

Thundering Hooves
Maintaining the Global Competitive
Edge of Edinburgh's Festivals
Full Report
May 2006





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1 Background, Methodology and Recommendations

Background

- 1.1 This study was commissioned by the Scottish Arts Council in partnership with Festivals Edinburgh (formerly, the Association of Edinburgh Festivals), the City of Edinburgh Council (CEC), the Scottish Executive, EventScotland and Scottish Enterprise Edinburgh and Lothian. Its purpose is to examine the competitive position of the eleven festivals belonging to Festivals Edinburgh and the extent to which that position is likely to be affected by:
- the burgeoning number of festivals, both in the United Kingdom and overseas, that are competing for artists, audiences and funding;
 - the increasing use of cultural programming (festivals and events) as strategic devices to promote tourism and to build the brand-identity of the cities or regions where they are located; and /or
 - any other factors.
- 1.2 The report is informed by extensive desk research and interviews with stakeholders; a comparison of Edinburgh's festivals with a number of international competitors; and an analysis of longer term environmental, economic and social trends. This work, which included scenario planning workshops, took place during the second half of 2005.
- 1.3 Following a fuller account of the methodology of the study and a summary of recommendations, below, Section One of the report looks at the overall attributes of leading festival cities and the challenges that established festival cities such as Edinburgh face. In Section Two, Edinburgh's own position is analysed and a recommended course of action discussed.
- 1.4 Festivals Edinburgh is presently made up of eleven festivals that are held on an annual basis in Edinburgh. These festivals are:
- Bank of Scotland Children's International Theatre Festival (Imagine);
 - Edinburgh Art Festival;
 - Edinburgh Festival Fringe;
 - Edinburgh International Book Festival;
 - Edinburgh International Festival;
 - Edinburgh International Film Festival;
 - Edinburgh International Jazz and Blues Festival;
 - Edinburgh International Science Festival;
 - Edinburgh Mela;



- Edinburgh Military Tattoo; and
 - Edinburgh's Winter Festivals (Hogmanay and Capital Christmas).
- 1.5 The growth in the scale and number of Edinburgh's family of festivals has made the city a pre-eminent cultural destination over the six decades since the Edinburgh International Festival began, adding significantly to the national and international profile of the City of Edinburgh and of Scotland, as well as contributing to their economic well-being and cultural development.
- 1.6 The wider economic impact of the festival has been analysed elsewhere and is explicitly not addressed in this report. It is, however, a (perhaps *the*) defining context for our recommendations. In Summer 2004, a study of the Edinburgh Festivals funded by the City of Edinburgh Council, Scottish Enterprise Edinburgh and Lothian, VisitScotland and EventScotland, estimated that the Edinburgh Festivals as a whole generate £184m revenue for the Scottish economy, of which £135m directly accrues to Edinburgh and the Lothians. Of this some £75m was attributable to the Fringe. This total was generated by some 2.5m visitors (compared to 1.25m in 1997). The Winter Festivals alone were estimated to generate £44.4m, of which £39.5m accrued to Edinburgh and the Lothians. Any fall from their pre-eminent position would have immediate economic repercussions for Edinburgh, the Lothians and the whole of Scotland.
- 1.7 Edinburgh's festivals were established in a less competitive environment than the current one, and most developed in an organic rather than a 'top-down' fashion. Their evolution has served as a model for many of the world's leading international festivals. However, the client group is concerned about the gradual attrition of Edinburgh's competitive position and, with it, a long term decline in its status as a cultural city in the eyes of artists, promoters, audience and media, disadvantaging both the festivals and Edinburgh alike.
- 1.8 The report was therefore commissioned because of a widespread perception, underlined repeatedly in interviews and workshops that this pre-eminence is under threat. These perceived threats are from other cities within the UK and internationally that have adopted investment in cultural infrastructure and cultural programming as a policy instrument for multiple civic and national goals (usually higher-end tourism, inward investment, urban renewal and city branding). The fear is that members of Festivals Edinburgh are 'living off their capital' rather than reinvesting in the aspects of their programming that are likely to underwrite a continued pre-eminence, whether for reasons rooted in complacency and inertia or in systemic under-funding from public funders, or some insidious combination of all of these.
- 1.9 Behind this lies a deeper concern that, as in many areas of global competition, second or third place – 'silver' or 'bronze' rather than 'gold' - represents a position that is considerably inferior to that of pre-eminence. In a 'winner takes all' situation, in which national and international press tend to have a limited attention span; and in which mobile, discriminating and informed audiences are interested in winners rather than the second placed, there is no stable equilibrium of 'eminence' between the status of pre-eminence that Edinburgh enjoys and that of being lost in the crowd of 'also-rans'.



- 1.10 Edinburgh has a massive built-in advantage in facing its growing competition. Its major festivals have been around a long time and have all the brand recognition associated with pre-eminence, nationally and internationally. Whether the festivals and their funders choose to rest on their laurels or invest in growing them, they at least have those laurels. They face growing competition from UK cities that have been encouraged by initiatives such as the European Capitals of Culture programmes sponsored by the EU although such newer entrants will take time to develop brand recognition as world class festival cities.
- 1.11 The impressive levels of start-up investment that Liverpool, Manchester and Newcastle/Gateshead are spending on establishing their presence will take sustained political and financial capital to maintain. Well-established festivals such as Avignon and Salzburg are also viewing cautiously competition from cities spurred by Capitals of Culture, Olympic Arts Festivals, and strategies that use large-scale events as catalysts for programmes of regeneration and destination marketing, such as those in Barcelona and the Ruhr Valley of Germany. Based on our interviews, they are experiencing similar concerns.
- 1.12 Meanwhile, in the Middle East (particularly the Gulf states), Australia and Asia, festivals and art fairs are being developed as major tourist and economic magnets, as part of the strategic development of cities that are self-consciously seeking to position themselves as a player in the global economy. China is rapidly expanding its cultural infrastructure in cities such as Shanghai, Beijing and Hong Kong, in a bid to capture a larger share of the world's tourist market, as are 'gateway' city-states such as Abu Dhabi, Dubai and Singapore. As the world's socio-economic and cultural axes – or at least the perception of them – tilt decisively towards the Middle and Far East, these represent significant potential threats to the long term international tourism market that parallel Northern English cities' threats to Edinburgh's domestic market.
- 1.13 Beyond these direct threats stand other transformational social and political forces that are profoundly affecting patterns of cultural consumption and tourism in complex and often contradictory ways – climate change, terrorism, the impact of technology, competition for leisure time, and demographic change. The cumulative impact is difficult to map but it is clear that vigilance and a conscious effort to invest in renewal are going to be critical attributes of long-term success. This report is also drafted within the context of an increasingly focused international debate about measuring the value of public investment in culture, prompted by the growing emphasis on the need for organisations that are supported by public funds to be governed and managed in a way that demonstrably meets the strategic goals of funders and other stakeholders.
- 1.14 This report does not address the quality of programming of individual festivals but focuses on the collective capacity of the festivals to maintain their international competitive edge. However, it is reasonable for stakeholders and funders to expect that their individual responses to the challenges identified should take the form of robust and coherent business plans that articulate individual strategies for competitive, artistic and programmatic excellence and long term financial viability; and the benchmarks by which those successes can be measured or at least judged by third parties.



- 1.15 Most of the recommendations have modest direct cost implications. They require a more strategic and co-ordinated approach to managing the profile and orientation of the festivals. The aggregate cost of recommendations relating to the systematic commissioning of new work and related ‘research and development’ investment, and the strategic marketing of the collective festival offer requires the engagement of the individual festivals in a detailed consideration of the recommendations in this study. Recommendations with respect to continued investment in infrastructure require a physical audit to quantify.

Methodology

- 1.16 There were three main dimensions to the study:
- Consultation with stakeholders and review of festival literature;
 - Benchmarking of Edinburgh against other festival cities in order to gauge the present state of the competition and find examples of good practice; and
 - Involvement of the client group in a scenario planning process designed to facilitate long-term strategic thinking in the light of global trends.
- 1.17 The study of current challenges consisted of the following components:
- A desk-based review of relevant literature and data selected in consultation with the client team and festival managers. Each festival was asked to submit general information, plans or reports that that had been generated or commissioned in the past few years and five years of audited financial statements;
 - A series of one-to-one interviews conducted with key individuals identified in cooperation with the client group;¹
 - An on-line questionnaire that posed similar questions to those used in the interviews but that was sent to a broader cross-section of stakeholders; and
 - An on-line questionnaire designed to evaluate current levels of collaboration between each of the festivals.
- 1.18 The aim of the second part of this exercise was to provide a description and analysis of the Festivals’ wider competitive environment, both regionally and internationally.

¹ A list of interviewees can be found in Appendix I.



1.19 The material was gathered through desk research and interviews. Data that was collected and analysed from each of the comparable cities included:

- General population and other demographic data;
- Quality of life data;
- Innovation status;
- Size and scope of cultural budgets;
- Transportation infrastructure; and
- Tourism data.

1.20 The data were obtained by extensive desk research. Sources included statistical agencies, official city websites, city surveys, city cultural strategies, city tourism strategies and city budgets and accounts.

1.21 In addition, for each comparator city, three festivals were selected for their similarity to specific Edinburgh Festivals or their overwhelming importance for the local festival ecology. The cities and festivals are detailed in the Table I.

Table I: Comparative Cities and Festivals

City	Festival 1	Festival 2	Festival 3
Amsterdam	The Holland Festival	Uitmarkt	Amsterdam Roots Festival
Barcelona	Barcelona Grec	Sonar	Barcelona International Jazz Festival
Manchester	Manchester International Festival	Manchester Comedy	Manchester Jazz Festival
Melbourne	Melbourne International Arts	Melbourne Writers' Festival	Melbourne Fringe Festival
Montreal	Montreal International Jazz Festival	Just for Laughs	Montreal International Festival of New Cinema and New Media
Newcastle Gateshead	Newcastle Science Festival	Newcastle Mela	The Source of the Tyne Festival
San Francisco	San Francisco Jazz Festival	San Francisco Blues Festival	San Francisco Fringe Festival
Singapore	Singapore Arts Festival	Singapore Writers' Festival	Singapore Art Show

1.22 In the third leg of the exercise, a two-day workshop was developed to explore potential positive and negative scenarios for the future of the Edinburgh Festivals. The results can be found in at Appendix 4. These sessions were used to identify the critical factors likely to affect the current national and international standing of the Festivals and the Festivals’ ability to secure audiences, artists, funders and media attention. Contact was maintained with representatives of the bodies that commissioned the study, drafts of chapters were circulated and their comments and questions were considered in the drafting of the final report.



Recommendations

- 1.23 From an examination of total attendance levels and visitor numbers for Edinburgh's Festivals, it appears that there are grounds for confidence in the short term. However, the scale of finance being made available to support new cultural infrastructure and festival activity in other cities and the rapidly developing quality of other festivals' programmes and managements suggests that Edinburgh can not risk complacency. The longer term changes in this report – demographic, technological, and governmental trends – also require careful on-going monitoring. The non-profit cultural sector throughout western democracies is undergoing profound changes and the festivals, by virtue of their reliance on, and relationship to, the 'global' cultural economy are sensitive to those changes.
- 1.24 Competition between cities in relation to their festivals tends to be evaluated simplistically on the basis of profit (sales), prestige (media profile), size (numbers of events), often translated into numbers of visitors and attendances, extent and value of media coverage, and scale of economic value-added impacts. There is evidence, especially in the UK, of local and city government supporting and even directly instigating and managing particular festivals themselves to achieve local or regional economic objectives, often defined very narrowly (sales, jobs, tourists). There is also a growing number of smaller more local community-based festivals and events in cities, most often supported by local councils, that have been spawned partly as a reaction to larger festivals that have become prime economic-drivers. Such community-based festivals often try to re-claim cultural ground based on their social, educational and participative value.
- 1.25 Following an examination of the data, our conclusion is that when viewed against the sustained development of some of the actively competitive cities over a time span of the next five to seven years, Edinburgh's current enviable position as a pre-eminent festival city is vulnerable. In Chapter Two we identify the distinguishing characteristics of successful festival cities – some 20 in total. Edinburgh enjoys many of these characteristics, though not all.
- 1.26 Below we identify those areas where we believe action needs to be taken, based on analysis outlined in the body of the report.

Long-term Planning and Strategy:

- 1.27 The Festivals' development should be considered in minimum blocks of five years, and set within a longer-term strategic context of a city's long-term development and competitiveness.
- 1.28 The festival strategy of the city as a whole needs to be kept under review by stakeholders. The commissioning forum for this report, for example, is ad hoc in character although it offers the prospect of a model for longer term strategic oversight of the aggregate festival offer and the policy steps required to support it.



- 1.29 **Recommendation One:** That the Festivals and their stakeholders ensure that there is on-going forum in which the longer term health of Edinburgh as a Festival City is monitored and the investment strategy required to sustain its position *cost effectively* is articulated and overseen. The forum should include external members with a long term perspective on the internationally competitive economic and cultural standing of Edinburgh and Scotland. This need not, as a mechanism, challenge the artistic autonomy of the Festivals. It should, however, provide a context for indicative planning and early warning as to the impact of competitive trends. The Festivals and their stakeholders should, through this mechanism, become more consciously aware of the need to direct investment - whether in marketing or presenting - toward specific competitive challenges.

Investing in Quality over Quantity:

- 1.30 Success depends on achieving and sustaining a consistent international quality threshold for all festivals in order to ensure that the brand value of the festivals is sustained. Volume *per se* is of little intrinsic strategic value - that is, either the size or number of festivals, once some base threshold has been agreed. Careful impact assessment of any new festival to be added to an existing mix should be a requirement. This is more a question of understanding the implications (both positive and negative) of new entrants than creating a cartel of existing players.
- 1.31 Edinburgh's strategy as a Festival City is one of pre-eminence. It is to ensure that the brand is uniformly supported by the offer. This means that the stakeholder strategy should be to ensure that available resources for funding are focused on those aspects of the festival offer that do or can attain a degree of distinctiveness and pre-eminence within their respective art forms.
- 1.32 **Recommendation Two:** That stakeholders and funders take a more strategic view of their funding obligations, ensuring that the collective impact of their resource allocation is such that those programmatic initiatives that they support have the potential to be, or already are, world class in their quality and delivery and that their ability to meet such standards clearly and explicitly informs decision-making on resource allocation.
- 1.33 The Edinburgh City Council should consider increasing its current cultural spend from 2.8% to 4% in the first instance and work in tandem with other public stakeholders to develop an investment plan for the festivals over the next five to seven years, based on the key investment areas highlighted in this report.
- 1.34 The comparatively small tax base that Edinburgh has compared with benchmark cities provides a strong rationale – in the context of its economic impact for the whole of Scotland – for the festivals funding framework to access the wider, national, tax base. The Scottish Executive should consider how the national tax base and Edinburgh's contribution might be better reflected in the annual settlement to the City of Edinburgh Council and Creative Scotland to assist in increasing the levels of investment to both Edinburgh's Festivals and cultural infrastructure.



- 1.35 **Recommendation Three:** That the Festivals, in turn, focus their planning efforts, and the articulation of those efforts, on the creation and marketing of internationally competitive programming, appropriate to their current and potential mission and aims at regional, national and international level. This should explicitly inform strategic planning and goals should be articulated and costed and progress toward them monitored as part of the standard apparatus of accountability to funders.
- 1.36 **Recommendation Four:** That no new festival should be embraced as part of the City's offer unless its niche and ability to fulfil that niche in the international arena is clear.

Talented and Experienced Direction:

- 1.37 Visionary artistic and managerial leadership are essential, and conditions for recruitment, selection, retention and succession need to be carefully considered to attract the best talent and to support the creativity that such leadership inspires.
- 1.38 The Festivals are in a globally competitive market for administrative and programming talent. The quality of their curatorial and administrative leadership, together with the resourcing of that leadership, is perhaps the most important factor in retaining pre-eminence. As leadership changes take place, the Festivals' boards' and their stakeholders should ensure that every step is taken to attract and retain executive leadership of internationally competitive calibre.
- 1.39 **Recommendation Five:** The Festivals' boards' should give the closest possible attention to succession planning and ensure that the recruitment and retention of leadership is undertaken in a way that attracts the interest of the strongest pool of eligible candidates.

Focused and Innovative Programming:

- 1.40 The cultural programmes must be curatorially focused and continually innovating; investment in innovation is a prerequisite of sustainability.
- 1.41 For the Festivals to retain, or in some cases attain, collectively their pre-eminent international position, they need to have the resources to invest in what in other sectors would be described as 'strategic product research and development' – that is, the commissioning, development and presentation of work that is new to their target audiences or is interpreted and presented in new ways. There is no prospect of retaining international pre-eminence without a secure budget line dedicated to this.
- 1.42 **Recommendation Six:** The Festivals should identify in their strategic plans their required investment strategies to ensure that their programming includes a significant element of the presentation (and as appropriate commissioning) of new work and that the rationale for that new work is articulated.
- 1.43 **Recommendation Seven:** The Festivals' core funders embrace the relationship between continued pre-eminence and innovation and pay particular attention in reviewing funding proposals to the need that research and development requirements are adequately funded.



Excellent Facilities:

- 1.44 Provision of world-class venues, outdoor event spaces and other festival infrastructure to accommodate world-class programmes, including the need for continuous innovative use of existing and new indoor and outdoor spaces is an attribute of successful festival cities. Edinburgh is now faced with aggressive world-wide competition in cultural facilities and supporting infrastructure. The cultural building boom of the past two decades has resulted in world class venues in even relatively small cities. Edinburgh currently has a number of first class venues but have no overall strategic plan for capital investments in the costs.
- 1.45 The capital resources to achieve the levels of investment required may prove to be considerable. Consideration should therefore be given to alternative sources of funding such as the introduction of a Tourism Bed Levy or casino levy or the hypothecation of Airport tax with resources raised directed into cultural and tourism infrastructure.
- 1.46 **Recommendation Eight:** That the City of Edinburgh Council undertake a development plan for the infrastructure (including venues) required for the success of the Festivals (drawn up jointly with relevant partners).

Strategic Promotion:

- 1.47 As international competition for the attention of the cultural tourist and international media increases, Edinburgh will have to work hard to retain its edge, let alone lead the pack. In order to do this, the Festivals will need to continue to work with EventScotland, VisitScotland and other relevant agencies to develop a joint marketing strategy aimed at selling Edinburgh as the world's premier festival city. Individual festivals will not be able to compete in this marketplace on their own. At the same time, tourism agencies need to acknowledge the value of the Festivals in promoting Edinburgh and Scotland as a destination.
- 1.48 In addition to tourism marketing, a joint message is critical for retaining UK media attention, especially in the coming years when the media will be focused on Liverpool in 2008 and London in 2012. Many media sources need quick access to information, so creating a centralised source (preferably on-line) where journalists can get information about all of the festivals will be crucial.
- 1.49 Many of the festival cities studied are recognising the importance of a more coherent and longer-term approach to marketing. In many cases, these strategies are developed in cooperation with local government and tourism agencies. The driver for such strategies is the desire to use festivals as a way of elevating the profile of a city. The hope is that these sorts of activities will drive tourism and result in significant economic impacts on the city.
- 1.50 After being named the European Capital of Culture for 2008, Liverpool unveiled an extensive plan to transform the city's cultural profile. In addition to significant investments in venue infrastructure and the creation and presentation of new work, the city has allocated nearly £3m per year to brand and market the city as a cultural destination.



- 1.51 As of April 1, 2005, Canada Economic Development for the Quebec Region has increased its support for national and international marketing of sporting events from C\$5m to C\$7m. The Just for Laughs Festival and the Festival International de Jazz de Montréal received C\$2.1m and C\$1.975m respectively over three years to market and promote the 2005, 2006 and 2007 festivals internationally.
- 1.52 Singapore is setting up an Arts Marketing Task Force to develop systematically marketing practices in the arts industry to attract more audiences and sponsors from Singapore and abroad. This will be supported by an additional fund of S\$500,000 over three years. However, this is an initiative that is being developed from above, and is not a recommended approach in Edinburgh where the Festivals themselves should take the initiative and invite other stakeholders to collaborate.
- 1.53 **Recommendation Nine:** The machinery and resources should be put in place under an agreed management structure to promote “Edinburgh, the Festival City” worldwide
- 1.54 **Recommendation Ten:** A joint festivals marketing strategy should be developed by Festivals Edinburgh members and their stakeholders and resourced by those stakeholders that have a strategic interest in Edinburgh’s continued pre-eminence as a festival city.

Strategic Intelligence:

- 1.55 **Recommendation Eleven:** The Festivals should continue to commission joint research so they maintain a sense of who their individual and collective audiences are. They should also use this data to understand audience cross-over between festivals so they can target specific segments that are interested in programming from multiple festivals.
- 1.56 All publicly-funded arts organisations are under increasing pressure to demonstrate how they are expanding audiences. The Festivals have benefited from the resources of The Audience Business, a market-research organisation responsible for delivering audience and visitor research in Edinburgh. The Festivals have access to considerable amounts of market data and when funding permits, are able to commission additional high quality research.
- 1.57 However, not all of the individual festivals do this. Research should always be commissioned with a strong strategic direction in mind or with specific decisions linked to the outcomes. In order to develop a lasting audience for the arts in Edinburgh, the Festivals should share data more routinely and assist one another in developing strategies. This recommendation is directly linked to the preceding recommendation to develop a joint marketing strategy. The Audience Business can continue to play an important role in this regard and the Festivals should embark on the construction of a unified database of findings.



- 1.58 Important changes will come with the implementation of the new box office data collection ('vital statistics') system from Purple 7 towards the middle of 2006, which will allow all venues' box office data, including the festivals, to be collated and collected on a daily basis. It will allow for sophisticated segmentation of Edinburgh audiences and will make it easier to target non-core audiences.
- 1.59 The Festivals have been committed in recent years to strengthen educational programmes, not only to satisfy government agencies, but to prepare the next generation of local festival goers and to develop long-term relationships with the local community. However, similar to other initiatives, they are fragmented and spread across different festivals; there appears to be limited pooling of expertise and experience between education workers and teams and no consolidated effort to coordinate and expand provision as a whole. This is a priority that requires to be addressed across all festivals, and should be a core activity of Festivals Edinburgh.
- 1.60 **Recommendation Twelve:** Additional collaborative projects should be developed that focus on audience and educational development.

Political Will Matched by Strong Leadership and Political Independence:

- 1.61 Sustained policy-driven support by funders should be linked to strong leadership offered by the governing structures. Members of governing bodies should have appropriate expertise and have an appropriate balance of skills, interests and contacts to support a festival's objectives. The programme should not be influenced by political interests and the operational structures should be autonomous, characterised by strong governance. Political and operational alliances must work toward commonly agreed goals.
- 1.62 The Festivals' boards should be strengthened in composition, vigour of oversight and organisational articulation to overcome any impediment to long term organisational development.
- 1.63 **Recommendation Thirteen:** The Festivals and their stakeholders should invest in a programme of board development, ensuring that the board composition and *modus operandi* matches the aspirations and achievements of the Festivals.

Coordinated Processes of Monitoring and Evaluation:

- 1.64 The primary aim of monitoring and evaluation should be to promote a learning environment that encourages continuous improvement, with the acknowledgement of successes and achievements as well as problems and mistakes of the Festivals and the funders. Financial control systems should be in place to help negate adverse cost variances, as well as business planning that uses options appraisals, scenario planning and financial modelling techniques.



- 1.65 **Recommendation Fourteen:** The Festivals and their core stakeholders should agree the criteria, priorities and processes for monitoring and evaluation of each festival's contribution to the strategic objective of retaining the City's pre-eminent festival status and festivals as a whole. A 'toolkit' should be devised that balances economic, social and cultural goals with innovation and management effectiveness suitable to the regional, national and international fit of each festival.



PART ONE: THE WIDER CONTEXT



2 Why festivals matter

- 2.1 Festivals have become a major growth market across different continents; and a major component of this market is cultural festivals that span different or multiple artistic disciplines, celebrate local customs and history, or mark special occasions and events. Although there is no verifiable source that lists all such festivals that take place world-wide, a considered estimate is that there are more than 10,000 cultural festivals, of which half can demonstrate some degree of international recognition.
- 2.2 In the context of urban development, from the early 1980's there has been a process that can be characterized as 'festivalisation', which has been linked to the economic restructuring of cities, inter-city competitiveness, and the drive to develop cities as large-scale platforms for the creation and consumption of 'cultural experience'. Although the key period of the development of international cultural festivals in Europe was following the Second World War, a large number of cities around the world continue to create international festivals and events as important catalysts for renewal and image-making, linked with an increasing pre-occupation with the realisable impact of festivals in hard economic terms, and in certain cities also in relation to softer social inclusion and education objectives.
- 2.3 Enhanced means of communication, the ease of travel, the dramatic rise of tourism in domestic and international markets, and improved standards of education have all contributed to the festival boom. Festivals are no longer seen as matters of fashion, offering 'background conditions' for cities, or as playgrounds for culturally-minded minority publics; increasingly festivals have become critical elements of broad and integrated local, regional and national development strategies.
- 2.4 The phenomenon described as world "festivalisation" cannot be evaluated solely by the increase in the number of festivals taking place (although there has been growth of about 30% in the number of recorded cultural festivals over the last ten years in particular), but by the seriousness with which cities are now actively competing to attract, sustain and expand their roles in hosting and promoting cultural events of all types, with high levels of investment in both hardware (infrastructure) and software (people, talent and projects). At its simplest, with mass travel cities have become homogenised and commodified. Festivals are one of the mechanisms by which cities distinguish themselves and move from commodity to brand, in order to attract and retain inward investment, tourism and a skilled work-force.
- 2.5 Most of the cities included in this study have embarked on renewed and sometimes aggressive efforts to use festivals as a key component of city re-positioning and economic development. Montreal, Barcelona, Singapore, Melbourne and Amsterdam are all making such efforts (as are cities like Shanghai, Hong Kong, Chicago and many others not included). In the UK (excluding London with its Olympian vision), cities like Manchester and Newcastle/Gateshead (and Birmingham, Liverpool and Bristol, which are not case-studies for this particular report) are investing heavily in their existing festivals and creating new ones.



- 2.6 Some of these cities are currently benchmarking themselves against Edinburgh, copying some of its models, headhunting talent, creating rival events with large amounts of public and private ‘venture capital,’ re-branding their cities as leaders in the competitive realm of the creative and experience economy, and allocating substantial funds for large-scale international marketing to help guarantee the success of re-positioning efforts.
- 2.7 Successful festivals that can be sustained over time (say, more than ten years) tend to be those that are able to respond to the particular and changing contexts of the cities in which they operate. This focus on context is beginning to prompt a ‘reconsideration’ of the value of festivals primarily as tools for economic regeneration and platforms for city marketing to a broader view where festivals simultaneously promote and help achieve significant cultural and social goals. One only needs to look at the recent successful bids of Liverpool Capital of Culture 2008 or the London Olympics in 2012 to recognize the strength of commitment to multiple (not all economic) objectives and agendas. This broader canvas of expectation applies as well to existing cultural festivals, and is creating complexities for both large and smaller festivals that are struggling to meet overlapping and often conflicting priorities of different political bodies, funders, sponsors, diverse audiences and artists, and often doing so within declining public resources and limited development.
- 2.8 In spite of increasing tendencies to respond to the local contexts in which festivals take place, there is an equal drive to position more and more festivals as ‘international’, as symbols of their standing and eminence. This is leading to an increase in scale and sophistication of a developing competitive international festivals market-place. A global festival infrastructure has been created, with specialised networks, venues, presenters, producers, critics and audiences.
- 2.9 There are informal (cultural) league tables assessing the standing of different festivals around the world. At the ‘top’ of such international cultural leagues are mainly festivals that are creating their own artistic capital, measured in terms of new productions, exclusive projects (even if in collaboration with associated groups of co-producers), attracting culturally diverse publics, developing newly built or reconstructed performing and exhibition venues, and making ‘exceptional’ discoveries of combinations of talent that are unexpected and unpredictable. For cultural festivals of international standing, such league ratings are based not on the scale of visitors, but on critical reaction from informed and specialist groups of critics and opinion-formers. Success is generated through an alchemy that combines enlightened vision, a strong creative process, effective leadership and management, astute communication and marketing, and ‘risk-taking’ impulses.
- 2.10 Festivals that enjoy long term critical and popular success are those that invest in their own development and in their relationship to their community, that go ‘that little bit further’ than their competitors. When the competition begins to reproduce the success and starts to catch up, the leading festivals use their inventive and risk-taking capabilities to move up or across in order to set a new standard. A similar pattern exists in all creative sectors where development and innovation capacity (not only sales) become critical factors of sustained achievement.



- 2.11 Richard Wagner referred to “the extraordinary event, in an extraordinary place at an extraordinary time”; leading festivals share such characteristics. This ‘extraordinariness’ is no longer based exclusively on the attraction of talent from outside (the great performers, artists, film-makers etc), but on an integration between global and the local (“glocal”) creativity, and on the imaginative relationships between ‘foreign presence’ and the ‘local cultural ecology and place’. The current and certainly next generation of festival directors and organisers will grapple with the subtlety of ensuring such synergies as a condition of making cultural festivals ‘extraordinary’.
- 2.12 However, this is a relatively recent revelation in the traditional world of cultural festivals. The current tools of evaluation are still pre-occupied primarily with the quantifiable and the economic. Despite the developing prominence of issues that inform the debate about social inclusion and multiculturalism, when it comes down to the key criteria against which to assess large festivals, the combined attributes of linking the local with international contexts, discovery, scholarship, risk, invention, imagination and integration remain under-valued in terms of arguments for increased support.
- 2.13 When examining the expansion of festivals internationally, we discern the following trends:
- There is a shift from viewing festivals as ‘single attractions’ to the development of the ‘culture of cities’ (including its festivals) as an integrated ‘product’ (usually at certain times of the year), linked to broad destination marketing strategies;
 - Festivals are often viewed from one or a combination of perspectives, often summarised as ‘arts-focused’, ‘urban development focused’ and ‘livable cities focused’;
 - There is an increase in highly specialised festival producers and managements, and global circuits;
 - There is a steady growth of one-off ‘cultural blockbusters’ (Cultural Capitals, themed years, special expos and exhibitions, etc), in parallel with newly established recurring festivals; and
 - With some notable exceptions (certain UK cities being one), proportions of public funding for festivals are reducing internationally when compared to other sources of income (sponsorship, ticket sales, merchandising/catering income, etc.).



- 2.14 The perspective of this study is focused on leading festival cities from an international point of view. Perhaps it is anodyne to suggest that a leading festival city is a city that has leading festivals. What appears to be the case from evaluating the comparative data is that from a competitive point of view a leading festival city will foster a leading strategic context for all of its festivals to operate within. It will embrace its festivals where there is evidence of success and help them maintain and extend their positions as leaders. Where there is insufficient evidence of current success or disturbing trends that suggest that particular festivals are losing or have lost the leading edge, the city will support the means of re-building or re-structuring the festival's capacities, unless there are clearly limited development prospects when evaluated against basic supply-demand criteria, or where no one can be identified with vision to embark on a new direction.
- 2.15 Such actions require astute and considered approaches to long-term strategic investment in expanding a festival's organisational, creative and managerial capacities, and also in festival infrastructure development and important supporting services. This strategic approach is substantially different from one that focuses primarily on the practice of offering annual grants to individual festivals (plus some additional in-kind support), where each festival is evaluated only in its own terms in relation to its own priorities and problems, and where new initiatives are prompted largely by opportunistic annual budget bids. This does not foster an integrated and mutually supportive operating environment for festival development.
- 2.16 From our research, it is clear that there is no guaranteed template for a successful leading festival city that can be sustained over time. However, there are a number of apparent critical success factors and our research suggests that a leading festival city will be able to demonstrate the following twenty attributes:
- Long-term Planning and Strategy: Festivals development should be considered in minimum blocks of five years and set within a longer-term strategic context of a city's long-term development and competitiveness;
 - Importance of context: The historical, physical, social and cultural context of a city is a major source of the uniqueness of each festival;
 - Distinctiveness of location: The location must be 'attractive' in terms of beauty, geology or distinctiveness;
 - Appropriate Timing: The dates of key festivals must be set to enable both strong programming and to attract a required and expanding number of visitors (both local and tourists);
 - Diversity of Cultural Ecology: The city should offer a wide range and variety of year-round cultural activities, and the festivals should be well-integrated into this ecology through networks, relationships and projects at local, regional and national levels. The festivals should be an integral part of their host cities' cultural life, with deep relationships to their local communities, and not have the feel of being grafted onto them;
 - Coordinated Action: Opportunities for collaborative initiatives should be explored and maximised, making linkages with and across different facets of the cultural systems at play;



- **Invading and Interacting with the City:** Events should be 'audience friendly' and 'safe', but at the same time energizing and continually surprising, creating a 'spirit of excitement' or 'buzz';
- **Investing in Quality over Quantity:** Success depends on achieving and sustaining a consistent international quality threshold for all festivals and not on the number of festivals. Careful impact assessment of each new festival to be added to an existing mix should be a requirement. This is more a question of understanding the implications (both positive and negative) of new entrants rather than creating a cartel of existing players;
- **Talented and Experienced Direction:** Visionary artistic and managerial leadership are essential, and conditions for recruitment, selection, retention and succession need to be carefully considered to attract the best talent and to offer platforms and solid operational frameworks that can support the creativity that such leadership inspires;
- **Focused and Innovative Programming:** The cultural programmes must be curatorially focused and be continually innovating; investment in innovation is a prerequisite of sustainability;
- **Effective Marketing and Branding:** Marketing and branding should operate within a coordinated strategy on several integrated dimensions, with clear responsibilities agreed between partners and adequate resourcing taking into account the competitive environment;
- **Political Will Matched by Strong Leadership and Political Independence:** Sustained policy-driven support by funders should be linked to strong leadership offered by the governing structures. Members of governing bodies should have appropriate expertise and have an appropriate balance of skills, interests and contacts to support a festival's objectives. The programme should not be influenced by political interests and the operational structures should be autonomous, characterised by strong governance. Political and operational alliances must work toward commonly agreed goals;
- **Wide Public Engagement:** There is a balance between the involvement and engagement of resident and visiting publics, with the former being the dominant sector;
- **Adequate Resources:** The combined sources of finance must be sufficient to enable appropriate levels of quality, volume and breadth of festival activity in a city, with sufficient opportunity for new development and risk-taking;
- **Many Financial Stakeholders:** There needs to be an appropriate balance of resources offered by different stakeholders from both public and private sectors, and a means of 'brokering' the particular interests and needs of each. It is often the public sector that must take the responsibility to coordinate and facilitate discussions, which need to involve players at all levels (local, regional, national and international);



- **The Public Sector has a Key Role to Play:** Investment by the public sector should offer a measure of confidence in each festival and to the festivals' system as a whole, to help lever other forms of support and partnership development. The public sector has a prime responsibility for supporting the development of festival infrastructure, in the delivery of publicly-managed or public-private partnership projects, and in the setting of priorities and offering incentives to the private sector. In addition, the public sector should take the major responsibility for ensuring longer term impacts of festivals and their sustainable benefits, based on end-user research and engagement, are monitored and understood;
- **Developed Festival Infrastructure for All Visiting Publics:** This includes high quality information, accommodation, transport and visitor services when compared to competitors;
- **Excellent Facilities:** Provision of 'world-class' venues, outdoor event spaces and other festival infrastructure to accommodate 'world-class' programmes, including the need for continuous innovative use of existing and new indoor and outdoor spaces;
- **Wide Media Support:** World-wide press and media must be attracted because of the quality and stature of the events and be sufficiently motivated to ensure that the coverage is extensive and prominent. Indeed the ability to attract national and international press coverage is critical to success. The prospect of press coverage enables a festival to secure performers at lower rates than would otherwise be the case, affecting benignly the underlying business model. Press coverage tends, given scarce resources (and inertia), to focus disproportionately on the top one of two events. A failure to secure press coverage has a correspondingly adverse impact on both the ability to attract and retain performers at competitive rates and, because of the obvious benefits of free publicity, the level of effective demand; and
- **Coordinated Processes of Monitoring and Evaluation:** All interested parties should agree the criteria, priorities and processes for monitoring and evaluation of each festival and festivals as a whole. A 'toolkit' should be devised that balances economic, social and cultural factors with innovation and management effectiveness. The primary aim of monitoring and evaluation should be to promote a learning environment that encourages continuous improvement, with the acknowledgement of successes and achievements as well as problems and mistakes of the festivals and the funders. Financial control systems should be in place to help negate adverse cost variances, as well as business planning that uses options appraisals, scenario planning and financial modelling techniques.



3 Global Trends

3.1 Cultural organisations and their funders rightly wish to understand the factors that are likely to impact the size and composition of audiences, the character and availability of cultural programming and the underlying economics of the arts in the coming years. Many of the factors that are likely to have the most critical effect on the cultural sector lie, of course, not in the vagaries of the funding system, but in wider economic, technological, environmental and social trends that affect the whole of society. Identified below are some of the trends that are likely to have an impact on the Scottish arts scene over the coming quarter century. They have been organised according to four themes: Economy, Technology, Environment, and Society. Each trend is described and unpacked and the potential implications for the arts and cultural sector in Scotland are then outlined.

Economy

3.2 Trend: In the UK and other highly industrialised nations, average household income is rising higher than the cost of living. There is more disposable income to spend on leisure activities; consumers are becoming more selective about how they choose to spend their time and money.

3.3 Potential Implications:

- Cultural organisations are facing pressure to find out how they can position themselves to offer experiences that are viewed as high value for money and time and appeal to consumers seeking a wide variety of leisure activities at a range of price points; and
- The increased appetite for 'relaxing' activities may make it more difficult for those creating and presenting challenging work.

3.4 Trend: National cultural products are being sold and consumed in an international marketplace. At the same time there has been a backlash against what some see as the homogenisation and exploitation by large corporations of cultural assets and a defensive retrenchment of local cultures and customs.

3.5 Potential Implications:

- The Festivals will likely experience the effects – both positive and negative – of being part of a 'global village'; and
- The Festivals may benefit from the dominance of the English language worldwide but an understanding and openness to other cultures and languages is likely to help those seeking a true international presence.

3.6 Trend: Low-cost airlines are offering more flights to more places for less. At the same time, the instability of oil prices suggests that this trend may be reversed in the long-term.



- 3.7 **Potential Implications:**
- Accessibility and transportation ease are likely to become even more crucial factors for Scotland’s arts scene securing a place on the global map; and
 - If energy prices make long-haul and budget travel uneconomic, artists and organisations may again become reliant on domestic markets.
- 3.8 **Trend:** The creative industries have been recognised internationally as a competitive growth market. Scotland’s creative industries are a growing proportion of the national economy.
- 3.9 **Potential Implications:**
- The Festivals may only benefit in coming years from government policies which aim to support the creative industries if and in so far as their economic contribution is understood; and
 - Artists may increasingly need familiarity with the workings of the marketplace to ensure their success in the cultural sector.
- 3.10 **Trend:** Governments are increasingly keen to use culture to achieve domestic and international policy aims and put pressure on those who receive funding to show value for money.
- 3.11 **Potential Implications:**
- Championing aesthetic value as the primary benefit of the arts may become more difficult;
 - The Festivals may need to diversify their income sources and reduce dependency on the public purse in order to be able to pursue and fulfil their core missions effectively; and
 - Cultural organisations may benefit from becoming more proactive in defining indicators for ‘value’ in terms that are meaningful for them.

Technology

- 3.12 **Trend:** Digital media and the internet are playing increasingly important roles in the way the arts and culture are created, distributed and consumed.
- 3.13 **Potential Implications:**
- It is likely that arts organisations will face increasing pressure to use the virtual networks and digital technology available to reach consumers;
 - The authority of informal blogs and other peer networks is replacing official websites and critical voices. The Festivals can and should explore ways to use this to their advantage; and
 - Improved real-time access to remote sites may depress cultural tourism but give unprecedented opportunities for artists to make virtual connections throughout the world.



- 3.14 Trend: Due to increased production and expanded distribution networks, consumers have an increasing number of choices of how and what to consume and are increasingly choosing to do so in the comfort of their own home.
- 3.15 Potential Implications:
- Arts that depend on the presence of an audience (museums, theatres, opera houses, festivals) may increasingly need to make a convincing argument for the unique value of the live experience;
 - Visitors may expect a more unique, intense, all-consuming experience when they do venture out and not be satisfied with a high-quality show or exhibition alone – something the context of a festival provides; and
 - Non-media based arts organisations may have greater opportunities to reach additional audiences through taking advantage of reformatting.

Environment

- 3.16 Trend: Global warming and cyclical environmental trends are causing more erratic weather worldwide. This has meant hotter and wetter weather in the British Isles.
- 3.17 Potential Implications:
- Tourism in Scotland may suffer if weather patterns become more extreme;
 - Culture may find public and private funding diverted away to crisis causes; and
 - Demand for environmentally-friendly tourism may increase, in which case cultural hotspots which are seen as ‘green’ choices in addition to entertaining ones may have a competitive advantage.
- 3.18 Trend: Intense global crises are more likely. Widespread global travel is increasing the risk of the spread of epidemics. Religious and ideological conflict is manifesting itself on a global scale.
- 3.19 Potential Implications:
- Artists and arts organisations may need to develop a plan for weathering sudden drops in international tourism caused by global conflagrations;
 - Programmes which address global issues may become enticing for producers but their presentation will require great sensitivity to avoid political fall-out; and
 - International programmes may become more difficult as a result of restrictions placed on travel from or to security-conscious states.



Society

- 3.20 Trend: The population of Scotland is expected to shrink and age, in contrast to the US, Asia and much of the developing world.
- 3.21 Potential Implications:
- Segments of the cultural sector that appeal to older audiences may benefit in the short term from an ageing population; and
 - Policies that focus on attracting and retaining young talent and audiences for Scotland are critical to the survival of many of the more experimental and ground-breaking art forms and creative industries.
- 3.22 Trend: Existing health inequalities, alcohol abuse, poverty and growing obesity may continue to perpetuate Scotland's reputation as the 'sick man of Europe.'
- 3.23 Potential Implications:
- Scotland's government may face increasing pressure to tackle these social issues head on, which may cause diversion of funds away from the arts. At the same time, failure to address these issues will hold Scotland back in all areas, including the cultural sector.
- 3.24 Trend: Immigration is increasing and tourists are coming from a wider variety of places. China in particular has emerged as a major source of tourists.
- 3.25 Potential Implications:
- The Festivals may increasingly need to acknowledge diverse audiences and cultural forms. Traditional 'high art' organisations may find their claims to uniqueness and primacy will not resonate automatically with more demographically diverse populations.
- 3.26 Trends: Hierarchies, boundaries and categories of culture (art forms) are increasingly blurred, flexible and fluid, including the boundary between artist and audience.
- 3.27 Potential Implications:
- Amateurs may pose increasing challenges to professional artists;
 - Audiences may look for more participatory experiences; and
 - The demand for traditional venues, often heavily capitalised, may decline, as may the interest in the art forms that are tied to them and require their infrastructure.



PART TWO: EDINBURGH – THE CURRENT SITUATION



4 Edinburgh in Context: The Experience of Benchmark Cities

- 4.1 The report draws upon AEA's analysis of eight competitor cities and 24 comparator festivals. The aim of the benchmark study has been to identify threats to Edinburgh's position as a world-class festival city and to explore examples of best practice in other cities.²

About the Data

- 4.2 The research is based on desk research and consultation with festivals. Each city was analysed around a set of key criteria and benchmark ratios designed to rank the cities according to their relative competitiveness. These criteria were: economy, cultural offer and cultural spend, infrastructure, levels of innovation, workforce skills, quality of life, and new development projects.
- 4.3 This has resulted in the production of a great deal of data which can be viewed in the case studies. However, the lack of agreement around international statistical definitions, not to mention gaps in the data, makes quantitative ranking a fraught task. Intelligence gathering through discussions with key informants was a complementary source of data collection.

Economy

- 4.4 The strength of Edinburgh's economy helps to maintain parity with its festival city competitors; in the short term, the economic growth of competitors does not pose a threat to Edinburgh's Festivals. However, the comparatively high cost of Edinburgh's accommodation and associated living costs threatens its position as a competitive destination for visitors in the medium to long term. (The Fringe, in particular, is therefore critically dependent upon the availability of university accommodation out of term time, and would be correspondingly vulnerable to any change in its availability from, for example, a change in the academic calendar.)
- 4.5 Edinburgh rates among the smaller of the festival cities benchmarked with 450,000 within the city and 780,000 people in the surrounding region. Singapore has over 4m inhabitants within its metropolis, Barcelona over 4.6m, Melbourne 3.6m, Montreal 3.5m, and Manchester 2.5m. Edinburgh's international comparator cities all have significantly larger financial resources available due to their scale, thereby generating substantial sources of income that could be applied to festival development should this become a priority for the city. The population and economy of comparator cities are all growing, even though certain cities, like San Francisco and Montreal, have had recent dips.

² Detailed case studies on each of the 8 cities can be found in Appendix 2.



- 4.6 The comparatively small tax base that Edinburgh has compared with benchmark cities provides a strong rationale – in the context of its broad economic impact – for its funding framework to access the wider, national, tax base. (This point does not appear to be reflected in discussions about the balance of public funding between the local, regional and national.) Edinburgh is, however, enjoying its own economic renaissance. It is the fastest growing economy in the UK after London (although Manchester and Newcastle are close behind); at 2.9% it has the lowest unemployment rate of all the comparative cities (Amsterdam 6.1%, Montreal 7.5%), which is particularly impressive when compared to UK cities (Manchester is experiencing a 9.1% unemployment rate and Newcastle is 8.4%). It has a competitive GDP per capita rate and an educated workforce: 32.8% of the workforce has a higher education degree. This is lower than San Francisco, the most educated workforce in the US, where 48% of its population over 25 has a university degree, but it compares well with Newcastle/Gateshead (25.1%) or Manchester (24%).
- 4.7 Edinburgh's average weekly wage (£467) is fractionally lower than the UK average (£476). Despite considerable increase in research and development, per capita spending is lower in Scotland than the rest of the UK. Edinburgh runs the risk of being a victim of its own success. Visitor and performer accommodation costs in Edinburgh have risen 120% since 1997, against a 27% rise in ticket prices for festival events.

Infrastructure

- 4.8 Edinburgh's enviable size and geography helps to create a festival atmosphere that cannot be replicated in any of the cities studied. However, Edinburgh's transport infrastructure does not compare well with those of its competitors. In addition, other cities either have developed, or are proposing to make, significant improvements to cultural venues and infrastructure, and Edinburgh does not compare favourably with any of the chosen non-UK competitor cities. Edinburgh is progressing plans for tram lines serving the city centre, airport and the waterfront. Approximately £535 million has been committed to date, with the first trams scheduled to be running in 2010. A rail link to Edinburgh Airport is also being considered by the Scottish Parliament. This would provide direct rail services between the airport and towns and cities across Scotland, as well as to Edinburgh itself. Without investment of this scale, in infrastructural terms Edinburgh will fall behind UK competitors.
- 4.9 Compared to San Francisco, Montreal, Amsterdam and Singapore, Edinburgh's air passenger capacity is tiny. Within the UK, Manchester's airport is the 11th largest in Europe and 46th largest in the world with 95 airlines serving 180 destinations. *Lonely Planet*, for example, encourages visitors from Europe to fly in to London and take the train to Edinburgh.



- 4.10 Within the city, public transport is limited although the size of the centre makes travel by foot and cycle more palatable than in bigger cities such as San Francisco. Nevertheless, other cities provide a wider variety of transport. Amsterdam, for example, in addition to buses and trams, runs a metro and a public boat service and is investing in extensive new metro lines. Melbourne has one of the world's most extensive tram networks, almost 300 bus routes and a train system with 15 lines. The Edinburgh bus system does not link festival venues especially well, and timetables do not take into account the late evening/early morning transport requirements during the festival period.
- 4.11 No data exist that allows for clear comparison of volume and quality of the cultural venues in each city. Cities are building performance and exhibition venues to focus cultural attention. Gateshead has built The Sage and the Baltic; Manchester built a new stadium for the Commonwealth Games; Amsterdam has recently completed the 1,850 seat Van den Ende theatre; Montreal is proposing to build a massive entertainment complex that will open in 2010/2011; and Singapore possesses the recently completed 'Esplanade – Theatres on the Bay' and is currently planning a series of new museums. Barcelona has invested substantially in renovating and building new cultural venues since the 1990s to reinforce its pre-eminence as a world class cultural destination. A 15,000 to 20,000-seat performing venue has been mooted for construction in San Francisco. The Edinburgh Festival Theatre was extended in the early 1990s, with work completed in 1994, and the renovation of the Usher Hall is underway.
- 4.12 Taken as a whole, Edinburgh's small city centre and stunning topography help to promote a festival atmosphere, a quality impossible in larger, more diffuse cities, such as San Francisco or Manchester, where a number of the festivals do not take place in the centre (e.g. the Wigan Jazz Festival). It is striking that the San Francisco Jazz Festival does not seek to generate a festival 'atmosphere'. Melbourne has suffered from the same problem, but is taking steps to remedy it. It has just built Federation Square to provide an area that will allow the festivals to succeed in their aim of 'setting the city on fire'. Without question, Edinburgh's uniqueness as a 'festival platform' remains unrivalled, although other historic cities (such as Prague, Budapest, Aix en Provence, Cracow) operate as excellent centres of festival activity at certain times of the year.

Public Funding

- 4.13 Edinburgh's overall cultural budget appears lower than comparator cities on the basis of per capita spending. The majority of festivals receive subsidy from public bodies, but the extent varies dramatically from festival to festival.



- 4.14 Edinburgh City Council's culture and leisure spend (£19.2m in 05/06)³ is 2.8% of total budget (£684m in 05/06). Cities all define 'culture' differently and therefore budget figures should not be used as comparative tools. However defined, there appears to be, amongst the cities studied, a budget threshold for 'culture' of around 4% of the overall municipal budget. Amsterdam, Montreal and San Francisco have cultural budgets of approximately 4%. Edinburgh City Council should work towards achieving a 4% threshold for "Culture" if it is to reflect comparator cities, it may even consider it appropriate to exceed this target in view of the competition expected over the next five to seven years. Had this been the case in 2005/06 the City Council would have invested £27.4m into festivals, theatres, visual arts and other cultural services. In recognition of the relatively small tax base of Edinburgh compared to that of the competitor cities such as Amsterdam, Montreal and San Francisco, the Scottish Executive should consider increasing its allocation of funding to the Edinburgh festivals.
- 4.15 The level of public municipal funding differs by city and by festival. A number of festivals withhold details of income, which prevents conclusions about the average public funding for the festivals under discussion. Publicly available city budgets rarely offer festivals as a separate cost centre. However, public subsidy is the norm. For example, of the three festivals surveyed in Amsterdam, there was a high level of public subsidy (performers at the Uitmarkt are unpaid as there is no ticketing so all has to be funded). Several of Singapore's festivals are run and funded almost entirely by the National Arts Council, a government agency. The Manchester International Festival (due in 2007) will be subsidised in the first years (almost 75% public funding); whether this will be sustained in the long-term is unknown. The Manchester Comedy Festival was, until this year, subsidised, but is now being part-funded by smile.co.uk. It is difficult to make meaningful generalisations about San Francisco. Its fringe has a small subsidy (9%), it raises 11% privately and the rest is earned – performers, however, receive 100% of box office income – while the Jazz Festival enjoys a suite of income streams, including memberships, patrons, merchandising, sponsorship, business support, and municipal support – a model of diverse revenue generation. Manchester Comedy and International Festival, Singapore Festivals, and the Newcastle festivals are most notable examples of new public investment in festivals.

Festival Offer

- 4.16 For the number and range of large festivals, Edinburgh's festival season in August is unrivalled in the world. In terms of festival days per year (calculated by adding the length in days for each festival found in each city), Edinburgh's offer is not exceptional. No one city can completely match Edinburgh's offer exactly, but most of Edinburgh's festivals have equivalents in other cities.

³ This figure includes expenditures for the Winter Festivals and the Science Festival. This figure does not include direct expenditures for Parks and Sport.



- 4.17 For the number and range of large festivals, Edinburgh's festival season in August is not rivalled by the benchmark cities. In that month Edinburgh is *the* Festival City. In the winter period, none of the comparator cities except Montreal have exploited the Christmas/New Year experience in festival terms on the scale of Edinburgh, although Singapore undertakes major promotions that focus on shopping in the November-January season directed at Asian markets. Other cities, however, maintain a less seasonally specific offer, providing festivals throughout the year. Montreal and Melbourne are examples of this kind of city with a greater spread throughout the year and Barcelona's summer festivals and fiestas (May through October) in total offer a large critical mass of activity.
- 4.18 In terms of festival days/year, Edinburgh's offer is not exceptional. At 251 festival days per year, Edinburgh's festival offer is far larger than its UK rival Manchester at 134 festival days, but is not especially imposing when compared to its international comparators. Barcelona presents 226 festival days/year, Melbourne 281, San Francisco 264 and Singapore 234. Only Amsterdam, which presents 177 festival days/year, is significantly smaller, while Montreal, at 397 festival days/year is very much bigger. (London, Paris and New York were not included in this study.)
- 4.19 Such a calculation cannot convey the intensity of programming within the city. The fashion of labelling theatre or music seasons as 'festivals' often masks the ordinary or sporadic nature of the programming schedule that lies behind them. Festivals by most standards provide multiple performances per day. A thorough analysis of performance numbers in the festivals offers the chance to compare the programming ambition in each city. Our preliminary analysis suggests the following insights. It is clear that the number of productions at Edinburgh Festival Fringe far outstrips Montreal and San Francisco's Fringes combined. Indeed, when contrasted with a suite of festivals, Edinburgh Festival Fringe offers unbelievable choice and activity. Festival atmosphere, when understood as directly related to the number of performances per day during the festival, is made by Fringe events. When compared to other international arts festivals, the Edinburgh International Festival's performance per day ratio is mid-way between Singapore (largest) and the Holland Festival (smallest). Among the jazz festivals, it is Montreal that is way ahead of the pack in terms of performances.
- 4.20 No one city can match Edinburgh's offer exactly. Montreal has six festivals that match Edinburgh's with any exactness (a children's theatre festival, a jazz festival, a fringe festival, a new film festival, a literary festival, and a storytelling festival) and markets itself as a 'city of festivals' as actively as Edinburgh. Melbourne has five major festivals in common with Edinburgh's (a jazz festival, a fringe festival, an international arts festival, a film festival, and a literary festival), and is beginning globally to promote its festival cluster. Across the range of cities, jazz festivals and arts festivals stand out as the most common. Barcelona, Manchester, Melbourne, Montreal and San Francisco all have jazz festivals (Amsterdam has a World Roots Festival); while Amsterdam, Barcelona, Manchester, Melbourne and Singapore all have festivals comparable to Edinburgh International Festival, at least in terms of number of productions and performances, and in certain cases attendance figures. (A comparative evaluation of programming quality, on the basis of expert opinion, was not part of this study.)

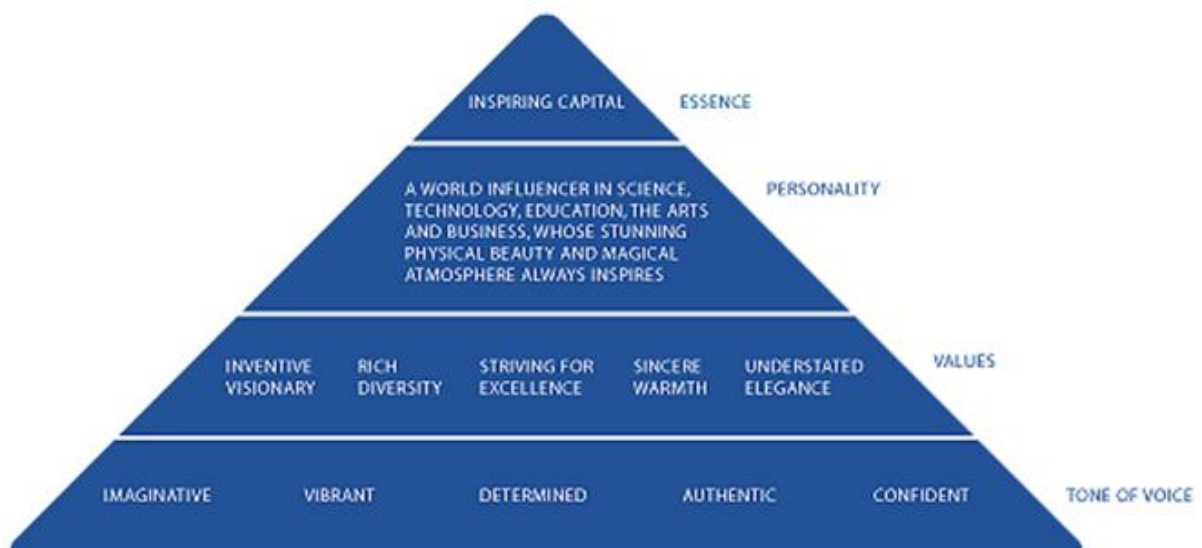


4.21 Film festivals are also common. Montreal, Barcelona and San Francisco provide throughout the year a large number of relatively small film festivals that celebrate subgenres and interest groups. In a sense, these cities might be considered film festival cities in a way Edinburgh is not. However, the Edinburgh International Film Festival does not look to the particular set of cities chosen for this study as its direct industry comparators. Many of Edinburgh’s festivals have a broadly comparable festival in one of the festival cities. The Children’s Theatre Festival is matched by *Les Coups de Theatre Le Forum International des Arts Jeune Public* of Montreal; the International Science Festival has a comparator in Newcastle’s Science Festival; the Fringe has equivalents in Melbourne, Montreal and San Francisco; Newcastle has a Mela; the International Storytelling Festival is matched by the Quebec Intercultural Storytelling Festival. None of the cities had a Tattoo or a Hogmanay, although Barcelona is replete with calendar festivals, usually saints’ days. (The study embarked on a city-to-city comparison. There may be value in further festival-to-festival comparisons, not necessarily in the currently benchmarked cities.)

Brand

4.22 No city provides greater visibility to its festivals than Edinburgh, although Montreal and Melbourne are aspiring to do so. This relationship is being made even more explicit in the current marketing campaign around ‘an inspired Edinburgh’ which draws explicitly upon the festivals for that inspiration.

4.23 The Edinburgh City Region Brand - Edinburgh Inspiring Capital was launched in May 2005 and is the destination brand of the city region which is being used to attract tourists, inward investment and talent to the area. It provides a coherent visual identity and messages for the city region and for all the sectors in the area, acting as an umbrella brand. The cultural sector and, in particular, a number of the festivals were involved in the development of the brand. The brand pyramid below summarises the various elements of the brand.



- 4.24 The brand is intended to work in synergy with all the festivals and over time should add value to their promotion as the marketing plan for the brand is implemented.
- 4.25 Nearly all the festivals choose to specify their home city in their title – the San Francisco Blues Festival, the Singapore Arts Festival, and so on. There are exceptions, such as Sónar in Barcelona, or the Festival of New Cinema and New Media in Montreal. Nevertheless, there is little evidence of a city brand dominating the city's festivals or any attempt to integrate festival brands within each city. Newcastle/Gateshead's '2005 Alive' brand has been introduced to represent Newcastle/Gateshead as a festival location, but, being date specific, does not offer long-term potential as a brand. It serves to promote disparate events that hitherto had no umbrella or relationships to one another.
- 4.26 The quality of city websites differs greatly. Amsterdam and Montreal provide the best city websites and link quickly to the festivals. Others are surprisingly poor: Barcelona and Singapore are instances of websites that provide inadequate insights into their respective festival scenes, although Singapore has plans to construct a new comprehensive gateway tourism portal.
- 4.27 The level of promotion for the festivals differs between cities but there are no cities that are placing festivals right at the forefront of their cultural offer to the exclusion of other events. Even Montreal, which asserts that it 'parties longer, harder and way more often than any place on earth', and may indeed have the most festival days in the world, does not provide its festivals with exceptional visibility on its website. Indeed, Amsterdam, with a smaller festival offer, nevertheless makes its festivals equally visible. The website edinburghfestivals.co.uk is unique and is to be commended, although it can be much further exploited and developed.

Management, Governance & Collaboration

- 4.28 Many festivals in the comparator cities experience similar governance challenges to those evidenced in Edinburgh. There are instances of occasional collaborations between festivals in other cities but over all the evidence of collaboration among festivals within cities is modest. There is increasing 'talk' in most cities of the need for increased collaboration but few signs of concrete actions being taken.
- 4.29 Festivals remain largely independent of one another. However, there is evidence among the newer entries into the festival scene, such as Newcastle and Manchester that municipal councils are being interventionist and trying to encourage collaboration between festivals. For example, amongst the various 'Festivals of the River and the Sea' (an umbrella sub-brand of Newcastle's 2005 Alive festival campaign) the Source of the Tyne Festival and Festival of the Coast collaborated on their marketing campaigns with one another and with an assortment of music festivals.



- 4.30 There is no example of a city-specific umbrella organisation independent of local government that coordinates festival strategy or festival ticketing although certain cities, such as Amsterdam, have developed festival strategies within a broader city cultural strategy. In terms of governance, many festivals studied have articulated problems: large and unwieldy boards, political interference, difficulties in recruiting skilled artistic directors; unclear divisions of responsibility. In most festivals, the Artistic Director remains the key figure within the organisation, although the styles of direction vary enormously. Friction between Directors and their Boards, or Boards and their public funders are often concentrated on poor performance at the box office or negotiations over levels of public subsidy.
- 4.31 There is little evidence of significant bilateral collaboration between festivals, let alone collaboration among festivals within cities. An exception is Singapore. Some of Singapore's festivals are directly funded and run by the National Arts Council – the festivals are produced in house and therefore necessarily are a product of collaboration. Singapore Arts Festival has operated as a receiving house for programmes conceived or put on first by the Hong Kong Arts Festival. It has also collaborated with the Melbourne International Arts Festival. The Holland and Amsterdam Roots Festivals have collaborated with one other: the Roots Festival obtained use of Holland Festival's greater spending power and Holland Festival got the benefit of higher attendance numbers. Yet the collaboration ended last year as the directors felt it was too burdensome. They are prepared to work together again but only on specific projects.
- 4.32 In no city did festivals appear to share overheads or marketing responsibilities with one another. In the first instance festivals appear drawn to comparable festivals in the region, rather than festivals within the city. Hence, festivals are represented by umbrella networking organisations such as the Asia Pacific Arts Festival Organisation, International Jazz Festivals Organisation, Jazz Festivals Canada or European Festivals Association.
- 4.33 The Holland Festival is advertising for new partners but this is exceptional. The lack of evidence for collaboration between festivals may be the result of singular importance of the uniqueness of festivals, or at least the appearance of uniqueness. Brand alliances appear unheard of.

Programming

- 4.34 Most festivals claim, predictably, to have innovative programming. The majority of festivals offer a little of the old and the new to appeal to a wide audience and almost all of them place an emphasis on being cutting-edge. There are exceptions, such as the San Francisco Blues Festival, but most cultivate the image of experimentation. Singapore Arts Festival is trying to introduce contemporary and cutting edge Asian art. Sónar in Barcelona and the Festival of New Cinema and New Media in Montreal are aspiring to be genuinely leading-edge festivals.



- 4.35 Manchester International Festival, due to open in 2007, is presenting exclusively newly commissioned work, a policy it contrasts to the programme policy of the Edinburgh International Festival. Such an emphasis on innovation does not guarantee happy critics or visitors, as Avignon Festival has discovered in recent seasons. All festivals studied strive to develop a programming policy that allows them to pursue an artistic mission whilst expanding audiences and revenues. When examining mission statements and policy documents of festivals, there is often little differentiation in the language used. It is the interpretation of the policy in terms of selecting the programme that gives each festival its distinction. However, there appears to be an increasing homogenisation in the programmes of similar types of festivals, which claim they are distinctive, but are clearly not so when viewed alongside their peers, as the market for presentations becomes increasingly global.
- 4.36 Festivals endeavour to harness local talent as well as introduce locals to the best of international talent. The Uitmarkt, for example, presents a largely Dutch-speaking programme using local talent. Between the various fringe festivals risk is allocated differently. In Edinburgh, the performers take the financial risk; in the Manchester Comedy Festival, by contrast, the performers are paid by the festival, which takes the financial risk. In San Francisco, fringe performers are chosen by ballot and they take all receipts at the door. The expense of performing at the Edinburgh Fringe (let alone paying for accommodation) risks becoming a disincentive to groups with little money irrespective of artistic ambition.
- 4.37 Perhaps surprisingly, city festivals have not linked their programmes with city theme years. Amsterdam has been keen to use themed years to drive up visitor numbers (they have recently completed a Rembrandt year), but the festivals do not appear to have been affected by this. Barcelona has adopted a similar strategy (Gaudi year, year of design, etc).

Ticketing

- 4.38 Edinburgh has probably the most sophisticated ticketing operation among all the festival cities. There is no evidence of exceptional ticketing practices in other cities, although certain cities (Montreal, Singapore, Melbourne) are exploring new ticketing initiatives. Whether Edinburgh's lead remains in the future is a question of speculation, but there is increased discussion in other cities of introducing enhanced ticketing operations. The Edinburgh Festival Fringe's website, which allows customers to view the programme and, through linked access to festival sites, to buy tickets online, is particularly impressive. There is no evidence of exceptional ticketing practices in other cities and at present no dedicated festival portal of the kind supported by Edinburgh.
- 4.39 No city tourist portals offered ticketing services directly under their own brand, although offered links to ticketing websites. Many festivals offered online ticketing facilities. Most festivals provided a range of ticketing portals, including dedicated ticketing companies (like Ticketmaster) telephone, integrated box office, venue box offices, and newsagents, post offices and related stores (e.g. record shops for the San Francisco Blues Festival).



- 4.40 Although a number of cities have the equivalent of the Edinburgh Pass, a card allowing discounted and free entry to a wide range of attractions, none of these city passes allowed access to festivals (e.g. Amsterdam card). Nor is there among any cities a Festival Ticket, allowing discounted or priority access to the city's festivals.
- 4.41 A number of festivals, such as the Uitmarkt in Holland, are free entry.

Visitors

- 4.42 Edinburgh's tourism figures are at a level similar to those of its comparators, impressive given the city's relative size, small airport and weather. Its figures cannot, however, compete with the most popular tourist destinations. Edinburgh's flagship festivals have competitive attendances. New UK festivals may compete better with Edinburgh in terms of attendance in the near future. Firm conclusions are difficult as a result of inconsistencies in data collection and a lack of detailed segmentation within festival visitor statistics available.
- 4.43 The different means employed by the cities in measuring visitor numbers makes comparison difficult. It appears that Edinburgh, with 13m bed nights per year, fares relatively well next to its comparator cities: Barcelona receives 10.1m and Amsterdam 8m. Other cities, such as Melbourne (19.5m), receive considerably more. Edinburgh is well ahead of its UK festival competition in this respect, and at present looks healthy, with visitor numbers increasing. As a percentage of total tourists, the level of overseas tourists to Edinburgh is at present declining.
- 4.44 Edinburgh's flagship festivals are well attended in comparison to their international counterparts. Edinburgh International Festival's ticketed attendance of 153,000 (average, 2000-2004) compares well to that of the Holland Festival, which has 50,000 (2005), and the Barcelona Grec, which received 166,000 (2004). A comparison with Singapore's Arts Festival is potentially misleading as the latter's attendance figure, 601,000 for 2005, includes 400 free events. The Edinburgh Fringe's ticketed attendance of 1.25m (2004) dwarfs that of both the Melbourne Fringe (191,000 free and ticketed visitors in 2004) and the San Francisco Fringe (6,629 visitors in 2004). Montreal's Jazz Festival and Just for Laughs Festival exceed the Edinburgh Fringe's numbers, with 1.9m and 1.65m patrons respectively, although these figures include free events. Edinburgh's festivals may be threatened in terms of size by new UK festivals – the Manchester International Festival, to begin in 2007, has aimed to reach an attendance of 160,000 in its first year and 270,000 in subsequent year. The Newcastle Science Festival, founded in 2003, whose attendance doubled to 41,000 in 2005, is chasing the Edinburgh International Science Festival's 77,000 (2005).



Economic Impact

- 4.45 Edinburgh's festivals have a significant and beneficial economic impact. Many cities are trying to capitalise on this. Data on the economic impact of festivals is sporadic.
- 4.46 That festivals bring significant economic benefit is undeniable. Sonar is estimated to generate €47m for the Catalonian economy, creating 216 jobs; and the Melbourne Fringe has an estimated total economic benefit across Australia of A\$18.1m and 118 jobs. A study conducted into the economic impact of the cultural sector in Montreal concluded that the cultural sector generated a real economic impact of C\$4.7bn, of which an estimated 82% share stayed in Montreal, exceeding the tourism sector's figure of 69%. The Edinburgh Festivals 2004-5 Economic Impact Survey estimates that the Edinburgh summer festivals generate £126.5m for Edinburgh, support 2,500 jobs, and contribute £134.7m for Scotland as a whole. Other cities which are not traditionally known for staging festivals are increasingly aware of the economic and tourism-related benefit of festivals, and are taking steps to increase their offer. The Manchester International Festival is projected to generate £34m for Manchester in return for £3.65m public investment. Newcastle is making use of festivals as part of its tourism strategy.



PART THREE:

POLICY IMPLICATIONS FOR EDINBURGH FESTIVALS



5 The Festivals and the City

- 5.1 Edinburgh has been the capital of Scotland since 1437 and is now the seat of the country's devolved government. The city came to European pre-eminence during the eighteenth century when it was one of the major centres of the Enlightenment. The Old Town and New Town districts of Edinburgh were listed as a UNESCO World Heritage Site in 1995. It is home to many of the major bodies responsible for cultural life in Scotland, including National Museums Scotland, National Galleries Scotland, the Scottish Arts Council, National Library of Scotland, Scottish Museums Council, and the Royal Commission on the Ancient and Historical Monuments of Scotland. It is home to the Scottish Chamber Orchestra, a selection of fine galleries, such as the National Gallery of Scotland and the Scottish National Portrait Gallery; and some of Scotland's finest museums, such as the Royal Museum, the Museum of Scotland, and the National War Museum. The Edinburgh Festival, which takes place in August, is the highlight of Edinburgh and Scotland's cultural year and the biggest arts festival in the world.
- 5.2 Edinburgh had a total resident population of 448,624, while 779,180 persons live in the wider metropolitan area. This makes it the smallest of the festival cities studied. It has an ageing population offset by the large numbers of young students that reside in the city. It has a successful economy that is showing the strongest growth of any city in the UK. GDP per capita in 2001 was £22,168. The main contributors to Edinburgh's wealth are the tourism, finance, and education sectors.
- 5.3 Edinburgh has an enviable unemployment status: only 2.9% are unemployed, the lowest in all the festival cities we surveyed. It has a highly educated workforce: 32.8% of the working population aged 16-74 has a higher degree. Edinburgh was not evaluated in the Mercer Human Resources's Annual Quality of Life Survey of 2005 nor The Economist's hardship rating. However, in a recent survey conducted by YouGov with support from *The Economist* and Condé Nast, Edinburgh was voted 14th in the list of the world's most glamorous cities; 13th in the list of the cities with the most vibrant culture, and 19th in a list of cities with the best quality of life.
- 5.4 Edinburgh was recently voted the most talked about city in the UK by UK citizens and the fifth most talked about city in the world. Trudi Harris, of the advertising firm Leo Burnett that helped compile the YouGov survey, said one of the reasons Edinburgh was at the tip of so many tongues was the Festivals. According to readers of *Condé Nast Traveller* magazine, Edinburgh is the third most satisfying UK city to visit after London and Glasgow. The city of Edinburgh spent £19.2m⁴ on 'culture and leisure' in 05/06. This is 2.8% of the overall budget. This is set to decline by 06/07 to £18.7m, or 2.7% of the total Council budget.
- 5.5 Edinburgh is the 'engine room' of Scottish tourism and hence of central importance to Scotland's economic health. Edinburgh has been voted Favourite UK City for five consecutive years since 1999 in the *Guardian/Observer* Readers Travel Awards. Approximately 25,000 people are employed in Edinburgh's tourist industries, which supports almost £1 billion spend per annum (2002).

⁴ This figure includes expenditures for the Winter Festivals and the Science Festival. This figure does not include direct expenditures for Parks and Sport.



- 5.6 Edinburgh and Lothians achieved an overall room occupancy of 73% in 2003, a high proportion. The proportion of total bednights accounted for by overseas visitors to Edinburgh is over 37%. This is a similar level to Manchester (which has far fewer bednights in total), but lower than comparable cities in continental Europe. In Amsterdam and Barcelona the high proportion of overseas bednights is accounted for by the relative weaknesses of the domestic market. Edinburgh has also performed well relative to its competitors outside Europe. For example, between 2000 and 2002 total arrivals to Edinburgh grew by 18%, the same rate as Montreal over the same period.
- 5.7 Edinburgh International Airport processed 8m visitors in 2005. It has recently developed facilities with a significant £100 m investment. Visitors can also access Edinburgh from Glasgow Airport, which serves as the hub for the bulk of Scotland's international visitors. There have been some recent international route additions, including Continental's daily direct flight from New York, and the expectation is that this will grow in the coming years.
- 5.8 Edinburgh International Airport is also not a major European hub: Amsterdam, Paris, Frankfurt and London are the main link airports to Edinburgh. Low-cost airlines offer frequent services from London Heathrow and London Gatwick. Edinburgh has good rail and road links to other major UK cities. It is served by Leith Port, a commercial port that is set for further development. Three bus companies serve Edinburgh, the main one being Lothian Regional Transport. A new city tramway system is on course for introduction in 2010 at the cost of approximately £700 m. or which £535 million of funds committed to date.
- 5.9 Edinburgh is host to fifteen national and international festivals, as well as several community and participative festivals. Eleven of these festivals are members of Festivals Edinburgh (the Association of Edinburgh Festivals). There are 251 festival days per year. No city in the world appears to rival the breadth and extent of festival activity in Edinburgh in August. Attendance is growing year after year and 2005 broke all records for total attendance.
- 5.10 The main driver for the cumulative rise in overall attendance is the success of the Fringe, which shows the spectacular increase in visitor attendance from 2000/1 to 2003/4 of 161% and the Book Festival's audience has grown by 120% over the five year period to 2005. The other large festivals such as the Edinburgh International Festival and Hogmanay show healthy incremental growth but nothing as spectacular as the Fringe.



- 5.11 In 1999, City of Edinburgh Council published 'Towards the New Enlightenment', a cultural policy for Edinburgh that remains the foremost expression of the city's cultural ambition. Individual art form strategies including one for Festivals are a strand of that policy, along with dance, education, film and multi-media, heritage, libraries, literature, music, science, theatre and visual arts and crafts. The Festivals strategy recognised the crucial role the Festivals play in the city's cultural, economic and social life and encourages the Festivals, in association with the City Council, Tourist Boards and The Audience Business to work closer together. In particular, the report emphasises working towards a coordinated approach to programming, brochure publication and advanced ticket sales; reviewing how to extend festivals into secondary events; identifying efficiencies; raising visitor profile throughout the year (particularly outside the summer); and encouraging collaboration among the Festivals themselves.
- 5.12 Scotland's cultural policy framework is undergoing a period of change. A Cultural Commission under the chair of James Boyle reported in June 2005 and made recommendations concerning the machinery of government, levels of funding, and cultural rights. The recommendations received a mixed reception by the public and the Scottish Executive, with broadly positive endorsement of the institutionalisation of cultural rights but less enthusiastic responses to proposals vis-a-vis funding levels and mechanisms. The Scottish Executive published its response to the Culture Review in January 2006 in Scotland's Culture. In future the national performing arts companies (National Theatre of Scotland, Royal Scottish National Orchestra, Scottish Ballet, Scottish Chamber Orchestra and Scottish Opera) will be funded directly by the Executive rather than by the Scottish Arts Council, and the Scottish Arts Council will be amalgamated with Scottish Screen to form a new cultural development agency for Scotland called Creative Scotland. In Scotland's Culture the Minister for Tourism, Culture and Sport announced that "Festivals, however significant, are not national performing companies; as appropriate, some festivals will be supported in other ways such as through Event Scotland, Creative Scotland or by local authorities." The festivals are understandably concerned that they should not be disadvantaged by any change in the machinery of government.
- 5.13 Increasingly, Edinburgh's different cultural bodies, festivals amongst them, are working together. The City's Cultural Partnership was established in 2002, as recommended in 'Towards the New Enlightenment'. The Partnership is made up of many of Edinburgh's cultural stakeholders. It oversees the implementation of the City's Cultural Policy and related strategies, and also plays a significant role in community planning with the Edinburgh Partnership, an economic partnership. It is a meeting place in which cultural producers can share experience, consider future spending plans and represent the interests of Edinburgh's cultural sector.
- 5.14 This forum represents, for the first time, an on-going framework within which interested parties convene to discuss issues affecting the festivals collectively, and has done much to build greater trust and understanding between parties, and the possibility of a 'joined-up' approach to festival strategy. It has also stimulated the creation of Festivals Edinburgh.



- 5.15 The national arts body most directly involved in the funding of festivals in Scotland is the Scottish Arts Council, the restructuring of which was announced recently by the Scottish Executive in *Scotland's Culture*. It invests approximately £3 m per annum in festivals across Scotland. About £1.5m goes to the Edinburgh International Festival, Edinburgh International Book Festival and Imagine (Bank of Scotland's Children's International Theatre Festival) reflecting the high artistic quality of the work and the large audiences they attract. Financial support is also given to the Edinburgh Mela, the Edinburgh Festival Fringe, Edinburgh Art Festival and the Edinburgh International Jazz and Blues Festival. The Scottish Arts Council also supports smaller festivals in both urban and rural settings, ranging from £1,000 for the Butelive festival on the Isle of Bute to over £90,000 for the St Magnus Festival on Orkney, plus festivals run by enthusiastic volunteers, particularly for folk music, storytelling and drama. The Scottish Arts Council also oversees the distribution of National Lottery funding which has been utilised to develop the cultural infrastructure of Edinburgh used by the Festivals.
- 5.16 In Edinburgh Tourism Action Group's (ETAG) action plan 2004/2007, the group commits itself to support Edinburgh's year-round events programme and establish an Edinburgh Festivals and Events Unit to act as a facilitator to potential bodies wishing to bring festivals and events to Edinburgh. The Edinburgh Pass, which offers access to a wide range of tourist activities, is now a reality (but Edinburgh International Festival is the only festival represented in the client group that is currently participating in this promotion). ETAG is actively pursuing improvements in connectivity and marketing of direct significance to the Festivals, such as a comprehensive tourism signposting system, improved street dressing, improved transport infrastructure, benchmarking with competitor cities, and the website www.eventful-edinburgh.com, which is designed to stimulate interest in Scotland's events and festivals.
- 5.17 VisitScotland, the Scottish tourist board, recognises the importance of prestigious big events such as the Edinburgh Festivals for generating increased tourism to Scotland, and as a result more income. In 2003 it set up an events subsidiary, EventScotland, with the support of the Scottish Executive. It is overseen by a Ministerial Advisory Board chaired by the Minister for Tourism, Culture and Sport. Its aim is to make Scotland one of the world's foremost event destinations by 2015 with affordable, sustainable events that have strong community support. This will potentially involve the challenge of co-ordinating the timetables and programming of Scotland's festivals throughout the year to prevent them competing with one another for the same visitors. Its services include managing bid processes, helping develop business and marketing plans, offering advice on budget, sponsorship, merchandising, and TV rights and providing financial assistance. It should also be noted that many individual local authorities in Scotland have established their own events offices, whose positions are unclear in relation to EventScotland.
- 5.18 Recently, Ian Yeoman of VisitScotland published a report based on a scenario planning exercise that articulates four possible futures for Scottish tourism in 2015: Dynamic Scotland; Weekend Gateway; Yesterday's Destination, and Exclusive Scotland. (Ian Yeoman, 'What do you want Scottish Tourism to look like in 2015?')



- 5.19 The newest entity working on strategic support issues is Festivals Edinburgh (the Association of Edinburgh Festivals), a hitherto informal networking body that is moving towards full incorporation, finalising a formal business plan and hiring staff. Festivals Edinburgh is one of only a few examples of such voluntary city-wide festival organisations in the cities that were included in this study.

Marketing and Ticketing

- 5.20 At present, the Festivals are responsible for their own marketing strategies and each festival has its own brand. Marketing delivery is generally organised in-house, although certain activities are outsourced to specialist agencies and companies. There is a Festival Marketing Group (FMG) that meets quarterly and is administered by The Audience Business, which runs the meetings as part of its service to subscribers. The FMG includes all Festivals Edinburgh members and will become a sub-group of Festivals Edinburgh, although the precise arrangements have yet to be finalised. However, it is not attended by the most senior management of the Festivals, but by marketing managers who may be temporary and, for certain festivals, not authorised to make strategic marketing decisions. The marketing budgets and extent of marketing activity varies considerably from festival to festival.
- 5.21 The Festivals have collaborated on producing the web portal with The Scotsman, and they are considering a joint electronic press pack. However, there are opportunities to collaborate on larger scale initiatives that could lower individual festival costs. The Festivals are considered a critical part of the City of Edinburgh Council's own tourism strategies and objectives. The Scottish Executive wants to harness the Festivals' existing profile into its international branding strategy for Scotland. VisitScotland and Edinburgh Tourism Action Group wants to see Edinburgh benefit from more short-term city breaks and to stimulate visits inspired by the Festivals ('Edinburgh is Europe's most Eventful city' was Visit Scotland Edinburgh's strap-line of 2004). The portal www.eventful-edinburgh.com is an embodiment of this strategy.
- 5.22 The Festivals have developed a portal (www.edinburghfestivals.com) run by Go-Edinburgh, an independent company owned by the International, Science, Book, Film, Children's Theatre and Fringe Festivals. This portal serves as an access point to all the Festival websites, but not every festival's website is equipped for on-line ticket sales. The Theatre Strategy (2005) published by CEC argued that a joint box office and audience development marketing site for the city's theatres, concert halls, festivals and other "cultural providers" should be produced.
- 5.23 The City of Edinburgh Council recently put out to tender a study to explore the feasibility of creating an on-line ticketing audience development/marketing portal that could be used by the Festivals and other cultural organisations in Edinburgh. In 2006, The Audience Business will be launching a new box office information system made by Purple 7. This will enable the Festivals to extract definitive box office data daily, and introduce sophisticated cross tabulations. The Festivals will be able to use accurate and thorough marketing intelligence of a kind it that has not hitherto been available.



6 Recommendations

- 6.1 From an examination of total attendance levels and visitor numbers for Edinburgh's Festivals, it appears that there are grounds for confidence in the short term. However, the scale of finance being made available to support new cultural infrastructure and festival activity in other cities and the rapidly developing quality of other festivals' programmes and managements suggests that Edinburgh can not risk complacency. The longer term changes in this report – demographic, technological, and governmental trends – also require careful on-going monitoring. The non-profit cultural sector throughout western democracies is undergoing profound changes and the festivals, by virtue of their reliance on, and relationship to, the 'global' cultural economy are sensitive to those changes.
- 6.2 Competition between cities in relation to their festivals tends to be evaluated simplistically on the basis of profit (sales), prestige (media profile), size (numbers of events), often translated into numbers of visitors and attendances, extent and value of media coverage, and scale of economic value-added impacts. There is evidence, especially in the UK, of both public and private sector interests supporting and even directly instigating and managing particular festivals themselves to achieve local or regional economic objectives, often defined very narrowly (sales, jobs, tourists). There is also an equally increasing supply of smaller more local community-based festivals and events in cities, most often supported by local councils, that have been spawned partly as a reaction to larger festivals that have become prime economic-drivers. Such community-based festivals often try to re-claim cultural ground based on their social, educational and participative value.
- 6.3 Following an examination of the data, our conclusion is that when viewed against the sustained development of some of the actively competitive cities over a time span of the next five to seven years, Edinburgh's current enviable position as a pre-eminent festival city is vulnerable. In Chapter Two we identified the distinguishing characteristics of successful festival cities – some 20 in total. Edinburgh enjoys many of these characteristics, though not all.
- 6.4 Below we identify those areas where we believe action needs to be taken, based on analysis outlined in the body of the report.

Long-term Planning and Strategy:

- 6.5 The Festivals' development should be considered in minimum blocks of 5 years, and set within a longer-term strategic context of a city's long-term development and competitiveness.
- 6.6 The festival strategy of the city as a whole needs to be kept under review by stakeholders. The commissioning forum for this report, for example, is ad hoc in character although it offers the prospect of a model for longer term strategic oversight of the aggregate festival offer and the policy steps required to support it.



- 6.7 **Recommendation One:** That the Festivals and their stakeholders ensure that there is on-going forum in which the longer term health of Edinburgh as a Festival City is monitored and the investment strategy required to sustain its position cost effectively is articulated and overseen. The forum should include external members with a long term perspective on the internationally competitive economic and cultural standing of Edinburgh and Scotland. This need not, as a mechanism, challenge the artistic autonomy of the Festivals. It should, however, provide a context for indicative planning and early warning as to the impact of competitive trends. The festivals and their stakeholders should, through this mechanism, become more consciously aware of the need to direct investment - whether in marketing or presenting - toward specific competitive challenges.
- 6.8 The Festivals and Events Champions' Working Group (or a sub committee of that group) has been suggested as a forum for this. If so, then an explicitly longer term and more strategic framework for its modus operandi may need to be developed.

Investing in Quality over Quantity:

- 6.9 Success depends on achieving and sustaining a consistent international quality threshold for all festivals in order to ensure that the brand value of the festivals is sustained. Volume per se is of little intrinsic strategic value - that is, either the size or number of festivals, once some base threshold has been agreed. Careful impact assessment of any new festival to be added to an existing mix should be a requirement. This is more a question of understanding the implications (both positive and negative) of new entrants than creating a cartel of existing players.
- 6.10 Edinburgh's strategy as a Festival City is one of pre-eminence. It is to ensure that the brand is uniformly supported by the offer. This means that the stakeholder strategy should be to ensure that available resources for funding are focused on those aspects of the festival offer that do or can attain a degree of distinctiveness and pre-eminence within their respective art forms.
- 6.11 **Recommendation Two:** That stakeholders and funders take a more strategic view of their funding obligations, ensuring that the collective impact of their resource allocation is such that those programmatic initiatives that they support have the potential to be, or already are, world class in their quality and delivery and that their ability to meet such standards clearly and explicitly informs decision-making on resource allocation.
- 6.12 The Edinburgh City Council should consider increasing its current cultural spend from 2.8% to 4% in the first instance and work in tandem with other public stakeholders to develop an investment plan for the festivals over the next five to seven years, based on the key investment areas highlighted in this report.



- 6.13 The comparatively small tax base that Edinburgh has compared with benchmark cities provides a strong rationale – in the context of its economic impact for the whole of Scotland – for the festivals funding framework to access the wider, national, tax base. The Scottish Executive should consider how the national tax base and Edinburgh's contribution might be better reflected in the annual settlement to the City of Edinburgh Council and Creative Scotland to assist in increasing the levels of investment to both Edinburgh's Festivals and cultural infrastructure.
- 6.14 **Recommendation Three:** That the Festivals, in turn, focus their planning efforts, on the creation and marketing of competitive programming, appropriate to their current and potential mission and aims at regional, national and international level. This should explicitly inform strategic planning and goals should be articulated and costed and progress toward them monitored as part of the standard apparatus of accountability to funders.
- 6.15 **Recommendation Four:** That no new festival should be embraced as part of the City's offer unless its niche and ability to fulfil that niche in the international arena is clear.

Talented and Experienced Direction:

- 6.16 Visionary artistic and managerial leadership are essential, and conditions for recruitment, selection, retention and succession need to be carefully considered to attract the best talent and to support the creativity that such leadership inspires.
- 6.17 The Festivals are in a globally competitive market for administrative and programming talent. The quality of their curatorial and administrative leadership, together with the resourcing of that leadership, are perhaps the most important factors in retaining pre-eminence. As leadership changes take place, the Festivals' boards' and their stakeholders should ensure that every step is taken to attract and retain executive leadership of internationally competitive calibre.
- 6.18 **Recommendation Five:** The festival boards should give the closest possible attention to succession planning, and ensure that the recruitment and retention of leadership is undertaken in a way that attracts the interest of the strongest pool of eligible candidates.

Focused and Innovative Programming:

- 6.19 The cultural programmes must be curatorially focused and continually innovating; investment in innovation is a prerequisite of sustainability.
- 6.20 For the festivals to retain, or in some cases attain, collectively their pre-eminent international position, they need to have the resources to invest in what in other sectors would be described as 'strategic product research and development' – that is, the commissioning, development and presentation work that is new to their target audiences or is interpreted and presented in new ways. There is no prospect of retaining international pre-eminence without a secure budget line dedicated to this.



- 6.21 **Recommendation Six:** The Festivals should identify in their strategic plans their required investment strategies to ensure that their programming includes a significant element of the presentation (and as appropriate commissioning) of new work and that the rationale for that new work is articulated.
- 6.22 **Recommendation Seven:** The Festivals' core funders embrace the relationship between continued pre-eminence and innovation and pay particular attention in reviewing funding proposals to the need that research and development requirements are adequately funded.

Excellent Facilities:

- 6.23 Provision of world-class venues, outdoor event spaces and other festival infrastructure to accommodate world-class programmes, including the need for continuous innovative use of existing and new indoor and outdoor spaces is an attribute of successful festival cities. Edinburgh is now faced with aggressive world-wide competition in cultural facilities and supporting infrastructure. The cultural building boom of the past two decades has resulted in world class venues in even relatively small cities. Edinburgh currently has a number of first class venues but have no overall strategic plan for capital investments in the costs.
- 6.24 The capital resources to achieve the levels of investment required may prove to be considerable. Consideration should therefore be given to alternative sources of funding such as the introduction of a Tourism Bed Levy or casino levy or the hypothecation of Airport tax with resources raised directed into cultural and tourism infrastructure.
- 6.25 **Recommendation Eight:** That the City of Edinburgh Council undertake a development plan for the infrastructure (including venues) required for the success of the Festivals (drawn up jointly with relevant partners).

Strategic Promotion:

- 6.26 As international competition for the attention of the cultural tourist and international media increases, Edinburgh will have to work hard to retain its edge, let alone lead the pack. In order to do this, the Festivals will need to continue to work with EventScotland, VisitScotland and other relevant agencies to develop a joint marketing strategy aimed at selling Edinburgh as the world's premier festival city. Individual festivals will not be able to compete in this marketplace on their own. At the same time, tourism agencies need to acknowledge the value of the Festivals in promoting Edinburgh and Scotland as a destination.
- 6.27 In addition to tourism marketing, a joint message is critical for retaining UK media attention, especially in the coming years when the media will be focused on Liverpool in 2008 and London in 2012. Many media sources need quick access to information, so creating a centralised source (preferably on-line) where journalists can get information about all of the festivals will be crucial.



- 6.28 Many of the festival cities studied are recognising the importance of a more coherent and longer-term approach to marketing. In many cases, these strategies are developed in cooperation with local government and tourism agencies. The driver for such strategies is the desire to use festivals as a way of elevating the profile of a city. The hope is that these sorts of activities will drive tourism and result in significant economic impacts on the city.
- 6.29 After being named the European Capital of Culture for 2008, Liverpool unveiled an extensive plan to transform the city's cultural profile. In addition to significant investments in venue infrastructure and the creation and presentation of new work, the city has allocated nearly £3m per year to brand and market the city as a cultural destination.
- 6.30 As of April 1, 2005, Canada Economic Development for the Quebec Region has increased its support for national and international marketing of sporting events from C\$5m to C\$7m. The Just for Laughs Festival and the Festival International de Jazz de Montréal received C\$2.1m and C\$1.975m respectively over three years to market and promote the 2005, 2006 and 2007 festivals internationally.
- 6.31 Singapore is setting up an Arts Marketing Task Force to develop systematically marketing practices in the arts industry to attract more audiences and sponsors from Singapore and abroad. This will be supported by an additional fund of S\$500,000 over three years. However, this is an initiative that is being developed from above, and is not a recommended approach in Edinburgh where the Festivals themselves should take the initiative and invite other stakeholders to collaborate.
- 6.32 **Recommendation Nine:** The machinery and resources should be put in place under an agreed management structure to promote Edinburgh, the Festival City worldwide
- 6.33 **Recommendation Ten:** A joint festivals marketing strategy should be developed by Festivals Edinburgh members and their stakeholders and resourced by those stakeholders that have a strategic interest in Edinburgh's continued pre-eminence as a festival city.

Strategic Intelligence:

- 6.34 **Recommendation Eleven:** The Festivals should continue to commission joint research so they maintain a sense of who their individual and collective audiences are. They should also use this data to understand audience cross-over between festivals so they can target specific segments that are interested in programming from multiple festivals.
- 6.35 All publicly-funded arts organisations are under increasing pressure to demonstrate how they are expanding audiences. The Festivals have benefited from the resources of The Audience Business, a market-research organisation responsible for delivering audience and visitor research in Edinburgh. The Festivals have access to considerable amounts of market data and when funding permits, are able to commission additional high quality research.



- 6.36 However, not all of the individual festivals do this. Research should always be commissioned with a strong strategic direction in mind or with specific decisions linked to the outcomes. In order to develop a lasting audience for the arts in Edinburgh, the Festivals should share data more routinely and assist one another in developing strategies. This recommendation is directly linked to the preceding recommendation to develop a joint marketing strategy. The Audience Business can continue to play an important role in this regard and the Festivals should embark on the construction of a unified database of findings.
- 6.37 Important changes will come with the implementation of the new box office data collection ('vital statistics') system from Purple 7 towards the middle of 2006, which will allow all venues' box office data, including the festivals, to be collated and collected on a daily basis. It will allow for sophisticated segmentation of Edinburgh audiences and will make it easier to target non-core audiences.
- 6.38 The Festivals have been committed in recent years to strengthen educational programmes, not only to satisfy government agencies, but to prepare the next generation of local festival goers and to develop long-term relationships with the local community. However, similar to other initiatives, they are fragmented and spread across different festivals; there appears to be limited pooling of expertise and experience between education workers and teams and no consolidated effort to coordinate and expand provision as a whole. This is a priority that requires to be addressed across all festivals and should be a core activity of Festivals Edinburgh.
- 6.39 **Recommendation Twelve:** Additional collaborative projects should be developed that focus on audience and educational development.

Political Will Matched by Strong Leadership and Political Independence:

- 6.40 Sustained policy-driven support by funders should be linked to strong leadership offered by the governing structures. Members of governing bodies should have appropriate expertise and have an appropriate balance of skills, interests and contacts to support a festival's objectives. The programme should not be influenced by political interests and the operational structures should be autonomous, characterised by strong governance. Political and operational alliances must work toward commonly agreed goals.
- 6.41 The Festivals' boards should be strengthened in composition, vigour of oversight and organisational articulation to overcome any impediment to long term organisational development.
- 6.42 **Recommendation Thirteen:** The Festivals and their stakeholders should invest in a programme of board development, ensuring that the board composition and modus operandi matches the aspirations and achievements of the Festivals.



Coordinated Processes of Monitoring and Evaluation:

- 6.43 The primary aim of monitoring and evaluation should be to promote a learning environment that encourages continuous improvement, with the acknowledgement of successes and achievements as well as problems and mistakes of the Festivals and the funders. Financial control systems should be in place to help negate adverse cost variances, as well as business planning that uses options appraisals, scenario planning and financial modelling techniques.
- 6.44 **Recommendation Fourteen:** The Festivals and their core stakeholders should agree the criteria, priorities and processes for monitoring and evaluation of each festival's contribution to the strategic objective of retaining the City's pre-eminent festival status and festivals as a whole. A 'toolkit' should be devised that balances economic, social and cultural goals with innovation and management effectiveness suitable to the regional, national and international fit of each festival.

AEA
May 2006



7 Appendix 1: List of Interviewees

Councillor Donald Anderson, Leader City of Edinburgh Council (former Board member of Edinburgh International Festival and Edinburgh Festival Fringe)

Ginnie Atkinson, Managing Director, Edinburgh International Film Festival

Joanna Baker, Marketing and Public Affairs Director, Edinburgh International Festival

Jim Bellany, Sponsorship Manager, Royal Bank of Scotland

Graham Berry, Chief Executive, Scottish Arts Council

Shane Danielson, Artistic Director, Edinburgh International Film Festival

Paul Gudgin, Director, Edinburgh Festival Fringe

Lynne Halfpenny, Head of Museums and Arts, City of Edinburgh Council

Ken Hay, Chief Executive, Scottish Screen

Brigadier Mel Jameson, Director, Edinburgh Military Tattoo

Faith Liddell, independent producer (former Director of Dundee Contemporary Arts, Edinburgh International Book Festival and Marketing/ Press at Edinburgh Festival Fringe)

Catherine Lockerbie, Director, Edinburgh International Book Festival

Philip Long, Curator, National Gallery of Modern Art and Edinburgh Art Festival steering group member

John Mason, Head of Culture, Tourism and Sport, Scottish Executive (until December 2005)

Roy McEwan, Managing Director, Scottish Chamber Orchestra and Scottish Arts Council member

Brian McMaster, Artistic Director, Edinburgh International Festival

Susan Rice, Chief Executive of Lloyds TSB Scotland and chair of Edinburgh International Book Festival

Donald Smith, Director, Scottish Storytelling Centre

Jim Tough, Director of Arts, Scottish Arts Council



8 Appendix 2: Scenario Planning Participants

Ginnie Atkinson, Managing Director – Edinburgh International Film Festival

Fiona Bradley, Director – Fruitmarket Gallery

William Burdett- Coutts, Assembly Productions

Herbert Coutts, Director – Culture & Leisure, City of Edinburgh Council

Simon Gage, Director – Edinburgh International Science Festival

Paul Gudgin, Director – Edinburgh Festival Fringe

Lynne Halfpenny, Head of Museums and Arts – City of Edinburgh Council

Pete Irvine, Director – UniqueEvents

David Jackson, Winter Festivals' Manager

David Lloyd, International Events Programme Manager – EventScotland

Catherine Lockerbie, Director – Edinburgh International Book Festival

Kath Mainland, General Manager – Edinburgh International Book Festival

Brian McMaster, Director – Edinburgh International Festival

Joyce McMillan, Journalist and Commentator

Margaret McNeil, Tourism Team – Scottish Enterprise Edinburgh & Lothians

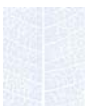
Tony Reekie, Director – Imagine

Malcolm Roughhead, Director – VisitScotland, Edinburgh and Lothians

Garry Sturgeon, City Development – City of Edinburgh Council

Jim Tough, Director of Arts – Scottish Arts Council

Adrian Trickey, Administrative Director – Edinburgh International Festival



9 Appendix 3: City Case Studies

Case Study 1: Amsterdam

City Information

- 9.1 Amsterdam came to European eminence in the 17th century when it became a thriving commercial and cultural centre. It remains a socially progressive place in keeping with its politically liberal origins. Its economy is based on logistics, tourism, IT and engineering. It is a significant financial centre and an important congress city. Cultural highlights include the Rijksmuseum, the Van Gogh Museum, Rembrandt's House Museum and the beautiful canals and buildings of the seventeenth-century quarter. It boasts and hosts 16,000 concerts and theatrical performances a year/55 and theatres and concert halls.
- 9.2 There are presently 740,000 inhabitants in the city and 1.5m in metropolitan Amsterdam. In 2003, GDP per capita was £26,245, and the unemployment rate was 6.3%. 35% of the population is educated at college or university level. In the 2003 European Innovation Scoreboard, Noord-Holland received a near-identical score to other European regions included in this study. Amsterdam was rated 12th city of a selection of 215 cities in the world in Mercer Human Resources's Annual Quality of Life Survey 2005. According to *The Economist's* Hardship Rating, the city is the 19th easiest city to live in of 150 selected worldwide cities. Culture makes up approximately 4% of the municipal budget of Amsterdam. Total expenditure on culture per inhabitant of Amsterdam in 2002 was €236. Cultural expenditure per inhabitant of the Netherlands in 2001 was considerably lower at €148.
- 9.3 Amsterdam's Schipol Airport is 15 minutes from the city centre and processed 40m passengers in 2003, placing it 9th in the world and 4th in Europe. As of 2005, it serves 90 airlines and lands 3,800 incoming flights per week, reaching 250 destinations. The city attracts 24m visitors per annum of which 8m (33%) are overnight stays and 16m are day visitors. Tourist capacity is 38,200 hotel beds. The economic contribution of tourism to Amsterdam is estimated at €2.9 billion. Amsterdam has the 6th largest port in Europe and has strong rail and air links to the rest of Europe, in particular Germany, Belgium, Switzerland, Great Britain and Scandinavia. It has trams, metro, bus and boats for public transport. Large development projects include office and accommodation at Zuidas and IJBurg (27,000 new homes in all), a Science Park, new metro and transport lines, and the Teleport, a commercial IT hub.



Festival Offer

- 9.4 Amsterdam hosts approximately 18 significant festivals during the year (177 festival days). The key festival season is between June and October with the most festive month being June, with July and August close behind. The oldest and biggest are the Holland Festival, Queen's Day and Kwakoe, the country's largest multicultural festival with 1m visitors. The main competitors to Edinburgh's festivals are Holland Festival (Edinburgh International Festival), the Uimarkt (Edinburgh International Festival) and the Amsterdam Roots Festival (Edinburgh International Jazz and Blues Festival).
- 9.5 The Holland Festival aims to present topical and innovative achievements in the dramatic arts - music, opera, theatre, dance - in classical and experimental ways. It seeks to offer an international programme that challenges boundaries between 'high' and 'low' culture. It is 58 years old and is held during June for 26 days in 16 venues. In 2005 it was attended by 50,000 people. It put on 36 productions and 71 performances in 2005. In 2005 it hit 80% capacity.
- 9.6 The Uimarkt aims to generate publicity for and interest in Amsterdam's cultural offering and Dutch culture generally. It signals the beginning of the cultural year. It is aimed at a Dutch audience. It is 27 years old and is held during August for three days. Each year it is attended by around 500,000 people at 30 stages indoor and outdoor. Its purported benefits are increasing paid attendance at cultural events in Amsterdam throughout the year (no study has been done to prove this), and raising cultural awareness amongst non-traditional groups, such as youth and immigrants, again with the aim of increasing ticket sales.
- 9.7 The Amsterdam Roots Festival aims to present new developments within world music. In its present form it is eight years old although it goes back 22 years. It is held in June over nine days. It has two parts: Roots Open Air, a free event which takes place over one day in a park and involves seven stages; and Roots Podia which involves five venues over eight days. It put on 60 concerts in 2004 and was attended by 55,000 people. 50,000 tickets were free. It purports to provide opportunities for cultural exchange and to give room to new young talent.

Festival Strategies

- 9.8 There is not a city-based festivals taskforce responsible for pushing the agenda of the festivals and there is little sign of increasing cooperation and coordination between Amsterdam festivals following the collaboration between The Holland Festival and the Amsterdam Roots Festival. Until 2004 the Roots Festival collaborated with the Holland Festival, but they now collaborate only on individual events. The Holland Festival wishes 'to get in touch with foreign festivals' who want to work together. Amsterdam's Council does have a special strategy for the future of Amsterdam's festivals going forward. Informal supportive relationships exist between festivals, but festivals do not share overheads costs.



- 9.9 Out of the various special funds and foundations for the arts in the Netherlands, there is no specific fund for festivals and events, nor do festivals have a designated line item in the Ministry of Education, Culture and Science's budget. Festivals in Amsterdam are exploited by local tourist agencies, due to the influx of tourist to these activities.

Administration

- 9.10 The Holland Festival is run by an artistic director. The City of Amsterdam and the Ministry of Education, Culture and Sciences provide the majority of funding. (The festival received €694,000 in public subsidy in 2005) It is also supported by private sponsors. Breakdown on income and expenses are not available at present. Public subsidies have decreased from a peak of €2m in 2000.
- 9.11 The Uitmarkt festival is run by a director appointed by the Uitburo, the collective marketing organisation for the Amsterdam's cultural sector. It has a total budget of €1m, of which 20% is provided by the City of Amsterdam and the rest by private sponsorship. Earned income is zero as all events are free. Artists perform for free.
- 9.12 The Amsterdam Roots Festival is run by a freelance production company, and marketing managers are employed part-time for five months each year. A part-time assistant and an intern round out the staff. The Roots Festival's income is 58% public subsidy, 13% private subsidy and 29% earned income. 75% of its operating budget is spent on programming, 8% on marketing, and 17% on overheads. It is co-founder of the European Forum of Worldwide Music Festivals, a network of 48 independent musical festivals from 23 European countries.

Marketing & Ticketing

- 9.13 www.uitboro.nl provides a single information and ticketing portal in Dutch for all cultural activity in Holland and links users to festival sites. There is, however, no dedicated festival website. Uitboro.nl coordinates with the Amsterdam Tourist Board and the Amsterdam Museum Marketing Group. English visitors to Uitboro are linked to Amsterdam city's "I Amsterdam" site, which has a specific festivals section, and information on individual festival events. Tickets for festivals can be acquired online and at selected box office locations across the city. The Netherlands Tourist site (www.holland.com) has information about each festival but it does not include the option to purchase tickets online. The "I Amsterdam" card does not provide entry to festivals. There is not a single agency set up to coordinate festival delivery and marketing. Each festival is individually branded.



Case Study 2: Barcelona

City Information

- 9.14 After emerging from Franco's rule, Barcelona has developed into a centre of economic and cultural vitality. Its profile was raised significantly after the 1992 Olympics. The city is Spain's chief commercial and industrial centre, with textiles, machinery, cars, trains, aeroplanes and electrics the main manufacturing industries; international banking and finance are also important sectors. Today it boasts 51 museums and 45 theatres. Cultural highlights include El Liceu Opera House, the museum of the Juan Miró Foundation, Gaudi's La Sagrada Familia and La Pedrera, Richard Meier's Barcelona Museum of Contemporary Art and street performers on Les Rambles. In 2004, the city staged the Universal Forum of Cultures.
- 9.15 In 2004 there were 1.58m inhabitants in the city of Barcelona, and 4.6m in the metropolitan region. GDP per capita in 2003 was £12,669. It has an unemployment rate of 6.5% (2001). In the 2003 European Innovation Scoreboard, Catalonia received a near-identical score to other European regions included in this study. It was rated 42 out of 215 cities in Mercer Human Resources Annual Quality of Life Survey (2005). With Atlanta, Chicago and Miami, Barcelona is the 34th easiest city to live in, out of 150 worldwide cities, according to The Economist's Hardship Rating. The economic contribution of tourism to Barcelona's economy was unknown. Culture accounts for approximately 5.7% of the municipal budget.
- 9.16 Barcelona's airport is 8 miles from the city centre and processed 22.7m passengers in 2003, placing it 9th in Europe; it was placed 37th in the world in 2004. It serves 68 airlines and is a major air node for the Mediterranean. Barcelona's port is the largest in the Mediterranean, serving nearly 2m passengers in 2004. In 2004, there were 10.1m overnight stays in Barcelona. 32% of tourists were from Spain, 48.5% from the rest of Europe (with 13.6%, the largest single non-Spanish group, from the UK), and 19.5% from the rest of the world. Tourist capacity in 2004 was 45,000 hotel beds; average bed occupancy in 2004 was 66.1%, while room occupancy was 75.5%. The average rating of Barcelona's cultural offer, given by tourists on a 1-10 scale, was 8.9. The city has strong rail, air and road links to much of Europe, especially France and the rest of Spain. It has underground and bus infrastructure for public transport (tourist passes are available). Europe's largest conference centre was opened in Barcelona in 2004.

Festival Offer

- 9.17 Barcelona hosts approximately 26 major festivals during the year (226 festival days per year). The key festival season is between April and November with the most festive months being May, July and November. The more established festivals include, Barcelona Grec Festival, La Merce and Sonar, a festival of electronic music and multimedia art. The main comparators to Edinburgh's festivals are the Barcelona Grec Festival (Edinburgh International Festival), Sonar (Edinburgh Interactive Entertainment Festival) and the Barcelona International Jazz Festival (Edinburgh International Jazz and Blues Festival).



- 9.18 The Barcelona Grec Festival aims to be a locally and internationally appealing festival, to generate novel art, to add to the city's cultural offering and to increase the profile of local artists. The programme includes theatre, music and dance, with music the best represented. There is a significant classical element to the festival's programming. The Grec Festival collaborates with other international arts organizations, but these are spontaneous, short-term collaborations. It is 28 years old and is held every year in June, July and August. In 2004, it was attended by 166,000 people in 12 venues; (62% capacity) total box office income was €2.48m and 62% of venue capacity was filled. There were 52 productions and 453 performances in 2005. The festival views the Festival de Mérida, the Festival de Otoño in Madrid and the Festival de Castell de Peralada in Girona as its Spanish peers; and the Festival d'Avignon in France and Edinburgh International Festival as its European peers.
- 9.19 Sonar is an electronic music and multimedia art festival. It aims to be in touch with cutting-edge developments and feature the most relevant national and international artists. It is tied to SonarPro, a promotional event aimed at companies and individuals involved in the avant-garde multimedia music industry. It is 11 years old and is held during July for 3 days. In 2004 it was attended by 90,000 people. Its purported benefits are bringing together the public, artists and the most influential professionals involved in electronic arts. It generates an estimated €47m and 216 jobs for Catalonia.
- 9.20 The Barcelona International Jazz Festival runs for 26 days in November. Total attendance in 2004 was 20,536, with 73% of tickets sold. There were 24 performances, in 7 venues.

Festival Strategies

- 9.21 In Barcelona, several festivals are organised and funded by the Cultural Institute of the City Council. Festivals are an established element of the policy of the Cultural Institute. Sonar is developing spin-off events in Germany and Brazil. The Grec Festival does not collaborate with other festivals.
- 9.22 Festivals are a significant policy tool for national and regional government. As a municipal concern, festivals are high on the local government's agenda. As a potential revenue stream, festivals in Barcelona are perhaps under-exploited by local tourist agencies.

Administration

- 9.23 The Barcelona Grec Festival is a municipal festival, organised and produced by the Institut de Cultura de Barcelona. The festival also receives financial support, to a lesser degree, from the Ministry of Culture (central government); Generalitat de Catalunya, Institut Català de les Indústries Culturals (regional government); and Disputació Barcelona (local government).
- 9.24 Sonar has a total budget of €2.8m, and receives no public funding.



- 9.25 The Barcelona International Jazz Festival is run by an organisation, The Project, which also organises the Barcelona Guitar Festival. The Jazz Festival is primarily funded by private and earned income, but receives some public subsidy.

Marketing & Ticketing

- 9.26 www.barcelonaturisme.com, Barcelona's official website, provides information on specific festivals via an 'agenda' page – there is no dedicated section for festival information. The website has links to individual festival websites, but does not provide information on individual festival events. The website does not have an online ticketing option. There is no dedicated festival website. Festival tickets are available by telephone visiting festival and venue box offices and from Telentrada terminals in banks. There is not a single agency selling festival tickets or coordinating festival marketing. The festivals are individually branded. It is not known whether independent festivals have informal support relationships. Some festivals, such as the Guitar Festival and the Jazz Festival, and the festivals organised by the Cultural Institute, are run by the same organisation, enabling supportive relationships, shared aims and shared overheads.



Case Study 3: Manchester

City Information

- 9.27 Manchester's growth from a market town into a major industrial centre took place in the 18th century; its eminence has traditionally been founded on large-scale industry. Cultural highlights include the recently-expanded Manchester Art Gallery, the Lowry Centre and Cube, as well as several museums of national significance. In 2001 the City of Manchester had a population of 393,000, while Greater Manchester had population of 2.5m. Manchester's textile and manufacturing industries remain a major part of the city's economy, although other industries and retail are also significant. Many overseas companies and 80 of the FTSE 100 have branches in Manchester; the city has over 150 conference venues reflecting its significance as a conference destination. GDP per capita in 2003 was £14,489. 24% of the population aged 16-74 is educated at university level (2003).
- 9.28 In the 2003 European Innovation Scoreboard, the North West of England received a near-identical score to other European regions included in this study. 3.2 patents were granted per 100,000 people in the North West of England in 2001. In 2003-4, 57% of adults in the north west of England had accessed the internet in the previous three months. Unemployment rates in Manchester in 2001 were 9.1%, higher than the UK average. The City of Manchester's budget for 'Culture and Heritage' accounts for 1.7% of the total budget.
- 9.29 Manchester Airport is 10 miles from the city centre and processed 19.9m passengers in 2003, placing it 11th in Europe in 2003 and 46th in the world in 2004. It serves 95 airlines and reaches 180 destinations. There are no available data on quality of life, visitor numbers, tourist capacity and expenditure. Manchester has strong rail and air links to the rest of the UK, with a train to London taking 140 minutes. It has trams and buses for public transport. Major redevelopment of the south of Manchester is underway.

Festival Offer

- 9.30 Greater Manchester hosts approximately 21 major festivals during the year (134 festival days). The key festival season is between July and October with the most festive months being July and October. The oldest and biggest are the Manchester Pride and the Manchester Comedy Festival. The Manchester International Festival, modelled after the Edinburgh International Festival is scheduled to begin in 2007. The main competitors to Edinburgh's festivals are Manchester Comedy Festival (comedy elements of the Edinburgh Festival Fringe), the Manchester Jazz festival (Edinburgh International Jazz and Blues Festival) and the Manchester International Festival (Edinburgh International Festival).



- 9.31 The Manchester Comedy Festival aims to be the most recognised UK comedy festival outside Edinburgh. It seeks to promote comedy and encourage the perception of comedy as an art form. Founded in 2001, the festival is held during October for 12 days in 24 venues (2004). In 2004, 17,000 people attended, and average spend per audience member was £10. In 2005, 68 performances were staged. Successful festivals are seen by Manchester City Council as a way of improving the city's brand and tourist appeal. It sees the comedy festivals in Brighton, Glasgow, Leicester and Liverpool as its UK peers.
- 9.32 The Manchester Jazz Festival aims to present exciting, innovative contemporary jazz. Founded in 1996, the festival is held during July for nine days. In 2005 it used nine venues, and 51 bands attended, putting on the same number of performances. Most performances are free.
- 9.33 The Manchester International Festival is planned to begin in 2007, running from 28th June until mid-July in both indoor and outdoor venues, it will stage approximately 15 core productions as well as a range of other events. The festival is intended to help secure Manchester's reputation as a world-class cultural city; encourage Manchester's talent and involvement from many communities; and drive the city's economy. The MIF aims to involve a broad spectrum of work, all of which will be commissioned by the festival. If successful, it will become a biennial event. A report by Cambridge Policy Consultants predicted that the festival would attract 160,000 visitors in the first year and 270,000 in subsequent years, bringing in £34m in economic benefit. (The planned structure of the festival has changed significantly since that report, however.) The MIF sees the New Haven, Connecticut International Festival of Arts and Ideas and the Adelaide Festival of Arts as its potential peers. It also sees the Edinburgh International Festival as a peer, but aims to be more focussed on contemporary rather than classical arts.

Festival Strategy

- 9.34 The Manchester International Festival will not be prepared to collaborate with other festivals on production unless it presents the world premiere of any given show; it is, however, looking for international venues with which to collaborate. The Manchester Comedy Festival has not collaborated with any other festivals. Festival organisers emphasise the excellent support offered by Manchester City Council, which sees major festivals as a way to raise the international profile of the City's brand. The City's tourism strategy emphasises the contribution of 'events with consistent appeal that are repeated on an annual basis' to raising visitor numbers. Leaders in festivals and the arts are encouraged by the City Council to meet and discuss ideas. The Council is able to have significant influence over festivals because it is viewed positively by them, and also because many of the festivals are young and still strongly dependent on Council support.
- 9.35 Festivals are a policy tool for regional government. There is no specific budget line item for festivals in Manchester City Council's budget. As a municipal concern, festivals are high on the local government's agenda.



Administration

- 9.36 The Manchester Comedy Festival is organised by The Comedy Store. It has a Director and a Producer/Coordinator, who liaise with representatives from the different venues. The office staff at The Comedy Store run marketing and administration for the festival. The festival receives funding from Manchester City Council, as well as private sponsorship from companies including smile.co.uk and Holsten. Up to 2004, the City Council was the principal funder, but in 2005 funding from smile.co.uk matched that from the Council. Individual comedy awards are privately sponsored. Around two-thirds of expenditure is on marketing and administration. The Festival keeps the precise breakdown of income and expenditure confidential.
- 9.37 The Manchester Jazz Festival receives funding from the Arts Council of England, Manchester City Council and private sponsors, including Starbucks. The Manchester International Festival currently has a six person board; a director; three senior management staff: an executive, communications and programming director; and administration staff. The budget for 2005-6, 2006-7 and the first half of 2007-8 until after the first festival is £5m of which £2m is from the City Council; £0.65m from the North West Development Agency; £0.5m from the Arts Council of England for preliminary events in the lead-up to the festival; £0.5m from other public sector; £1.35m from private sources.

Marketing & Ticketing

- 9.38 www.vistitmanchester.com, Manchester's official tourist site, provides information on specific festivals, and has links to individual festival websites, but does not provide information on individual festival events. The site www.manchesteronline.co.uk also provides information on some festivals. Neither website offers online ticketing. There is no dedicated festival website. Tickets for some events can be acquired through ticketing websites, such as www.ticketline.co.uk. Otherwise tickets are available by telephone or by visiting festival and venue box offices in person. There is not a single overall festival agency selling tickets or coordinating festival marketing. The festivals are individually branded. The festivals are encouraged by the Council to develop informal supportive relationships with one another, but do not share overheads. Some festivals are run by organisations with year-round roles, enabling greater efficiency of expenditure.



Case Study 4: Melbourne

City Information

- 9.39 Melbourne was established in 1835 and developed on the back of gold mining. It is the capital of the state of Victoria and is Australia's second largest city. Melbourne is a large commercial and industrial centre, with many of Australia's largest companies and many multinational corporations (approximately one-third of the 100 largest multinationals operating in Australia as of 2002) headquartered there. It is home to Australia's largest seaport, seven universities and much of Australia's automotive industry amongst many other manufacturing industries. The Council sees growth opportunities in multimedia, research, education, entertainment and tourism. It is set to host the Commonwealth Games in 2006. Cultural highlights include the National Gallery of Victoria and the Ian Potter Centre, the Victoria Arts Centre and the Melbourne Museum.
- 9.40 In 2004 there were 62,000 inhabitants in the city and 3.6m in metropolitan Melbourne. 12.1% of the population over 15 is educated at university level and 5.8 patents were granted by 100,000 people in Victoria in 2001. Out of a selection of 150 cities worldwide, Melbourne has the least hardship in the world, according to *The Economist's Worldwide Hardship Survey*. It was rated 14th in Mercer Human Resources' Annual Quality of Life Survey 2005, out of 215 selected cities.
- 9.41 Melbourne's Tullamarine airport is 14 miles northwest of the city centre. In 2003/4 the airport processed 19.16m passengers overall and a total of 165,260 flights. It does not rank within the top 50 world airports by total passenger numbers. Melbourne accommodated 19.5m visitor nights in the year ending March 2003, with 6.4m total overnight visitors and 13.3m total day visitors in the same period. The Port of Melbourne is Australia's largest container and general cargo port. Regular shipping lines operate to around 300 cities around the world and 3,200 ships visit the port each year. It has one of the world's most extensive tram networks, almost 300 bus routes and a train system with more than 15 lines. Major growth is anticipated in Port Melbourne where 15,000 new jobs are to be created and high-profile, advanced manufacturing, research and development and associated services established.

Festival Offer

- 9.42 Melbourne hosts approximately 25 significant festivals during the year. There are 281 festival days per year. There is a significant festival offering in every month from January to October, with March and September the most festive months. Old and big festivals include the Melbourne International Arts Festival, The Melbourne International Comedy Festival and the Melbourne Fringe Festival. The main competitors to Edinburgh's festivals are the Melbourne International Arts Festival (Edinburgh International Festival), the Melbourne Fringe Festival (Edinburgh Festival Fringe) and the Melbourne Writers' Festival (Edinburgh International Book Festival).
- 9.43 The Melbourne International Arts Festival aims to engage with worldwide contemporary artistic activity. Founded in 1986, the festival is held during October for 17 days. Further information was not forthcoming.



- 9.44 Melbourne Writers' Festival is 19 years old and is held during August for ten days. Further information was not forthcoming.
- 9.45 The Melbourne Fringe Festival aims to present new and contemporary art of all forms by artists of all levels of experience. It aims to remain 'edgy' and encourage a festival atmosphere in Melbourne which will attract local and national audiences. The Fringe's office hub aims to provide resources to artists all year round. It is 23 years old, and is held during September and October for 19 days in 120 varied venues, indoors and out. In 2004 there were 3,000 artists and 234 events, 11 of which were produced by the Festival itself. It was attended by 190,800 people. It provides support for the development of contemporary art, and creates opportunities for both experienced and emerging artists to present new work in front of large audiences. PriceWaterhouseCoopers reported in 2004 that the Melbourne Fringe Festival has an economic benefit of A\$9.6m for Victoria, creating 57 full-time jobs, and A\$18.1m for Australia, creating 118 jobs. Further information was not forthcoming

Festival Strategies

- 9.46 Festivals are not a major focus of Melbourne's tourism strategy, with more stress placed on traditional cultural attractions. This strategy does emphasise the aim of greater cooperation between providers of Melbourne's tourism offer. Federation Square has provided a new focus for the Arts and festivals in Melbourne. Melbourne's festivals are increasingly aiming at 'setting the city on fire', enthusing the city with a festival atmosphere.

Administration

- 9.47 The Melbourne International Arts Festival is run by artistic director, Kristy Edmonds. It receives support from various public groups, including Arts Victoria, Victoria – the place to be, the City of Melbourne and Tourism Victoria; and also private sponsorship. Private sponsors include Citipower and Federation Square.
- 9.48 The Melbourne Fringe Festival is organised by the Melbourne Fringe, an umbrella organisation for many independently-run arts organisations and activities. The organisation is run by a creative producer and around 25 staff. Its income is 42% public subsidy and 27% private subsidy and 31% earned income. Its expenditure for 2004 was A\$1.03m, including 58% on production, 12% on marketing.

Marketing & Ticketing



- 9.49 www.visitmelbourne.com, Melbourne official tourist site provides information on specific festivals, and has links to individual festival websites, but it does not provide a central facility for buying tickets or information on individual festival events. There is no dedicated festival website, and www.visitmelbourne.com does not market festivals separately from other events. Tickets for some events are available through websites such as www.ticketmaster.com. Otherwise festival tickets can be purchased on festival websites, by telephone from festivals and venues and from venue websites. There is not a single agency selling festival tickets or coordinating festival delivery and marketing. The festivals are individually branded. There is no evidence of festivals having informal supportive relationships or sharing overheads.

Case studies 5: Montreal

City Information

- 9.50 Montreal is Quebec's economic and cultural centre. It came to world prominence in the 1960s and 1970s when it hosted the World Fair (1967) and the Olympics (1976). Cultural highlights include the Museum of Contemporary Art, Museum of Fine Art and Vieux Montréal, the city's eighteenth-century quarter. It is an extremely active festival city. After recession in the early 1990s, its economy is growing on the back of high-tech industries, tourism, construction, and service industries, such as IT, finance and consultancy. It has a significant manufacturing base.
- 9.51 Montreal presently has 1.8m inhabitants within the city and 3.5m within metropolitan Montreal. GDP per capita in 2001 was C\$30,320. At present, there is no data on workforce skills and no ratings for Montreal's innovation levels. The numbers of residences with access to the internet is likewise unknown. The city had an unemployment rate of 7.5% in 2001. Montreal was rated 22nd city in the world in Mercer Human Resources Annual Quality of Life Survey 2005. With Adelaide, Oslo and Frankfurt it is rated 8th easiest city in the world to live according to *The Economist's* Hardship Survey. Culture makes up approximately 4% of the municipal budget of Montréal and is supported with C\$4.6m from the government (culture makes up 34% of the overall Culture and Recreation budget). Total expenditure on culture is C\$158.8m.



9.52 Montreal has two international airports. Between them they had passenger traffic of 10.3m in 2004 and catered for approximately 200,300 flights. Montreal possesses Canada's largest port which connects to the industrial centres of the Great Lakes. It brings in 10.3m visitors p.a, of which 6m (58%) are overnight stays, and 4.3m (42%) are day visitors. Of overnight visitors in 2003, 45% were from Montreal, 28% from the rest of Canada, 18% from the US and 9% from other countries. Tourist capacity is 25,600 hotel beds in Greater Montreal. These beds were filled to 67% capacity in 2004. Greater Montreal brought in 14.4m visitors in 2004 with 7.1m being overnight and 7.2m being same-day visits. Visitors spent an estimated C\$2.6bn in Greater Montreal in 2004, supporting 65,000 jobs in 2003. The city has an extensive and practical subway-bus network. Its traffic flow is reasonable. Recent large development projects include a revamped highway system, a developed International Quarter, new pavilions at Concordia, McGill and the Université de Montréal, and modernization of the port and the airport. Loto-Québec and the Cirque du Soleil have just unveiled a proposal for the establishment of a massive entertainment complex. It is hoped that the project will open in 2010 and 2011 and translate into the creation of 6,450 direct and indirect jobs.



Festival Offer

- 9.53 Montreal hosts approximately 39 significant festivals during the year. There are 397 festival days per year. The key festival season is June to November with the most festive months being June, August and November. The most internationally prestigious festivals are the Montreal International Jazz Festival and the Just for Laughs Festival. The main comparators to Edinburgh's festivals are Montreal International Jazz Festival (Edinburgh International Jazz and Blues Festival), the Just for Laughs Festival (comedy elements of the Edinburgh Festival Fringe) and the International Festival of New Cinema (Edinburgh International Film Festival).
- 9.54 The Montreal International Jazz Festival aims to support the development and exposure of jazz music, and to help local musicians by giving them large audiences and contact with potential partners. It provides free performances for the local population and brings disparate communities together by presenting a multicultural musical programme. Founded in 1980, the festival is large scale and international, and is held during June and July for 11 days in 20 venues, split evenly between indoor and outdoor. In 2005 the festival featured more than 500 concerts, 150 of which were indoors and 350 of which were outdoors and free. Over 2,000 musicians from 20 countries performed. In 2004, it was attended by 1.9m people, of which roughly 75% attended for free. It put on 36 productions and 71 performances in 2005. It ordinarily hits 80% capacity. It is estimated to generate C\$100m for the local economy.
- 9.55 The Just for Laughs Festival is a comedy festival that brings together humorists from around the world. It presents films, stand-up comedians, theatre, TV shows, free open-air shows, and an industry marketplace. It is 22 years old, is held during July for 26 days, 11 of which involve performances in English. It began in 1983 as 35 shows given by 16 francophone artists in four venues, to about 5,000 people. In 2004, it was attended by 1.65m people. In 2005 there were around 35 venues and more than 2,000 shows performed by more than 1,000 artists, from 19 countries. It runs the Just for Laughs museum and has its own television company as well. Its programmes are seen in 100 countries and on 70 airlines worldwide; it is the largest distributor of non-verbal hidden camera gags in the world.
- 9.56 The International Festival of New Cinema and New Media aims to present new cinema, video and new media that is visionary, challenging and provocative. Films must have been produced within 18 months of festival, must have not been previously shown and have French and English scripts or be subtitled. The new media programme includes performance, digital film, interactive installations as well as CD-ROMs and Web sites. It is 33 years old, is held during October for 11 days. In 2004, it was attended by 1.4m people. It is held in Montreal's Ex-Centris Complex.

Festival Strategies

- 9.57 There is not a city-based festivals taskforce capable of pushing the agenda of the festivals. There are no signs of increased cooperation and coordination between Montreal's festivals. Local government does not have a special strategy for the future of Montreal's festivals going forward.



- 9.58 Festivals are a policy focus for local government. As a potential revenue stream, festivals in Montreal are exploited by local tourist agencies.

Administration

- 9.59 The Montreal International Jazz Festival is run by l'Equipe Spectra. The breakdown of income and expenditure is confidential. It receives sponsorship from large organisations such as General Motors and Stella Artois, as well as support from local, regional and federal government. The festival is a member of the International Jazz Festivals Organisation, made of jazz festivals across the world that do not compete territorially and are presented at times which allow for the touring of common projects. It is also a member of Jazz Festivals Canada.
- 9.60 The Just for Laughs Festival is run by a number of programming directors. The brand 'Just for Laughs' encompasses a museum and a TV production company as well as the festival. It has not released income or budget breakdowns.
- 9.61 The International Festival of New Cinema and New Media is run by an artistic director, Luc Bourdon, Media Programmer, Alain Morgeau and President, Daniel Langlois, whose eponymous foundation is a major partner. Daniel Langlois Foundation's purpose is to further artistic and scientific knowledge by fostering the meeting of art and science in the field of technologies. It has not released income or budget breakdowns

Marketing & Ticketing

- 9.62 www.tourisme-montreal.org, the official tourism website for Montreal, provides information on specific festivals and has links to individual festival websites but does not provide information on individual festival events. Festivals are grouped as part of 'Festivals and Events'. The website does not have a facility for buying tickets. There is no dedicated festival website. Tickets for some events can be acquired through ticketing websites, such as www.ticketmaster.ca. Otherwise festival tickets are available online on festival and venue websites, or by telephone or by visiting festival and venue box offices. There is no single agency selling festival tickets or coordinating festival delivery and marketing. The festivals are individually branded. The festivals do not have informal supportive relationships with one another and do not share overheads.



Case Studies 6: Newcastle/Gateshead

City Information

- 9.63 The Tyneside cities developed in the 19th century as a major shipbuilding, coal-producing and heavy engineering centre. Following a century of decline Newcastle and Gateshead have staged a remarkable regeneration using prestigious cultural projects. Cultural highlights include BALTIC, The Sage, the Laing Art Gallery and the Angel of the North; there has been impressive investment in new cultural infrastructure in recent years. Newcastle's economic fortunes are improving: office and retail employment now play a large part in Newcastle's economy, while conferences are a rapidly expanding market worth £75m per annum.
- 9.64 Newcastle and Gateshead's respective populations in 2001 were 260,000 and 191,000, giving a combined population of 451,000. GDP per capita for Newcastle in 2003 was £14,077. 25.1% of those in Newcastle aged 16-74 had a university level qualification in 2001. It has an unexceptional innovation rating: 1.8 patents per 100,000 population were granted in North East England in 2001, which is almost identical to other European regions included in this study. In 2003-4, 43% of adults in the North East had accessed the internet in the previous three months. The city has an unemployment rate of 8.4% (2001), which is above average for the UK. No data on quality of life are available. Total expenditure on culture per inhabitant of Gateshead in 2005-6 on culture was £74.94.
- 9.65 Newcastle International Airport is seven miles from the city of Newcastle and 23 minutes from the city centre by metro. Its airport is relatively small by European standards: it processed 4m passengers in 2003, placing it 60th in Europe. It serves 31 airlines that fly to 85 destinations. The Port of Tyne serves 800,000 passengers per year, with regular services to the Netherlands, Norway and Sweden. It is estimated that in 2003 Newcastle received 2.5m visitors, with 79% from the UK. There are 5,000 hotel bedrooms in Newcastle/Gateshead. Visitors to Newcastle contributed £450m to the local economy (2003). The area has strong rail and air links to the rest of the UK, with a train to London taking 3 hours. It has metro and bus for public transport.

Festival Offer

- 9.66 In 2005, festivals were grouped together according to four broad themes, lasting between six weeks and a year, which make up '2005 Alive'. The Festival of Rivers and The Sea, between 21st June and 7th August, formed a focus in 2005. The main comparators to Edinburgh's festivals are the Newcastle Science Festival (Edinburgh International Science Festival), and the Newcastle Mela (Edinburgh Mela).



- 9.67 Newcastle Science Festival aims to bring science to as many people as possible, and to build itself into a nationally recognised event. It is two years old and is held during March for 11 days. The programme includes live shows and demonstrations, exhibitions, lectures and performances exploring current issues. There is a Schools programme with hands-on curriculum-linked events. The festival was attended by 41,000 people in 2005, up from 20,000 in 2004. There are both free and ticketed events. In 2005 there were 58 events in 20 venues, a significant increase from 26 events in ten venues in 2004. Its purported benefits are stimulating debate on social and ethical aspects of science; marketing science, science careers and the study of science to young people; and promoting awareness of the science and technology sector in the region. The festival sees Cheltenham Science Festival as its model, with Edinburgh International Science Festival also considered a peer, due to its proximity.
- 9.68 The Newcastle Mela is a multi-cultural celebration. It is held during August for two days. Its programme involves a varied range of Asian art forms, including art, drama and a varied range of musical styles.
- 9.69 The Source of the Tyne Festival aims to provide an event for the population of the isolated and rural area of Kielder and to draw visitors to the area. 2005 was its first year, held for four days in July, although a smaller festival was held in Kielder in 2004. Subsequent events depend on an assessment of the 2005 festival. It appears that there will be an annual or biennial event held in the area. This year it was held during July for four days. The 2005 programme involved a range of outdoor activities, including bicycling, a walking maze, and dramatic performances. The headline event was a water-based theatrical performance, Treibgut, on Kielder reservoir, occurring on each of the festival's four nights. While overall visitor data is not available, Treibgut had a total audience of roughly 2,600, reaching 80% capacity. Entry to this event was free for residents of local villages, but was otherwise ticketed. There were a total of 30 different events in 19 venues of which roughly half were outdoors. The festival views itself as unique.

Festival Strategies

- 9.70 The Culture-10 initiative's "2005 Alive" event aims to increase the diversity and scale of Newcastle's festival offering. There are signs of increased cooperation and coordination between Newcastle/Gateshead's festivals. The Source of the Tyne Festival began in 2005 as a result of money provided by the Newcastle/Gateshead Initiative. Local government has an integrated tourism strategy which involves the use of festivals to increase Newcastle/Gateshead's appeal as a tourist destination.
- 9.71 Festivals are a policy focus for Newcastle/Gateshead's local government. While there is no specific organisation aimed at promoting festivals, they are regarded as a significant part of Newcastle/Gateshead's rebranding and tourism strategy. As they are viewed as a potential revenue stream, festivals in Newcastle/Gateshead are exploited by local tourist agencies. In terms of marketing, Newcastle/Gateshead's festivals might offer models of best practice, but it is too early to judge their success and hence conclude if their administration and revenue generation abilities are worthy of note.



Administration

- 9.72 The Newcastle Science Festival is run by a director, Linda Conlon, the director of the Life Science Centre. There is also a festival coordinator on the Life Science Centre staff. Life is part of a steering committee for the festival, along with Tyne and Wear Museums; the Policy, Ethics and Life Sciences Research Centre; Newcastle/Gateshead Initiative; Newcastle City Council and Newcastle University. This steering committee makes decisions on programming, dates, marketing and advertising strategy and the allocation of funds. The festival's income is entirely public and earned. In 2005, its public funding consisted of £80,000 from the Regional Development Agency and £7,500 from Tyne and Wear Museums. It budgeted £30,000 on marketing in 2005. In the future, it hopes to introduce private sponsorship for keynote speakers.
- 9.73 The Source of the Tyne Festival was organised by the Kielder Partnership, made up of Northumbria Water, the Forestry Commission, the National Park and the County and District Councils. There were approximately eight staff in the organising group, with a total of 20 involved. Northumbria Water donated staff time for festival marketing. Its total funding was £196,200, of which £165,200 was from the Newcastle/Gateshead Initiative, £10,000 from local councils and £10,000 from Northumbria Water. The vast bulk of funding, therefore, is public. Earned income is not yet known. Any surplus will be used on future events. It budgets 77% on programming, 5% on marketing, and 17% on overheads.

Marketing & Ticketing

- 9.74 www.visitnewcastlegateshead.com, the official tourist website for Newcastle and Gateshead gives information on specific festivals, has links to individual festival websites, and also provides information on individual festival events. It defines Newcastle and Gateshead as a single brand, and, through the 2005 Alive initiative, promotes a large proportion of the cities' cultural and sporting offering – such as arts exhibitions and one-off performances – as four broad envelope festivals. Tickets are not available through the site but a search facility for the 2005 Alive events is. For some events tickets can be acquired through ticketing websites, such as www.ticketline.co.uk.
- 9.75 There is not a single agency selling festival tickets. The 2005 Alive event has been organised as part of Culture-10, which is a ten-year programme of cultural development. The four envelope festivals are to an extent cosmetic but serve to raise Newcastle/Gateshead's profile as a festival and cultural city. Tourism North East's 2005-10 strategy states that '[the area] will implement integrated themed campaigns to increase the profile of our...dispersed attractions, outdoor pursuits, events and festivals.' Some festivals have cooperative relationships with one-another: the Source of the Tyne Festival, for example, cooperated with the Festival of the Coast and music festivals, also involved in the Festival of the Rivers and Sea, for marketing purposes.



Case Studies 7: San Francisco

City Information

- 9.76 San Francisco was established in 1847 and grew rapidly with the California gold rush. It became a centre for alternative thought in the second half of the 20th century, and served as the centre of the dot-com boom of the 1990s. Cultural highlights include San Francisco Museum of Modern Art, San Francisco Opera and the Haight-Ashbury district home of the Beat poet movement. It is the banking and financial centre of the U.S. West Coast, home of the Pacific Exchange, and is 40 miles from Silicon Valley.
- 9.77 San Francisco's population is 744k (city – 7.5m MSA). GDP per capita income in 2003 was US\$34,556. 48% of the population aged 25 and over has a university degree or higher (2001), an extremely high proportion. 53.9 patents per 100,000 population were granted in California in 2001. Strangely for the internet centre of the world, no data on internet use are available although the city is currently moving towards providing blanket free internet access to all residents. San Francisco has an estimated unemployment rate of 7.0% (2001). The city was rated 25th city in the world in Mercer Human Resources Annual Quality of Life Survey 2005. Culture makes up approximately 4% of the municipal budget of San Francisco.
- 9.78 San Francisco Airport is 15 miles from the city centre and processed 29m passengers in 2003, placing it 22nd in the world. 7.6m of these passengers were international. San Francisco's port serves 200,000 passengers per year. and the city has road and air links to the rest of the US. The number of visitors to San Francisco in 2004 was 15.1m, with these visitors spending \$6.73b. No data are available on tourist capacity. It has streetcars, light rail and bus for public transport. Regeneration of the city's derelict Mission Bay area is being carried out, providing new housing and a new University; the San Francisco Redevelopment Agency created and preserved 9,000 homes between 1996 and 2003. There are preliminary plans for a new venue in the Civic Centre area, with 15-20,000 seats.

Festival Offer

- 9.79 San Francisco hosts approximately 38 significant festivals during the year. There are 264 festival days per year. The key festival season is September-October; outside these months the festival offer is relatively uniform over the year. The main comparators to Edinburgh's festivals are the San Francisco Jazz Festival (Edinburgh International Jazz and Blues Festival), the San Francisco Blues Festival (Edinburgh Jazz and Blues Festival) and the San Francisco Fringe (Edinburgh Festival Fringe).



- 9.80 The San Francisco Jazz Festival's aim comes out of SF Jazz's mission, which is dedicated to encouraging the growth of jazz and jazz audiences in San Francisco and beyond. It is keen to give new, local talent a stage on which to perform. Originally a small-scale event known mostly in the local community, the Festival has risen to national and international prominence and features dozens of events of both traditional and contemporary jazz. It describes itself as the 'crown jewel of American jazz festivals'. It is 22 years old and is held during October and November for 19 days. The Jazz Festival draws 35-40,000 ticketed patrons in around seven venues. It feels that it is not a traditional festival in that it does not involve multiple overlapping performances. Potential peers are Jazz at Lincoln Center, the JVC Jazz Festival and Earshot Jazz Festival.
- 9.81 The San Francisco Blues Festival is the longest continuously running blues festival in the United States. It is 33 years old and is held during September for two days. It takes place on a single stage. There are 16 performers in 2005.
- 9.82 The San Francisco Fringe aims to allow total creative freedom by exerting little top-down control, encouraging risk-taking and new ideas, and the development of an audience for contemporary work. It follows the mandate of Fringes of North America, which involves 100% of ticket receipts going to performing companies, and an open access festival selection by lottery. It is 13 years old, and is held during September for 12 days in seven indoor venues. 42 companies will attend in 2005. It is small. In 2004, total audience was 6,629.

Festival Strategies

- 9.83 There is not a city-based festivals taskforce to promote the agenda of local festivals; and there are no signs of increased cooperation and coordination between San Francisco's festivals. Local government appears not to have a special strategy for the future of San Francisco's festivals going forward.
- 9.84 Festivals are not a policy focus for national and regional government. As a municipal concern, festivals are not high on the local government's agenda, as is shown by the low level of public funding received by San Francisco Jazz festival in comparison to, for example, the Chicago Jazz Festival, which is presented for free as a result of large public funding, or the Montreal Jazz Festival.

Administration

- 9.85 The San Francisco Jazz Festival is run by SF Jazz, a not for profit presenter of jazz concerts and year-round education programmes. It is the leading non-profit jazz organization on the West Coast of the U.S. and the 6th largest performing arts organization in the Bay Area. Its members help support creative programming, artists' residencies, education programmes, composers, as well as the festival. It has a membership of 2,500, more than 100,000 annual concert patrons, and is supported by numerous corporations (some of whom come together to form the SF Jazz Business Council), foundations and government agencies in the Bay Area.



- 9.86 The San Francisco Jazz Festival makes tickets available to SF Jazz's members before they are available to the general public, and its opening night is open solely to members. The organisation has an actively involved board of trustees. Its Executive Director is Randall Kline. SF Jazz also runs a Spring festival and 'Summer Fest', an annual free outdoor season that runs from June to October and has 25 events. It is also heavily involved in educational work, visiting schools in the San Francisco area; and it deploys merchandising. The organisation's income is approximately 3-5% public subsidy, 35-45% from private foundations, corporations and individuals, and 50-60% earned. Expenditure figures are confidential.
- 9.87 The San Francisco Fringe Festival is organised by EXIT Theatre, a 22-year-old four-venue theatre which runs as a tax-exempt, non-profit organisation. The theatre has two full-time and one part-time staff, who double as festival staff. They are supported by extra staff and volunteers before and during the festival. Its income is 9% public subsidy and 11% private subsidy and 80% earned income. It budgets 82% on programming, 13% on marketing, and 5% on overheads. The Festival has been a member of the Canadian Association of Fringe Festivals for the past twelve years.

Marketing & Ticketing

- 9.88 San Francisco Convention and Visitors Bureau, a private, non-profit organisation, presents www.sfvisitor.org, which provides information on San Francisco as a destination for business and leisure tourists. The site gives information on festivals and events, but does not have dedicated promotion of festivals, nor a facility for buying tickets, nor information on individual festival events. There is no dedicated festival website. Tickets for some events are available through ticketing websites such as www.ticketmaster.com. Otherwise festival tickets can be purchased on festival websites, by telephone from festivals and venues and from venue websites. There is not a single agency selling festival tickets or coordinating festival delivery and marketing. The festivals are individually branded. The festivals do not have informal supportive relationships with one another and do not share overheads.



Case Studies 8: Singapore

City Information

- 9.89 Singapore was established as a British trading port in the early 19th century. It belonged to Malaysia but achieved independence from that country in 1965. It rapidly developed into a successful free market economy, and remains a major financial and transport centre for South East Asia. A large part of its economy is based on processing, refining, and exporting electronic and manufacturing goods. The city has recently seen an increase in quantity and quality of cultural offer, with performers including the Royal Shakespeare Company and Paris Opera Ballet as well as many local groups. The recently completed 'Esplanade – Theatres on the Bay' is a flagship centre for the performing arts. Singapore boasted 14,000 performances of all types in 2004 throughout the city, and a total ticketed attendance of 1.1m.
- 9.90 Singapore has a metropolitan population of 4.5m (2006 est.) and a city population of 3.3m. It is a significant financial centre that houses the Singapore Exchange, the only exchange of its type in Asia-Pacific. GDP per capita in 2005 was estimated at US\$29,900. In 2001, 29% of graduation-age population reached university degree level, while 35.1% qualified from a polytechnic. 5.1 patents were granted to Singapore residents per 100,000 people in 2001. 51% of total population in Singapore used the internet in 2003, rising to 57% in 2004; 65% of homes in Singapore had access to the internet. It has a low unemployment rate of 3.3% (2005 estimate). Singapore was rated 34th of 215 selected cities in the Mercer Human Resources Annual Quality of Life Survey 2005, and was ranked 50th easiest city to live out of 150 cities selected by *The Economist* in 2002.
- 9.91 Singapore's Changi Airport is 27 minutes from the city centre by train and processed 25m air passengers 2003, rising to 30m in 2004, placing it 26th in the world that year. It serves 79 scheduled airlines that between them reach 177 destinations. The city received 8.3m visitors in 2004; 73% of these were from Asia, 13% were from Europe. Visitors spent S\$5.43bn in 2002. The total number of available room nights in Singapore in 2004 was 1.02m and average occupancy rate was 81%. The city has a large port. It has bus and mass rapid transit trains for public transport.

Festival Offer

- 9.92 Singapore hosts approximately 24 significant festivals during the year. There are 223 festival days per year. The key festival season is between April and October with the most festive month being July and dips in May and September. The oldest and biggest is the Singapore Arts Festival. The main competitors to Edinburgh's festivals are the Singapore Arts Festival (Edinburgh International Festival), the Singapore Writers Festival (Edinburgh International Book Festival) and the Singapore Art Show (Edinburgh Art Festival).



- 9.93 The Singapore Arts Festival aims to be a bold and progressive international arts event with a wide audience. It deploys both local and international artists and its focus is increasingly contemporary and cutting-edge. The focus is moving towards Asian artists and art, with roughly 60% Asian and 40% Western programming at present. It is held during May and June for 32 days. In 2005, it was attended by 601,000 people. There were 22 productions, 67 ticket performances and more than 400 free performances. 74% of venue capacity was filled.
- 9.94 The Singapore Writers Festival aims to celebrate the power of the written word, inspire great writing and nurture greater appreciation of the literary arts. Its focus is contemporary. It is held during September for 9 days. In 2005 there are more than 80 events involving 63 writers, with events grouped into different themes.
- 9.95 The Singapore Art Show aims to be a national platform for both established and up-and-coming local visual artists, and increase public appreciation for the various genres of visual arts practice found in Singapore. It hopes to reach Singapore's public and visual arts community through outreach components, public art and awards. 2005 was its first year. It will be a biennial event. It is too early to obtain audience data on the festival. The festival is part of an integrated framework with the Singapore Biennale; together they hope to nurture Singapore's artistic talent and provide a local, national and international audience.

Festival Strategies

- 9.96 The Singapore National Arts Council is working to improve Singapore's festival offer. The fact that the largest Singapore festivals are organised by the NAC allows cooperation and a strategic approach. The Singapore Arts Festival is a member of the Asia-Pacific Arts Festival Association, and has cooperated with the Melbourne International Arts Festival and the Hong Kong Arts Festival, sharing productions. Local government does have a special strategy for the future of Singapore's festivals. The Singapore Art Show and the Singapore Biennale are major new festival ventures designed to increase Singapore's standing as an international festival city.

Administration

- 9.97 Information concerning organisation, governance, planning, infrastructure, incomes, and budgets have not been forthcoming from Singapore National Arts Council.



Marketing & Ticketing

9.98

There is no dedicated website for Singapore's festivals. www.visitsingapore.com, Singapore's official tourist website, provides information on specific festivals, but only via an interactive calendar. It has links to individual festival websites but does not provide information on individual festival events. The website does not have a facility for buying tickets. Other websites, such as the National Arts Council's, provide links to festival information. Tickets for some events can be acquired through ticketing websites, such as www.sistic.com.sg. Tickets can be acquired on line for the Arts Festival but not the Writers' Festival, which provides no information at all on ticketing. There is not a single agency selling festival tickets or coordinating festival delivery and marketing, although the National Arts Council organizes several festivals. The festivals are individually branded. The festivals organised in-house by the National Arts Council cooperate in that they all aim to fulfil the NAC's aims for Singapore.



10 Appendix 4: Scenarios

- 10.1 To get the client group to step away from the day to day operational issues of each of the festivals and think about how some of today's global trends will redefine their business over the longer term, the consultants developed two workshops that resulted in the articulation of a positive and negative scenario for the Festivals through 2020. These two scenarios are summarized below.

Negative Scenario - The Low Road

Infrastructure

- 10.2 The British economy and the Scottish economy in particular enter a period of decline. Many of the infrastructure plans, including the airport expansion, the tram and cultural venue restoration and enhancements are delayed or are put on hold indefinitely. The value of real estate in the City Centre continues to climb and many of the spaces once used as non-traditional fringe venues are converted for residential, retail or commercial use.
- 10.3 Local universities move to a year round timetable and the availability of affordable bed spaces for visiting artists declines dramatically. Existing hotels increase their prices during August and over the Christmas Holidays in response to high demand, further increasing the cost of housing available to the Festivals for use by artists, performers and visitors.
- 10.4 With some infrastructure projects on hold and others in construction phase, traffic congestion in the City Centre increases, having a negative impact on the visitor experience and leading to frustration and apathy. Local residents in particular are put off by the congestion and opt to stay at home rather than battling the downtown crowds.
- 10.5 The train schedule between Glasgow and Edinburgh continues to be a problem. There are no late night trains and therefore Glasgow residents are excluded from attending many of the Festivals' longer or late night activities.

The Festivals

- 10.6 The newly recruited artistic leadership at the Edinburgh International Festival, the Edinburgh International Film Festival and the Edinburgh Mela move toward a more insular way of operating. A lack of investment in joint delivery of information and signage triggers a decline in audience tolerance levels as they perceive this inability to co-operate as "bad customer service".



- 10.7 For many of the Festivals' employees, there is no full time working pattern and opportunities for advancement and professional development are limited. Some of the new festivals in the UK (i.e. Liverpool, Manchester) offer higher wages and better opportunities. These festivals recognise the curatorial and administrative capacity of the Edinburgh Festivals' staff and they are aggressively recruited. As a result, the quality of artistic production and delivery drops as staff defect to other cities. Edinburgh's inability to deliver a top notch product due to a lack of resources precipitates the closure of certain festivals.
- 10.8 The competitive cities have a number of distinct advantages. New IT systems, much easier to build from scratch, give a competitive edge to the new festivals entering the marketplace. The media splash around these new festivals attracts the attention of artists who see an opportunity to get more publicity and coverage. With the loss of leading staff and artists, Edinburgh is viewed as losing its edge, becoming 'a well-known has-been'.
- 10.9 National and city agencies focus their attention on one-off events, such as the MTV Music Awards and the Commonwealth Games. Massive amounts of money are poured into trying to win these events as funding to the existing festival infrastructure recedes. Festivals are forced to produce sub-standard work as sponsorship and audience interest decreases, creating a vicious downward spiral. The closure of cultural venues leaves limited space for artists to develop and grow. Eventually, they go off to pursue other opportunities in cities where investment in the arts is higher.
- 10.10 There is a rise in nationalism and insularity around the world. The mindset in Scotland is no different and individuals in every sector begin to turn inward. There is no political vision or long-term policy agenda, an increase in parochialism at the local level and a lack of engagement with the arts community which results in cuts in arts funding. The country becomes more fragmented as local politicians push their individual agendas and petty politics overshadow any vision around a cohesive future.
- 10.11 The fragmentation of the Festivals' marketing message continues. Audiences, artists and media get the sense that Edinburgh has nothing new to offer. There is a decline in media coverage which makes it more difficult to attract the calibre of artists and sponsors that the Festivals have had in the past. The cachet of the Edinburgh Festivals diminishes at a rapid pace. It's just Edinburgh – the same old thing – we've been there, done that.
- 10.12 Other competitive cities develop comprehensive websites that provide information about their collective festivals and events throughout the year. These sites, through partnerships with companies such as Expedia.com and lastminute.com, also give visitors the option to purchase packages that include tickets to multiple festivals, airfare, accommodations and car rental. The option of one-stop-shopping is very attractive to international visitors when compared to what Edinburgh is offering.
- 10.13 As Edinburgh stands grazing in the field, the Thundering Hooves gallop past.



Positive Scenario – High Road

Infrastructure

- 10.14 After being named the fifth most talked about city in the world, Edinburgh continues to build upon its existing foundations to become an even better place to live and visit. The airport expansion continues as international carriers add direct flights to Edinburgh, making it the second busiest UK region for both domestic and international traffic after London. Direct access to Edinburgh from international cities paired with VisitScotland's extensive tourism campaigns in Europe and the Americas increases overall visitor traffic to Scotland.
- 10.15 Within the city, transportation infrastructure continues to improve. Two new light rail lines – the first connecting the City Centre to Leith and Granton and the second connecting Haymarket to the Airport and Newbridge – open in 2009 and make Festival venues and events more accessible to audiences from the outlying areas of the city. Ongoing negotiations with the Strategic Rail Authority result in the development of an intra-Scotland bullet train that provides fast and reliable transport between Edinburgh and Glasgow 18 hours a day, allowing residents of Glasgow to stay around for late-night events. The development of this integrated transport system decreases congestion, making movement around the city much less frustrating for all.
- 10.16 The hotel infrastructure is maintained and, in fact, enhanced as additional high-end international hotels open up in the City Centre. In addition, new world class hotels, cruise ship berths and marina facilities open as part of the waterfront development in Leith and Granton, providing a significant number of additional bed spaces in the region.
- 10.17 A plan is brought forward to create an artist village, a subsidised residential development that will be used by the Festivals as needed throughout the year. When not being used to house artists, the facilities are used as low cost convention accommodation or as hostel accommodation for backpackers.
- 10.18 The Leith/Granton waterfront development also provides the Festivals with additional cultural venues, including a 5,000 seat arena next to the Ocean Terminal, an outdoor theatre in Alexandra Dry Dock, a new cultural hub that includes an international standard theatre complex and a performance space at the Granton Lighthouse. Many of the City's existing cultural venues go through a period of renovation and transformation between now and 2012, funded largely by the City Growth Fund. These venue developments add additional capacity for medium and larger scale events.



The Festivals

- 10.19 A new entrepreneurial spirit permeates each of the Festivals as new delivery systems respond to changes in the global marketplace. At the same time, Edinburgh celebrates its history as the “original and best” festival experience in the world. Other festivals, including the Edinburgh Art Festival, the Interactive Media Festival and the Festival of Politics join Festivals Edinburgh (the Association of Edinburgh Festivals) in an effort to further strengthen the Festival brand. This model of local festival collaboration is picked up by other regions of Scotland and leads to the creation of the Association of Scottish Festivals, which brings together members from each region to discuss how Scotland’s festivals can work together to bring more people to the country.
- 10.20 The world’s most innovative and sought after artists continue to be engaged to create new work in addition to reinterpreting works from the past. As a result, emerging and mid-level artists continue to view their participation in the Edinburgh Festival as essential to their career development. Additional non-traditional venues develop around the city, providing opportunities for artists to present site-specific works. These new venues also open the Festivals’ programming up to new audiences who are not accustomed to attending traditional venues.
- 10.21 By 2010, the festivals have a joint marketing and sales strategy in place, which is carried out in close coordination with agencies including VisitScotland and the Convention and Visitors Bureau. The Audience Business continues to generate robust data on Festival audiences that allow the Festivals to respond to the region’s changing demographic patterns. This data serves as the basis for individual festival marketing plans and the overall Festivals strategy. A joint box office system provides audiences with easy access to tickets for all of the festivals, both online and at kiosks in strategic locations throughout the city. The Festivals website, www.edinburghfestivals.co.uk, becomes a centralized information hub that links visitors to information about each festival and allows them to buy tickets to multiple Festival events on-line.
- 10.22 After extensive negotiations, the Festivals strike a programming deal with BBC Scotland (similar to the Proms), in which select Festival centrepiece events are broadcast nationally. In addition, alliances are made with niche media outlets to provide appropriate opportunities for artists (media artists in particular) to develop content for broadcast and digital mediums (i.e. Tribeca/ Amazon Short Film Festival). These initiatives result in broader media coverage both at home and abroad.
- 10.23 The Festivals’ participation in high profile international events (Commonwealth Games, 2012 Olympics) further build Scotland’s brand as an exciting place to visit.
- 10.24 The Thundering Hooves report is accepted and endorsed by all stakeholders. Local, regional and national agencies align to support the Festivals after fully understanding their value in raising Scotland’s international profile. The Minister of Tourism, Culture and Sport within the Scottish Executive leads an initiative to raise the profile of Scotland’s festivals and events. Other government agencies are given a remit to think about strategic ways of reinforcing the Festivals.



- 10.25 By 2020, Festivals Edinburgh has created an umbrella organisation that manages collaborative enterprises between the Festivals. Each Festival continues to maintain a degree of autonomy but many of the purely administrative areas are jointly managed. Due consideration is given to the process of developing this entity and there no top-down pressure from government agencies/funders. A renewed focus and articulated vision allows the Edinburgh Festivals to retain its profile amongst one off events (i.e. Commonwealth Games in Glasgow).
- 10.26 By maintaining its role as the world's festival city, the Festivals continue to attract leading curatorial and administrative staff. A proper resource package is put in place to ensure that the Festivals are able to pay competitive salaries. The cachet of the Edinburgh Festivals, the beauty of the city and the opportunity to work with the world's best artists makes living and working in Edinburgh more attractive than other competitive festival cities.
- 10.27 Other cities in the UK and around the world try to copy the Edinburgh Festivals model, but in the end, the authenticity of the Edinburgh experience prevails and the Festivals remain at the front of the pack.
- 10.28 The beat of Thundering Hooves becomes distant and faint as Edinburgh continues to outpace all competition through bold, well-planned and well-managed developments.



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