
Economic development	X			
Employment				X
Social inclusion	X			
Community cohesion	X			

Table 4 – National Cultural Policy

The national festival associations:

Finland Festivals (1968) – Established

Priority to national and international importance

Positive effects on image, employment and economy

Close relations to the decision makers

Across the sectors – tourism

Norway Festivals (1998) – Creative

Priority to new ways of cultural production and distribution

Regionalization and internationalization

The festivals are the agents of development

Swedish Music Festivals (1988) – No legitimacy

Priority to the established cultural institutions

Dependence on alternative financing – sponsoring

TURKEY

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Introduction

Turkey is the land with the legacy of many civilizations and religions. So in the cultural geography where Turkey is, there is a long-standing tradition of festivals, ceremonies, rituals, memorials and feasts. Most of them are local, and carry an attribution of the places' local specificities such as the local produce or cultural heritage.

The Ministry of Culture and Tourism (the Ministry)⁷⁸ is the main governmental body responsible for the implementation of the legislation of cultural issues. The Ministry exercises political authority over the directorates and other services of the Ministry. It is the Minister's task to define the overall priorities and guidelines for ministerial initiatives. The distribution of the funds between the directorates allocated by the Minister, determined at the draft budget stage and subjected to overall guidance defined by the government under the authority of the Prime Minister and with parliamentary endorsement.

Local authorities are active in the cultural field. In each city there is governor's office which is the representative body of the Government. The directorate of Culture and Tourism is the public authority that connects the Ministry to the city. The municipalities are the elected local authorities which manage most local cultural facilities and organize a large number of cultural events like festivals in the region. The Ministry controls and supervises certain cultural activities put in place by local authorities.

In the context of the Turkish Government's cultural policies, culture is subjected to the articles of the Constitution such as creativity, right to education, right to freedom of thought and opinion and right to express and disseminate thoughts and opinions. However there is no specific national definition of cultural policy.

Turkey, in line with the European Union accession process, intends to increase access to culture for all parts of the community. The Department of External Relations and EU Coordination in the Ministry

⁷⁸ Please see the organigram of the Ministry of Culture and Tourism at the Appendix 1.

and other related public authorities, universities and stakeholders are working collaboratively on the National Review of Cultural Policy and the Compendium of Turkey.

The studies of public actors, academicians and non-governmental institutions are paying special concern to the field of cultural policy. There have already been several attempts to collect knowledge on cultural policy and to gather views of various stakeholders in the cultural sector. But most of these attempts were in conference or roundtable formats in which only invited speakers were asked to make presentations, some of which were published as a book (such as *Cultural Policy in Turkey*, by the Culture Initiative, 2001). The accumulation of knowledge is informative and comprising the national scale, and usually not depending on any fieldwork, especially conducted at the local level. So there is an urgent need for an in-depth research to fill this gap and open up new ways of thinking, capacity building and networking. Being aware of the importance of the statistics, indicating current situation (i.e. access to cultural activities and art, rate of cultural activities to population), especially in the cultural sector, Turkish government has initiated and supported the development of database of cultural statistics, compatible with EU practise. The Turkish Statistical Institute recently announced the Official Statistical Programme for the period 2007-2011 which compromises the update and redesign of the cultural statistics.

The realization of such an accumulation on cultural policy depends on an independent review of existing literature and ethnographic research. In 2006, Istanbul Bilgi University has started one year long project: "Promoting Research and Articulation on Cultural Policy" with the support of European Cultural Foundation (ECF) and Chrest Foundation together with Anadolu Kultur (AK), an NGO working mainly in Anatolia. I currently work as the research coordinator of this project.

Methodology

In terms of methodology for "national profile of the festival policies of public authorities", some of the information presented below will be the results of the literature review that has been carried out for the above-mentioned project. This literature review compromises the articles and the books in the National Library and Higher Education Council's Thesis Documentation Centre and Turkish Statistics Institute.

The festival as an example case-study in the part B, is primarily chosen as a result of my experience in the Department of Management of Performing Arts in Istanbul Bilgi University, which is the only department in its kind within the country that gives special importance to the festival organisation, and also my observations throughout the "Capacity Building for Local Cultural Policy in Turkey" project which has been realized together with AK and ECF since 2004. While the latter experience taught me that the real festival scene considering the criteria of the research is limited to the borders of Istanbul city centre, the former one verified this with various artistic festival examples, diversifying in seize and scale.

For part B; after I chose my case study , I corresponded with the director of the city theatre, he asked for an official cover letter to answer my questions. Then I translated the Part B of this questionnaire, and handed it in. The questionnaire was filled by the General Artistic director. Then I met him and other departments' officers such as accounting and human resources managers to fill the gaps. Finally I interviewed with one of the actor of the City Theatre, who also directs the opening and closing ceremonies for the last two festivals.

For the whole research, I corresponded with the below stated public authorities:

The Ministry of Culture and Tourism:

-General Directorate for Research and Education

(Interview with the assistant director in Ankara, 21.08.07)

-General Directorate for Fine Arts

(Interview with the assistant director in Ankara, 22.08.07)

-General Directorate for Promotion

(Interview with the editor of the cultural events booklet in Ankara, 21.08.07)

Istanbul Governor's Office:

-Directorate of Istanbul Culture and Tourism

(Interview with the director in Istanbul, 16.08.07)

Istanbul Metropolitan Municipality:

-Directorate of Cultural and Social Affairs

(Interview with the director in Istanbul, 30.07.2007)

Istanbul City Theatre:

-The Director (Interview in Istanbul, 30.07.2007)

-The General Artistic Director (Interview in Istanbul, 24.08.2007)

-The Assistant Artistic Director (Interview in Istanbul, 24.08.07)

- The actor and director of the opening & closing ceremonies

(Interview in Istanbul, 24.08.2007)

A.I.

There is no official statistics portraying the current situation of the festivals organized in Turkey. The last official statistics were documented in 1999 by the General Directorate for Promotion in the Ministry of Culture and Tourism. According to this report, the Ministry funds and supports artistically the events that are organized by NGOs, municipalities and other local institutions. The same policy applies today, but as a result of a recent act, foundations and associations are also covered. Still, the General Directorate for Promotion records and publishes a booklet covering all the events that are realized throughout the country in a year. At the end of each year, the Directorate asks for the events' list for the coming year from the local public authorities, and categorizes this information according to their location (under the cities)⁷⁹ and publishes them. In the yearbook of 2007, there are approximately 1150 events. It also emphasizes the international events, which are marked in bold. But these records are not for statistical purposes, there are a few problems with the use of such information:

1-At the end of each year, the information has to be checked whether it was realized or not.

2-It does not include privately funded festivals.

3-The definition of the word 'festival' is ambiguous. In Turkey, any event continues more than a few days and has become traditional might be a festival. It does not necessarily have to involve any "artistic" side. They usually have a "cultural" component either celebration of a national or a religious day, an anniversary of a historic event, and /or a local cultural essence such as a produce (cherry, tomatoes, olive oil) or a sport (wrestling, swordplay).

For these reasons, although the Ministry states that they support over a thousand national and international events including the festivals, it is not possible to distinguish and identify artistic ones from that booklet.

However, the same booklet, in another section, presents the events that are organized by different departments of the Ministry of Culture and Tourism (the Ministry). Within those stated events, it is possible to mark the international and also artistic festivals. Below is the list of those festivals according to their locations, and ages (where possible) and organizing public authority:

⁷⁹ The same information can be downloaded from the Ministry's site:
<http://www.kultur.gov.tr/TR/BelgeGoster.aspx?F6E10F8892433CFF0D262A49C727F2327433890CBCD25B16>
but it exists only in Turkish.

Main Departments of the Ministry:

General Directorate for Research and Education –Dept. of Folk Culture organises:

- Traditional Handcrafts Festival-Ankara
- Goldenhands Traditional Handcrafts Festival –Istanbul

General Directorate for Fine Arts organises:

- 7th International Side Culture and Arts Festival-Side
- 3rd Turkish Traditional Music Festival

Dependent Establishments of the Ministry:

General Directorate for State Opera and Ballets organises:

- 14th International Aspendos Opera and Ballet Festival-Antalya
- 5th International Bodrum Ballet Festival-Bodrum

General Directorate for State Theatres organises:

- Small Ladies and Gentleman Theatre Festival-Ankara
- Theatre Meeting of the Nations that Surround the Black Sea-Trabzon

-International Theatre Festival –Adana

(in collaboration with a private company)

-Orhan Asena Theatre Festival –Diyarbakir

(in collaboration with the Governorship of Diyarbakir)

There are also international artistic festivals that are organized by municipalities. Some of the major examples are stated below:

- 8th International Yesilkoy Folklore Festival- Istanbul
- 23rd International Amateur Theatre Festival- Denizli
- 43rd International Troia Festival-Canakkale

-3rd International Istanbul-Region Theatre Festival- Istanbul

-44th International Golden Orange Film Festival-Antalya (in cooperation with the Golden Orange Culture and Art Foundation)

A.II.

Primarily, the Ministry of Tourism and Culture and its main departments supports the cultural events including the festivals that are determined under the Statute No: 26483: "Support for the projects of municipalities, foundations, associations and private theatres" (published in the Official Newspaper on 15.0.07). According to its 1st Article: "this Statute aims to define and regulate the basis for the projects are prepared to develop and present culture, arts and tourism, and which requires support from the budget of the Ministry. The applying body could be municipality or a private theatre, or has to be either an association or a foundation that is set for cultural and artistic aims. Each project owner has to apply to the Directorate of the Culture and Tourism in their city. Then the checked proposals are sent to the evaluation commission in the Ministry. The commission evaluates the projects according to the concept, capability of the owner of the proposal, and its suitability, and to the article 1. The same commission suggests the amount of the fund according to the existing budget. The chosen ones are sent to the approval of the Minister. After receiving the authorization, a protocol is prepared by the Directorate of the Culture and Tourism in the city. And same Directorate monitors and reports the process and the result. All the support under this Statute is in form of monetary fund.

There is a different application at the dependent establishments of the Ministry, such as the State Theatre and the State Opera and Ballet. They organize and fund their own festivals. The State Theatre also organizes collaborative festivals with the municipalities, even sometimes with private companies.

Municipalities have a similar way of evaluation and approval for the festival funding. They prepare or accept proposals and evaluate them in the Council. The council determines kind of the contribution and an amount according to the existing budget. After the approval of the Major, the related department assign the project for a bid. However the Municipality is also open to different sources of funding; they seek for sponsors and pursue barter agreements usually with institutions of the Government. Especially for the international events, all municipalities apply to the Prime Ministry Promotion Fund, which supports the promotion of Turkey and Turkish image abroad. The Prime Ministry Promotion Fund supports the publicity and public relations activities.

A.III

As seen in the above depicted picture of the Turkish publicly funded festival sector, the Ministry do not organize any festivals but supports and subsidize them. On contrary, as a result of populist structure of the municipalities, they are all eager to conceptualize and organize a festival. Nearly every municipality in Turkey has a festival that has become traditional. This also can be explained with the fact that there is a certain share in each year's budget for culture and tourism, and municipalities choose to organise a festival to spend that portion. But there are also municipalities, usually in over a million populated cities which pay special concern to the festival organisation. They usually organise international and artistic festivals and try to create extra budget and seek alternative funds to develop the quality and increase the capacity of them.

In Istanbul, which can be accepted as the cultural capital of Turkey, the Metropolitan Municipality plays a major role. Many of the major cultural institutions, organizing festivals in Istanbul, are directly connected to the Istanbul Metropolitan Municipality (the Municipality). Yet, there is no stable festival policy. After every local election, each coming municipality applies a different cultural policy. Usually this is determined by the each majors' field of interest; while one is keen on "city consciousness", the other attaches importance to "congress tourism for the economic growth of the city". As a reflection of such an uneven policy making, the festivals that are organised by the Cemal Reşit Rey Concert Hall (CRR) can be given. CRR is a dependent cultural institution to the Municipality. It holds a dense programme from October till May and also organises many festivals. The Mystic Music Festival (starting from 1995) and the Dance Festival (starting from 2000) were two of them. Each of them was international and has become traditional, but when a new director was appointed to the Hall as a result of a political decision of the Metropolitan Municipality, both of the festivals were cancelled by the new director in 2006. He started two new festivals called International Children Festival and International Youth Festival. Both of which are organized in relevance with the National Children and Youth Festivals. Turkey has been celebrating since the establishment of the Turkish Republic. This indicates that the festival organisation policy of the Municipality tends to be populist than artistic, and do not pay attention to different tastes and special fields of interests. Nonetheless, the director of the Cultural and Social Affairs states that their main target is to serve to the City of Istanbul, and affirms that they are open to every coming project proposal. As a Municipality, they do not necessarily have to be the owner of each project, they are happy to support different variety of projects and work with different stake holders. According to the first six month budget records of the Municipality, the budget spent for the cultural affairs is 18.000.000 Euro.

Finally, there is a list of local events at the web site of the Directorate of Istanbul Culture and Tourism⁸⁰. The same list also appears in the web site of the Ministry under the cities. This list is an

⁸⁰ See the Appendix 2.

<http://www.istanbul.gov.tr/Redirect.aspx?url=http://www.istanbulkulturturizm.gov.tr> (25.08.07)

important representation of the current situation of the festival organisers and support structure in Turkey. Looking at the sources of that list presented, it is possible to argue that these are the approved festivals by the public authorities, although they are not the organisers or the founders of them all.. Both of the public authorities (the director of the Directorate of Culture and Tourism and the director of the Social and Cultural affairs in the Municipality), agreed that Istanbul Foundation for Culture and the Arts (IFCA) organizes the artistic festivals in the best manner, so that they have a policy to support those festivals instead of organising another one to compete. They also stated that they prefer to direct those investments to any other area where there is need. According to the general Manager of the IFCA (interview in 17.08.2007), the mentioned support is not in form of monetary fund, but it's in-kind contributions such as free open-air billboards or free venue rental.

As seen in the list most of the festivals are as a result of collaborations between two public authorities, municipalities and governor's office in the city. (As an example: the festivals that can be grouped under the Turkish World events in the same list are organised by the Municipality in cooperation with the Turkish World and Relative Communities Coordinator-ship in the Istanbul Governor's Office.⁸¹) Similarly the Ministry supports these events through the governor's office and supports their international publicity by paying the hosting and transportation costs of the artists.

CASE STUDY

Information on the chosen festival:

The name of the chosen festival is **Istanbul-Region-Theatre Festival (IRTF)** (Istanbul-Mekan-Tiyatro Festivali). It was first organised in 2004. Since then it's been realised for three times. Starting from this year, it is announced that it will be organised in every two years time, so the fourth festival will be organised in year 2008. It is the first international Theatre Festival organised by the Istanbul City Theatre.

I especially have to underline why I chose this festival among the others stated above:

First of all, there were limitations such as timing and limited time for research. The general election of Turkey is held on 22.07.07, so the departments of the Ministry were busy and reluctant to present any details especially about the budget. It is also summer time, people are on holiday. In this short time, I preferred to focus a festival that has been organised in my city, Istanbul. Although Istanbul is widely

⁸¹ Please see for more information (only in Turkish) : <http://turkdunyasi.istanbul.gov.tr/>(25.08.07)

known by the festivals that are organised by IFCA as stated above, I searched for a case which is fully customised by a public authority.

Because I wanted to chose an exceptional example to show that among all limitations such as very centralised government, with no coherent festival policy or any cultural policy, that I state at the section A, there is still vitality and progress in the festival scene of Turkey. Istanbul-Region-Theatre Festival represents a lot about the current state of mind of Turkish public authorities in terms of festival funding, which can be summarised as "spending the share in the budget for culture in a populist way". But also shows how a vision of an eager artistic manager and his volunteer team achieve a festival which is unusual with its size and organisational framework with in the current festival market, and became traditional.

Istanbul-Region-Theatre Festival (IRTF)

This festival was initiated by Nurullah Tuncer, the general art director of the City Theatre (see B1.2. for the detailed info about the institution). He states the need and the urge to organise such an event in the quotation that is taken form the 2nd Festival catalogue:

"Istanbul is a city that has been a cradle of civilisations for ages. It is always possible to find a track, a footprint of history. Anything that is lived on any street, or shelter, becomes history in the shadow of another history. Each magical place within the city itself, has come today with its own magic, carrying its their own footprints. Despite many destructions..."

To make "theatre" in Istanbul, which is a place that rather reminds of a stage that is designed by a very talented decorator or which is a place that overlooks the life and the "moment" itself, makes this rendezvous "inescapable". Decoration, in the theatre, is said to be the "plus one player". Besides awakening the "town" and "region" consciousness of habitants of the city. Istanbul Municipality City Theatres, aim to take a "plus one" share, by carrying the theatre "outside of the hall" in Istanbul.

Istanbul-Region-Theatre project can be considered as a counterpart for a desire of existence the theatre in Istanbul's magnificent backgrounds. This considered as a first step of a transition of a "theatre that occurred on streets and carried on stages" to a "theatre that can exist on streets, as well"...Istanbul Municipality City Theatres find a theatre understanding

That is integrated with the street more important, than a theatre understanding that is shut to the sounds of its own streets. In this case, naturally this anxiety of the theatre is reflected to its repertoire and activities. Region consciousness is as important as history consciousness. Dwellings, regions are as important as the history we know, to discover the real "person" in ourselves. Top form the "town consciousness", region sensitivity of the habitants is necessary. Where really Istanbul is, is not detached from who the commonly used" Istanbuler" is. Therefore, Istanbul-Region-Theatre is an

*expression of a growing project that will bring the habitants of Istanbul together, in the form of their region's important dwellings*⁸².

The development of the concept:

The festival concept was developed a year before the realisation of the first festival, by the festival committee under the leadership of the general art director, who also names himself as the project owner on the behalf of the Istanbul Municipality City Theatre, and also as the festival project director & curator.

Istanbul Theatre Festival was the only international theatre event, which has been organised for the last 20 years, by IFCA. This festival, primarily hosts the finest examples of Turkish theatre together with the "internationally acclaimed theatre and dance companies", its programme usually consists of modern, post-modern and various forms of contemporary theatre together with some experimental projects that are specially produced in cooperation with the Turkish and international artists for this event. It also has an educative mission, as stated in its web site, which aims to strengthen the links between the various cultures by the encounter between the visiting directors and Turkish artists, and to encourage the opening of new paths in the intercultural theatre scene⁸³.

The mission of IRTF is framed under the overall mission of the City Theatre, which is responsible to produce and perform the productions, as well as aims to:

Outreach to the wider audience

Be the leading institution at the performing arts field, it will;

- follow the improvements at the world scene
- gain new openings in the performing arts field

The aim of the IRTF is to take out theatre from the borders of established theatre halls and stages, to the Istanbul's streets, historic and artistic spaces, "wherever there is society". After the organisation of the first festival, in 2005 the administration team has cooperated with TUSSIDE (Turkish Institute of Industrial Management) which is set up jointly by the Ministry of Education and the Technological Research Council of Turkey. The consultants from this institution developed the strategic plan and production time table, and the budget of the festival in collaboration with the City Theatre, and also two experts, one is professional at the spatial facilities and programming, the other is professionalized

⁸² International Istanbul Region Theatre Festival Catalogue, 2005, P. 2.

⁸³ <http://www.iksv.org/tiyatro/english/tiyatro.asp?cid=8&ms=111> (25.08.07)

on the contributing artist and groups. So the whole set up of the festival has been restructured according to short term and long term expectations.

The short term expectations (for the year 2005):

- recognition of the important historic and special venues of Istanbul
- establishment of new collaborations between various municipalities of Istanbul.
- improvement in the performance arts in terms of artistic production and its audience

For the long term (starting from the year 2006, until 2014 when the City Theatre celebrates its 100th Anniversary.)

- establishment of interdisciplinary collaborations
- participation of the art production to the formation of the urban texture
- initiation for a "Istanbul- Region-Theatre" open-air museum
- sharing of the artistic and cultural accumulation between different generations
- formation of new artistic "bridges"

The IRTF was conceptualised to fill the gap that remains from the Istanbul Theatre Festival in terms of participating countries and audience variety. One of the distinguishing characteristics of the IRTF is the concentration of the participating countries (see the Appendix 3). Compared to the IFCA's theatre festival, the variety tends to comprise more companies from the Islamic and Turkic World, the only exception seems to be happened in year 2005, when most of the Northern European Countries participated. As a consequence, IRTF is acknowledged as a festival having too many participants from Islamic and Turkic World. The general artistic manager explains the reasons behind such a contribution with the development process of the festival and states that "the theatre festival, organised by IFCA was a bit elitist in terms of concept and pricing, so we developed our international theatre concept and presented it to the theatre companies of 20 countries". The proposal of IRTF was distinct, because it was not offering any remuneration for the art companies; moreover it was expecting them to pay their travel costs, and even to bring their equipment for staging where it is possible. But it proposes to host them in the best manner in Istanbul during the festival period, and also guarantees a prominent spatial experience in one of historic sites of Istanbul. As Tuncer states "most of the Central European theatre companies refused to accept such a proposal due to their artist

rights and copyrights regulations in their countries or their priorities, while most of the South-Eastern Europe, Middle East and Asian countries welcomed the idea⁸⁴.

According to Tuncer, this participant composition of the IRTF is also proposing an answer to the current state of the European art production; he states that "consumer culture has been consuming the art, so this festival should be perceived as proposal to the Europe". Thus, he states that they set up a new organisation called New European Theatre Action (NETA)⁸⁵ And Tuncer also underlines the importance of building a "bridge", and also a "meeting point" of the cultures. He gives the example of the Turkish Republic of Northern Cyprus and Cyprus have taken place together on the Galata Bridge during the first festival. He also notes that theatre companies from countries like Palestinian, Iraq came out of battle times to make art or the theatre companies from very distant countries like Cuvasistan, Baskirdistan came for the first time. He affirms the importance of such meetings, and states that within the limited budget of City theatre, it is impossible to visit these countries, so it is also an education for the artists and performers, even the technical team of the Institution.

The other distinctive characteristic of the IRTF is its pricing policy. Only in the first year, they asked very symbolic contribution from the audience, after 2005 all the festivals were organised free of charge. Tuncer explains the rationales of such a policy as "aiming to reach the widest audience as possible, by their choice of the venues at the regions, where there has never been such performances.

Its organisers and legal status

Istanbul-Region-Theatre Festival is organised by the Istanbul Municipality City Theatre⁸⁶. The City Theatre is the oldest theatre institution, that dates back to 1914, which is set up under the name *Darulbedayi* by the Ottoman Empire. It is called with the same name during the Turkish Republic time starting until 1934, then it is named as Istanbul City Theatre and after 1976, it was connected to the City Municipality and started to be called as Istanbul Municipality City Theatre. It is the oldest ongoing stipend theatre institution in Turkey.

⁸⁴ Interview with Tuncer, (24.08.2007)

⁸⁵ The representatives of theatres and festivals in 11 SEE countries, Russia and Turkey, have set up a new network in the field of theatre, as a result of South East European regional meeting. On June 16, 2005, 24 participants from Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Macedonia, Montenegro, Romania, Russia, Slovenia, Serbia and Turkey have signed in Montenegro, a declaration for the establishment of the New European Theatre Action - NETA. According to this document, NETA will develop activities designed to promote cultural cooperation at European level in the following areas: touring of performances, co-productions, professional development, artistic workshops, publishing, etc. NETA will request support from the ministries of culture in its member countries and will also lobby authorities for the opening of borders in order to boost artistic cooperation across the region. Source: Policies for Culture: <http://www.policiesforculture.org>

⁸⁶ www.ibb.gov.tr/sehirtyatrolari, (25.08.07)

In every Turkish city, in terms of public authorities, the governorship and the municipalities exist. In Istanbul, as it is one of the biggest cities of Turkey, above all municipalities there is another body, called the Istanbul Metropolitan Municipality is formed. This is the overall structure that has more than one district or Lower-Tier municipality within its boundaries; it is also responsible for building theatres, libraries and museums. The City Theatre is one of its branches which is under the Department of the Social and Cultural Affairs. So its legal status is a stipend public institution.

The administrative structure of the City Theatre is two-fold: one is the director of the City Theatre, the other is the general artistic director. The former one deals with the relations with the Greater Municipality and all the bureaucracy such as representation, permission, and budgeting, while the latter is responsible for the all artistic production and has to prepare and present all the details of the production to the director. In the end, the production plan and the budget is first presented to director of the Cultural and Social Affairs in the Istanbul Metropolitan Municipality. After this approval, it is presented to the Major. If the Major approves the programme and the budget, the proposal is sent back to the directors office to send an open call for a bid which comprises all the hosting, advertising & PR and technical expenses.

As it is cited in the Klaic report, "the City Theatre is an immense system with hundreds of administrators and technicians, one-hundred-and-eighty actors on permanent contracts and another eighty engaged for specific productions. It churns out dozens of productions every season and makes them tour around a network of nine municipal stages in various neighbourhoods in Istanbul, including two on the Asian side"⁸⁷.

Duration and its location

The festival is organised usually at the second week of August. The last one was done between 6 and 16 August 2006.

As seen in the name of the festival and above stated expectations, this festival pays a special concern to the spatial attributions of the festival venues. Most of which are being used for the first time. Moreover, they vary in kind and in terms of locations which are displaced all around the City of Istanbul. Some of the examples that can be seen in each year's programme are the historic Galata Bridge, the Ihlamur Pavilion, the Harbiye open-air theatre, the Beylerbeyi Palace, the Sultanahmet Square, the Taksim Square.

Especially, the historic Galata Bridge has a special importance at the formation story of the festival. This bridge was built over the Golden Horn in 1845 during the reign of Sultan Abdulmecit. It was restored a few times, then it is strongly damaged in the fire in 1992. After this final restoration, it is

⁸⁷ After the Klaic report, the stages of the City theatre have increased by 3 more.

been moved to further up, to Balat, and the current one is built to its place. According to the catalogue of the IRTF, the old bridge which has had special meaning to many artists, was used for the first time for this festival, and has been attained as a theatre stage of the City Theatre as a result of first two IRT Festivals. Now, the City Theatre is the only world-wide institution having a bridge as a stage. The IRTF lead the recognition of the bridge, it has been used for other artistic and commercial events such as demonstrations, film shootings and Istanbul Design week with the permission of the City Theatre. Moreover, the bridge plays an important role as a metaphor in the overall concept of the IRTF. Istanbul as the meeting place of two continents, numerous cultures meet actually on the Galata Bridge. In other words: "the IRTF keeps the mission of being an 2art bridge' between religions, between ideologies, between cultures, and in between east and west, to speak of all..."(2005 IRTF Catalogue, p.6)

Total audience number of last edition for all festival events

The approximate number is 8000 people. There is no statistics, but according to the artistic manager and his assistant managers, at least there were 200 audience per play. Since the capacities of venues vary in kind from closed halls. So it is possible to reach that number by counting the number of the plays including the opening and closing ceremonies, which is 40.

At the catalogue of the festival, the capacities of the venues are given, I prepared and alternative chart that shows the potential capacity of the whole programme. So this shows either the given number of the audience is wrong, or the festival has reached the number of audience, which is its half capacity.

Venue	Capacity	Number of the performances	Potential Number of audience	Guess of the actual number of audience
GalataTower	500	16	8000	3200
Sultanahmet Square	400	6	2400	1200
Kagithane Sadabat	400	1	400	200
Hagia Eirene Church	500	5	2500	1000
Ihlamur Pavilon	300	6	1800	1200
Taksim Square	500	5	2500	1000
Opening & closing ceremonies	500	2	1000	1000
The Sum			18200	8800

Number of sold tickets

No tickets were sold (pls. see 1.6.)

Admission policy (proportion of free events, range of ticket prices etc.)

All the events of the festival were free of charge. Please see the section B.1.1 for the details)

The festival's organisational structure

As stated above, under the leadership of the General Artistic Director, the Foreign Relations Department of the City Theatre sends an open call to the international theatre companies. Then, an artistic board is formed within the institution and the proposals are evaluated. At this stage, the general artistic manager acts as a curator, and matches the projects with the spaces that are planned to be used for that years' festival. And he proposes certain changes. Due to restraints of the budget, the companies are asked to be flexible and open for several changes, like in staging or for the cast. For example, some companies have sent the stage plans and drawn the details of the equipments to be built in Istanbul, or asked a member of the City Theatre to complete their cast in order to reduce their travel costs. Most of the members of the City Theatres staff, who can speak a foreign language, have worked for the festival coordination before and during the festival. All the other members of the festival, except the artists and performers who are on full time contracts, work voluntarily at the administration and hosting level of the IRTF. During the festival period, also the members of the staff who are working on per diem are contracted. The City theatre did not perform in the 1st Festival. But starting from the 2nd Festival, created and performed opening and closing ceremonies. Two full time actors have created and directed a number of volunteer group, who are coming from amateur theatre groups and related departments of the universities. For the festival of 2006, a group of 47 volunteers practised in the evenings, together with their supervisors, starting from March. By using the previous plays decors and costumes at the storage they have created the shows. Same volunteer group have also participated to the organisation of the festival when possible. The director of the shows states that "this process was like an education: learning while doing". The assistant artistic director underlined the same aspect during the festival time. He states that the staff of the City theatre had a chance to learn new methods and experience different practices.

Tabel 1 – Organisational structure

In IRTF, 20 full time staff worked prior to and during the festival time, although there were artists among them, they can be grouped under administrative staff. During the festival 75 technicians worked on a per diem basis. There was a responsible team for the opening and closing ceremonies, among them, there were 12 full time artists, 9 technicians. There was also a large volunteer group made of 46 people. There were no full time actors or performers except the two actors who are

directing the opening and closing shows. All the performers that are taking place in such shows were the volunteer group. In the festival 2006, the city theatre played one show, but this was a play that has been performed throughout whole winter, so there were no extra costs.

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*	12/-	20/-	9/-	
Employed/contracted (p/t)*			-/75	
Volunteers			9	37

*Festival time and prior to festival time

Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc)

Please see the section B1.1. for the details of the consulting team, and how it served for the development of the festival. Within the institution, the concept base of the festival is structured by two main bodies: The advisory team and the project coordination team. Both are under the general artistic director. Now, there are three consultants working on a voluntary basis. Each year, two experts from TUSSIDE develops the strategic plan together with the administration and artistic team by referring to the reports prepared after passing years festival.

Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source

All the venues are rent-free venues. Most of them are under the control of the Istanbul Metropolitan Municipality or the Ministry of Culture. There is a heavy load of bureaucratic work behind the organisation of IRTF. Since the Municipality is a immersive body that comprises numerous facilities from maintenance to catering, from water supplies to public transportation, all of these services are provided through in kind contribution agreements.

But a parenthesis has to be opened, to explain the overall working structure of the Municipality, although the above stated services are with in the key duties and responsibility area of the Municipality, most of them are realised by the affiliates that are under the Department of resource Development and Affiliates. As an example: when catering is needed for the guests, this request is written to the BELTUR Co. (Istanbul Tourism and Health Investments Administration and Trade Corporation) and this in kind contribution is deduced from its own budget, but can not be shown in numbers at the table below. So this is another kind of sponsoring, but none of the names of these co-operations are cited in the publicity material since they are all share the same roof of the Metropolitan Municipality.

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: State/central Regional (x) Provincial (x) local	647.850	100%	The local government, the Greater Municipality of Istanbul pays all the expenses of the IRTF.
Other public funding (e.g. arts councils, special funds)	In-kind publis funding from the other departments of the Municipality See above		
Grants of international bodies (EU, Vishegrad, Nordic Council etc)	-		
Funding from the non profit sector (foundations,	-		

associations, etc.)			
Commercial sponsors	-		
Private donors	-		
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)	-		
Other	-		
TOTAL	647.850	100%	

* if one of the local authority levels does not exist please mark with "x"

Table 3 – festival's expenditure by source

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)	-	-	
Staff salaries: administration, technicians, etc.	-	-	As stated above 75 technicians worked on a per diem basis (13 Euros per day) for 10 days :It is app. 9750 euros but should not be included to the overall budget since the City Theatre deduces it from its annual budget as the extra expenditure.
Technical expenses *	133.500	21	
Administrative and operational expenses**	457.350	71	Incl. Inner city transportation; food for 500 people for 10 days; 4* hotel accommodation for 660 people for 10 days; security; maintenance; printed materials (invitations, catalogue, posters, open-air billboards, digital

			printing, name cards) Each of the participating theatre company covered their own travel costs.
Advertising and PR	57.000	8	Incl. opening and closing cocktails; press meeting; presents(T-shirts, handbags, hats, flowers, plaque)
Other	-		
TOTAL	647.850	100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

Please see the section B.1.1., especially the statement of the artistic director who is the initiator of the overall project. He works very professionally. He commissioned a strategic plan of 50 pages including the appendixes for the each participating theatre company and their needs and expenses sheets. They are very keen to achieving. All the printed materials including the preparation of the posters, including the design of the festival logo and the cover are hold with a special attention. Each year, they prepare a report to the higher department to present the results of the festivals.

The general artistic manager of the festival has answered this question as "being the only authority that runs the institution and the festival.

A report is being prepared after the selection of the national performances as a result of the open call. (Please see section B.1.7. for more information). This report contains the information of the participating countries, including the name of the performances together with the profile of the theatre company, plot of the theatre play, the info of the creative staff and the cast, and also presents the technical needs and drawings for the stage when an extra material will be needed. Then, the procedure as cited in the above sections is applied. No intervention regarding to the content has been stated.

As stated in the section B.1.1., the development of the festival and monitoring period are determined by the strategic plan that is prepared before the realisation of the 2nd Festival in 2005.

Assessment of the public authorities involvement from both the authorities' and organisers' perspective

(The answers of the general artistic director are marked with its initials N.T.)

Positive aspects

-Discovery of the different spaces as a theatre stage by the City Theatre and also Istanbul audience.(N.T.)

-Interpretation of artistic and historic interaction through the chosen productions and venues

(N.T.).

-More and different kind of theatre audience. Approximately 3% of the Istanbul population who might be described as the well-educated and above middle class people, follow the International Theatre festival organized by IFCA. By the pricing policy, IRTF might be more popular.

-Educative. especially for the theatre amateurs who do not even have chance to practise an actual experience, get familiar with an international scene, and various experiences.

Obstacles

- Not well- prepared in terms of announcements and public outreach. (N.T)

-Festival has been created and shaped by one man, the general artistic director. The staff has to own it more for the sustainability.

-The festival is dependent too much to the internal relations with in the different departments of the Municipality.

-The rights of the actors and performers still have to be secured.

Challenges

-to face the critiques being "only valuing Islamic, Turkic and Arabic countries

-to face the critiques of the pricing policy or filling the capacity of the venues

-to sustain within the rising competence of festivals that comes with the Istanbul, being the European Cultural Capital 2010 .

To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[x]	[]	[]	[]
Economic development	[x]	[]	[]	[]
Employment	[]	[]	[x]	[]
Social inclusion	[x]	[]	[]	[]
Community cohesion	[x]	[]	[]	[]

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-General Directorate for Fine Arts

(Interview with the assistant director in Ankara, 22.08.07)

-General Directorate for Promotion

(Interview with the editor of the cultural events booklet in Ankara, 21.08.07)

Istanbul Governor's Office:

-Directorate of Istanbul Culture and Tourism

(Interview with the director in Istanbul, 16.08.07)

Istanbul Metropolitan Municipality:

-Directorate of Cultural and Social Affairs

(Interview with the director in Istanbul, 30.07.2007)

Istanbul City Theatre:

-The Director (Interview in Istanbul, 30.07.2007)

-The General Artistic Director (Interview in Istanbul, 24.08.2007)

-The Assistant Artistic Director (Interview in Istanbul, 24.08.07)

- The actor and director of the opening & closing ceremonies

(Interview in Istanbul, 24.08.2007)

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www.policesforculture.org

www.ibb.gov.tr/sehirtiyatrolari

Appendix 1: List of Local Events in Istanbul

(source: <http://www.istanbul.gov.tr/Redirect.aspx?url=http://www.istanbulkulturturizm.gov.tr>
translated and commented by Ayca Ince)

Name of the event (Organising Body)	Date
Turkish World Contemporary Literature Days (the Municipality in cooperation with the Governor's Office)	January
The Crimea Music and Dance Days (The Municipality	February

organised in cooperation with the Crimea Culture and Arts association, once in 2004)	
Turkish World Theatre Festival(the Municipality in cooperation with the Governor's Office)	March
International Istanbul Film Festival (IFCA)	14-29 April
Children Carnival (the Municipality)	17-23 April
International CRR Children Festival (the Municipality)	20-24 April
International CRR Youth Festival (the Municipality)	12-20 May
Turkish Wold Puppet Theatre Festival (the Municipality in cooperation with the Governor's Office)	May
The Tatarstan Culture Days (the Municipality in cooperation with the Tatarstan Ministry of Culture organised once in 2007)	May
Istanbul Conquest Festival (The Municipality)	May
International Istanbul Theatre Festival (IFCA)	18 May-1 June
International Istanbul Music Festival (IFCA)	8 June-3 July
International Bosphorus Festival (organised in 1997-2000, commissioned by the Municipality)	15-30 June
Sile Cotton Culture and Arts Festival (the Municipality)	July
Kartal International Culture and Arts Festival (in cooperation with the Kartal Municipality the Metropolitan Municipality)	25-27 August
International Istanbul Biennial	21 September-17 November
International CRR Mystic Music Festival (the Municipality, but finished in 2005)	November
Turkish World Film Days (the Municipality in cooperation with the Governor's Office)	November
International CRR Piano Festival (The Municipality, started in 1994, last one organised in 2004.)	December

Appendix3: Contributing Countries

Festival Dates	1 July- 3 August 2004	6-16 August 2005	6-15 August 2006

Contributing Countries	Tatarstan	Albania	Turkey
	Syria	Bosnia-Herzegovina	Turkish Republic of Northern Cyprus
	Macedonia	Cuvasistan	Macedonia
	Serbia	Denmark	Montenegro
	Egypt	Norway	Bosnia-Herzegovina
	Turkish Republic of Northern Cyprus	Palestinian	Hungary
	Cyprus	Finland	Cuvasistan
	Germany	Gurcistan	Russia
	Slovenia	Iraq	Syria
	Ukraine	Sweden	Pakistan
	Russia	Kyrgyzstan	Azerbaijan
	Greece	Macedonia	Lithuania
	Albania	Uzbekistan	Qatar
	Tuva	Montenegro	Serbia
	Altai	Serbia	Iraq
	Uzbekistan	Syria	Baskirdistan
	Turkmenistan	Tunisia	Sudan
	Montenegro	Lebanon	Kyrgyztan
	Bosnia-Herzegovina	Baskirdistan	Tatarstan
	Hungary	Turkmenistan	Bulgaria
	Cuvasistan		Iran

	Baskirdistan		Croatia
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Appendix 1: Questionnaire

Please keep in mind that the festivals we would like you to research are those that are artistically centred, publicly supported and have an international orientation.

A.

- I. Could you please provide information concerning the number, size and character of publicly funded festivals (including their legal status) in your country? Please also specify which level of public authorities (state/central, regional, provincial/local) is most engaged in the funding of artistic festivals with a strong international component and what sort of festivals are chiefly funded (classical music, film, theatre, literature, multidisciplinary etc).

If there is no official state statistics on the matter please use other research outcomes (indicating the source). In case of a general lack of any statistical data and empirical research please state the fact clearly.

- II. Please state if the public authorities engage themselves only through funding or if they also participate in other ways and, if possible, what the main motives and expectations are for public involvement in the funding and organisational process.
- III. Do the public authorities in your country have a special policy towards festivals? If so, please explain its main elements in a few sentences. If no coherent policy is to be identifiable, please outline how in your opinion public authorities make their funding decisions (habit, routine, historic precedent, prestige, political cronies —what drives the funding decisions?)

B. CASE STUDY

1 Information on the chosen festival:

- 1.1 Festival's name and most important information on its mission, characteristics, programming process and the nature of its international orientation

1.2 Its organisers and legal status

1.3 Duration and its location

1.4 Total audience number of last edition for all festival events

1.5 Number of sold tickets

1.6 Admission policy

1.7 The festival's organisational structure

1.7.1. Does the festival have any supervising and/or advisory body (e.g. board of directors, trustees, etc).

Number of people	Organisational staff			Performers and artists
	Performers and artists	Administration	Technicians	
Employed/contracted (f/t)*				
Employed/contracted (p/t)*				
Volunteers				

- Festival time and prior to festival time

2. Detailed description of the festival budget (sources of income and kinds of expenditure)

Table 2 – Festival's income by source (2005)

Income by source	Amount in Euro	% of the total budget	Comments (if necessary)
Public funding by level of government (grants and subsidies) *: - State/central - regional - provincial - local			
Other public funding (e.g. arts councils, special funds)			
Grants of international bodies (EU, Vishegrad, Nordic Council etc)			

Funding from the non profit sector (foundations, associations, etc.)			
Commercial sponsors			
Private donors			
Own income (e.g. income earned from ticket sales, from merchandising, from hires etc.)			
Other			
TOTAL		100%	

2.2 Table 3 – festival's expenditure by source (2005)

Expenditure	Amount in Euro	% of the total budget	Comments
Remunerations and expenses related to commissioned and selected artistic work (including copyrights, etc.)			
Staff salaries: administration, technicians, etc.			
Technical expenses *			
Administrative and operational expenses**			
Advertising and PR			
Other			
Earning or Profit			
TOTAL		100%	

* scenography, light and sound production, technical services, etc.

** office costs and supplies, travel costs, hotels, transportation, printed materials, security, licenses, etc.

3. Public authorities' (state, regional, provincial, local) involvement in the organisation and funding process of the festival

3.1.3 What was the authorities' decision making process like (e.g. what were the authorities' motives for engaging in the organisation and/or funding of the festival and what were their expectations; how long did it take to make a decision; was the festival an outcome of any long-term planning strategy or was it an ad hoc decision; what was the legal basis of the involvement - did it require a call for tender, call for applications or other;)?

3.2.3 How was the authorities – organisers partnership realised? Where the authorities engaged only through funding (please also state the co-financing regime), if not what other role did the authorities play in the organisation of the festival?

3.3.3 What kind of monitoring and evaluation activities were applied by the public subsidy source

4. Assessment of the public authorities involvement from both, the authorities' and organisers' perspective

4.1 Positive aspects

4.2 Obstacles

4.3 Challenges

5. To what extent is specific policy on festivals influenced by other policies in the public arena?

	Closely integrated	To some extent	Not a lot	Not at all
Tourism	[]	[]	[]	[]
Economic development	[]	[]	[]	[]
Employment	[]	[]	[]	[]
Social inclusion	[]	[]	[]	[]
Community cohesion	[]	[]	[]	[]

Appendix 2: List of participants

The comparative report has been based on the national studies prepared by the following individuals:

Austria	Andrea Lehner (research assistant) and Veronika Ratzenböck (director) - Österreichische Kulturdokumentation
Bulgaria	Diana Andreeva , programme manager, Centre for Culture and Debate "The Red House"
Croatia	Ana Zuvella Busnja (MA Research Fellow, Institute for International Relations/Culturelink Network) and Daniela Angelina Jelinčić (researcher, Ph.D. Ethnology, University of Zagreb)
England	Christopher Maughan , Principal Lecturer in Arts Management, De Montfort University, Leicester
Estonia	Sofia Joons , Researcher at the Department of Social Theory at the Estonian Institute of Humanities at Tallinn
Finland	Satu Silvanto , Researcher at the Urban Studies Department of the City of Helsinki Urban Facts
Flanders	Ann Olaerts (director of Vlaams Theater Instituut) and Dr. Joris Janssens (PhD in Linguistics and Literature: Germanic Languages (KU Leuven, 2004), Researcher at Vlaams Theater Instituut)
France	Jean-Cédric Delvainquière (Research Officer Department of Analysis, Prospective and Statistics Ministry of Culture and Communication – France) and Emmanuel Negrier (1st class CNRS researcher, CEPEL, University of Montpellier)
Germany	Cornelia Dümcke , Dr. sc. oec. in the Economy of Culture
Greece	Alexandros Vrettos , Event Management-Cultural Policies
Hungary	Péter Inkei , Director of The Budapest Observatory
Italy	Carla Bodo (Associazione per l'economia della Cultura, honorary CIRCLE board member) and Simona Bodo (independent researcher)
Poland	Joanna Kucaba (Pro Cultura Foundation), Michał Merczyński (Director of the MALTA Festival), Małgorzata Nowak (Pro Cultura Foundation) and Paweł Płoski (Pro Cultura Foundation)

Portugal	Teresa Duarte Martinho , Researcher of the Observatório das Actividades Culturais (OAC)
Russia	Kirill Razlogov , Director for the Russian Institute for Cultural Research, CIRCLE board member
Serbia	Jelena Jankovic , Jugoconcert (programme department) Musicologist and M. Sci in cultural management and cultural policy
Slovakia	Romana Maliti (the Foreign Affairs Department Manager), Vladislava Fekete (the Theatre Institute Managing Director), Darina Kárová (director of The Divadelná Nitra Festival) and Katarína Dudáková (manager of The Divadelná Nitra Festival)
Spain	Jordi Baltà (Project Coordinator, Interarts Foundation) and Ione Hermosa (Researcher, Interarts Foundation)
Sweden	Bengt Lidström , researcher, Department of Music and Media, Luleå University
Turkey	Ayca Ince , Cultural policy programme research coordinator in Istanbul Bilgi University, Lecturer in the Cultural Management Department