

**AN IMPACT STUDY OF CITY IMAGE: A CASE OF THE FILM FESTVALS OF
THE HAGUE**



A MASTER THESIS

**AS PART OF THE REQUIREMENT FOR THE MASTERS PROGRAMME OF
CULTURAL ECONOMICS AND CULTURAL ENTREPRENEURSHIP**

BY: ABDUL-RAZAK TAHIRU 348611 (apillo2000@gmail.com)

SUPERVISOR: DR. M. VECCO

SECOND READER: DR. M. LAVANGA

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ABSTRACT

For many decades, culture has been a tradition that is practiced by our fore fathers. Most European countries, realizing its importance made it a public good for their entire societies to appreciate. These cultural practices have nowadays been used by nations to market their cities. In other words, cities stage events and festivals not only to attract investors and investment, but also to improve the images of their cities. Whilst some countries have succeeded significantly in these practice, others have both failed and given up or are still struggling to survive. The Hague city of the Netherlands is one of the cultural cities that the nation can boast of. As such, this research tried to carry out a comprehensive study to find out to what extent The Hague Film festivals have impacted on the image of the city. A mixed research method was upheld which included both survey and interviews. The research was longitudinal in nature assessing the festivals from social, psychological and cultural perspectives to generalise how the general public perceived the city with respect to its image when the festivals took place. It was concluded that the annual film festival of the Movies that Matter is even though showing some improvements in its activities, not adequate to impact the city since it is still in its infant years (four years of festival staging so far). The processed data from our regression analysis and some information from literature review support our conclusions. Nevertheless, some limitations were realized and highlighted and further recommendations were provided for future researches in this field of study.

Key words: Urban regeneration, city image, impact studies, cultural (festival) events

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CHAPTER ONE

INTRODUCTION

Since time immemorial, culture has been a practising tradition. Most European countries, realizing its importance made it a public good for their entire societies to appreciate. These cultural practices have nowadays been used by nations to market their cities. In other words, cities stage events and festivals not only to attract investors and investments, but also to improve the images of their cities. Whilst some countries have succeeded significantly in these practices, others have both failed and given up or are still struggling to survive such practice. The Hague city of the Netherlands is one of the cultural cities that the nation can boast of. As such, this research will seek to carry out a comprehensive impact study of The Hague film festivals on the image of the city. The advent of globalization in this new millennium has called for intense competition between cities. This is especially significant within cultural cities. Therefore policy makers try as much as possible to come out with ideas on urban regeneration and city marketing strategies in order to stand out in such competitive sphere. Hence, organization of festivals and events have been a very essential part of city life which serves as important mechanism that strengthens a city's fame and position amongst its competitors. As such, in order to boost local economy and stimulate urban development many cities stage festivals and events with the hope of improving their cities' image, attract tourists, provide jobs as well as investments. With this theory in mind, we are motivated to carry out this research to find out how the city of The Hague in the Netherlands uses their recurring Film Festivals to boost the state's economy and stimulate urban development.

In the light of this, we have come out with some research questions for this thesis. The main research question is to find out to what extent the Film Festival(s) of The Hague have impacted on the image of the city. In an effort to answer this question, we identified some sub-questions. Theoretically, we display two sub-questions. The first question is to find out

which factors determine the image of The Hague and the second question is to identify the short-term and long-term impact characteristics according to literature. Empirically, three sub-questions are called into play. Firstly, we will try to find out which factors are considered important in shaping the image of The Hague by organisers and sponsors of the festival. Secondly, we will make efforts to identify the short-term and long-term impacts of the Film Festival on the city in terms of image changes. Thirdly, the research will be finalised by trying to find out if the proposed factors that determine the image of the city and the impact theories are coherent with the empirical findings. In terms of overview, we designed the research to encompass two major phases. The first phase covers the first four chapters which will typically include the explanation of terms, literature reviews, a presentation of the festival and the methods used to conduct the research in order to answer the theoretical questions among others. The second phase reports on the findings of the actual test results which are based on the subjects (participants) and institutions involved in the study after which conclusions, limitations and recommendations will be provided. This can be clearly seen in table 1 below.

PHASE ONE	INTRODUCTION
	LITERATURE REVIEW
	A PRESENTATION OF THE FILM FESTIVAL
	METHODOLOGY
PHASE TWO	FINDINGS
	CONCLUSION
	LIMITATIONS AND RECOMMENDATIONS

Table 1: Structure of the Thesis.

Source: Researcher's own elaboration.

This current chapter is part of phase one of the research which has provided an overview of the research starting from introducing the reader into the main topic and the curiosity that has triggered the zeal to look into it. This has called for the introduction of some major and minor research questions as highlighted earlier. In the next chapter (two), we present the theoretical aspects of the conversations, issues and arguments that are related to the research. An overview is provided at the beginning of the chapter to explain why the topics therein were chosen. Immediately after that, we present the related developments in culture and some reasons behind the staging of festivals (events) and their consequences on economic developments. City image becomes the next theoretical topic which we choose culture-led regeneration process as the best tool to examine the impact of a city's image. Here, we also agree that creativity also play important role in shaping the image of a city. This concludes the fact that organisations involved in improving a city's image have to engage in exchange of information. These organisations have to handle activities of the project in a way that will enhance development. More so, there has to be significant integration of persons and communities that are marginalised or excluded in such societies.

Image assessment is also another topic that is conceptualised in the literature review of this research. Under this topic, we agree that in order to provide a complete assessment of the image of a city, the features that participants perceive as designated to the territory has to be considered. We also believe that the appraisal characteristics of a city by participants are crucial towards image assessment. We present the topic of city marketing and explain what the term really means in our research and what happens if not defined properly. We further introduce brand channels and architecture to depict how marketing a city creates image characteristics in the minds of not only the inhabitants, but also outsiders. In terms of evaluating the impact of events on a city, our research categorises the information into economic and non-economic. In the former, we recognise direct, indirect and induced impacts of events on a city. We also present the multiplier as another important tool that is used to identify the impact of activities in local development and culture. In the latter, we present the contingent evaluation method where the willingness-to-pay (WTP) and willingness-to-accept

(WTA)¹ a good (festival in this case) as non-economic evaluations.

Chapter three highlights on a presentation of the particular festival that has been selected to study in this research. Amnesty International, being the main organiser of the Film Festival is explained. As a product, it is a not-for-profit organisation which strives to prevent and end grave abuses of human rights. It communicates to the audiences through the organisation of debates and the filming of documentary movies. This seven-day festival takes place every year in the city of The Hague during the month of March. During the festival periods, the organisation promotes itself through billboards, its monthly newsletters, via the internet as well as radio transmissions. Attractive prices are given to those who purchase the tickets online or through advanced bookings. Students are also given discounts and they even get the opportunity to use their tickets to commute in the public transports across the whole city on the particular days they attend the festival. One of the organisation's major sponsors is the municipal council of the city. This municipality which is termed Gemeente Den Haag² has a vision of becoming internationally renowned as the Global International Headquarters of Peace and Justice. As a result, the Gemeente aims at generating maximum economic spin-offs for all its citizens. This gives the reason why it is taking a goal-oriented approach towards its residents, businesses, and international organisations among others. This way, the Gemeente believes that it will help protect and strengthen the city's image and reputation. Other sponsors include the Vfonds and the ASN bank who provide financial supports to Amnesty International for the organisation of the festivals and in return receive some non financial benefits.

We provide the methodology of the research in chapter four as part of the last section of the first phase. In this chapter, we provide an explanation as to why the mixed research method is the ideal method to use to acquire information on the case to study. This is because of our intention of acquiring an in-dept understanding on how the festivals impact on the city. By this, a survey was carried out on some 167 participants who were selected at random from

¹ Form here onwards, the appearances of the abbreviations of WTP and WTA will represent willingness-to-pay and willingness-to-accept respectively.

² Gemeente Den Haag is a term used in the Netherlands to represent a city's municipal council.

both the venue of the festival and other sectors of the city. The main target group was the attendees of the festival and only a handful of 30 questionnaires were exercised on the participants further away from the targeted area. Also, an interview was conducted on some representatives of Amnesty International, the Gemeente Den Haag, ASN Bank and the Vfonds respectively. The data received from the survey and interviews were further processed using the 17.0 version of the Statistical Package for Social Science (SPSS)³.

In phase two of the research, we present the findings, conclusions, limitations as well as some recommendations that were found and experienced during the study. Chapter four was crowned with the findings of the research where the information received was processed. Based on the research objectives, we deemed it worthwhile to acquire some socio-demographic information about our participants in the survey. This was followed by some questions that we designed to acquire the participants' levels of attendance to the festivals and their opinion about the city's classifications (in areas of cultural, festival, multicultural and others) in order to establish their judgements. Furthermore, the last part of the questionnaire was systematically designed to generalise on the impact of the festival on the city in both the short and long term periods.

Putting chapter five as the conclusion of the research, we declare our results by reporting that females of the age of 35 on the average mostly frequented the festival (both in this current one and the previous ones). They had some educational backgrounds and had generally attended all the four recurring festivals. They worked as employees for other organisations and companies and generally regarded The Hague as a festival city. The opinion of the participants suggests that they have seen some improvements from the previously staged festivals until now and they believe that it has contributed towards the image of the city. This is also true for both the short-term and long-term indicators based on the response of the participants. The representatives of the interviews also confirm these improvements of festivals and subsequent positive impact on the city. However, this was in contradiction to our literature research which came out with the fact that longitudinal image impact on cities due

³ SPSS is the abbreviation for Statistical Package for Social Science and will further be used in this research.

to festivals or events have to be recurrent for as many as 10 times (10 years or more) in order to be significant which was proven during our test on regression analysis. It is therefore inconclusive to generalise that the city of The Hague has improved due to the festivals.

We introduce some limitations and recommendations for this research in chapter six. Under the topic of limitations, we highlight the problems in terms of inadequacy of allocated time for the research. We also highlight that due to our time constraints, the sample size reached for our survey was small for generalisations. Also, the only four recurrent festivals staged were not enough to use it as a measure of long-term impact on the city. More so, opinions of participants on the previous festivals were based on guess work since it had occurred some years ago which might affect their judgements. We also had less participation from electronic mail response when we tried to find out the opinion of the respondents' WTP for their good. We finally recommended that more time was needed for this kind of research. If possible it will be more ideal if a cohort research is carried out to incorporate participation in every staged festival for about the suggested 10-year lifespan after which the findings can really represent a long term study in terms of impact. Amnesty International has to get in touch with other organisations in The Hague to help increase their financial base in order to contribute more to make the image of the city more significant by its tenth anniversary of staging festivals in the future. Having had a snapshot of the whole research, the next chapter will systematically highlight in detail on the various specific literatures that were reviewed.

CHAPTER TWO

LITERATURE REVIEW

In an effort to answer the research questions, we opted for certain topics that are discussed below. These topics were chosen amongst many others based on their relevance to the research in our lines of thoughts, conciseness and other characteristics which were needed for our conceptualisation. Culture and development is one of the topics chosen in this research not only to highlight on the relationship that exists between them but also to dig out the contributory factors that are necessary for the development of a city. Under this topic, we are able to show the types of events, their characteristics and precautions needed to impact a city in order to come out with the best cultural development process that can best suit the festival to be studied. Furthermore, we introduce city image in our literature because of our efforts to explain some reasons why culture-led regeneration is a better fit for our research and is needed as a tool in city image assessment. City marketing is another topic that is relevant to our research. We realise that in these modern times, cities that have cultural heritages or are trying to be culturally inclined in all sorts of marketing techniques to improve their images. Therefore delving into this literature can provide the characteristics that are needed to provide opinions on whether a city's image has been impacted positively or otherwise. With respect to the ideal tools to assess the impact of an activity on a city, both economic and non-economic impact evaluators are called into play to identify which specific factors are needed to be incorporated into our research. For this reason, we have decided to go as far as incorporating literature on multipliers and contingent valuation methods. This way, we will be able to identify the impact characteristics according to literature as categorically explained into the topics below.

2.1 Culture and development

Just as the traditional economist considers employment as an engine of growth, so does the cultural economist consider culture as a pivot under which a city or a nation balances itself. Greffe and Pflieger (2005) identify three channels through which culture contributes to local development. Firstly, it is the influence as a result of the way the environment or territory is organized. Secondly, it is via the influence of culture by virtue of the ability to think in terms of projects and entrepreneurship. Thirdly, culture can be seen via the channel of contributing towards local development through its internal social relations (a typical example is social integration).

According to the OECD⁴ (2006), the most important challenge in cultural development is the highlight on relative contributions of different cultural activities. Also the conditions under which these contributions will either be significant or insignificant need to be considered. We therefore agree to OECD's (2006) argument which goes a long way to determine the effectiveness of a cultural activity depending on the type. In the light of this, four pre-requisites have been identified by the OECD (2006) in an effort to identify the contributory factors that helps in the development of a city or nation. These in no particular order include:

- The permanence of the activity (festival),
- The degree of participation by local people and tourists,
- The environments (domain) that produce all the goods and services demanded, and
- Interdependence of cultural activities.

Previously, festivals and events were usually carried out as either a single event or in a non-continuous manner. Garcia (2005) states that, in order for festivals and events to impact on the image of cities significantly longitudinal events have to be called into play. This conforms to the first contributory factor. More so, the event has to be recurring (follow one another in a

⁴ OECD is the abbreviation for the Organization for Economic Co-operation and Development.

periodical manner) so that consumers can gain permanent experience with respect to time (Richards & Wilson, 2004). This theory also holds for taste formation where nouveau consumers will have the opportunity to develop their desire and will (taste) for the festivals or events as they repeat their visits (Meyer, 2000). Regarding the second contributory factor about the degree of participation by local people and tourists, Greffe and Pflieger (2005) highlight the fact that their importance cannot be emphasized enough. This is because it is not only crucial for festivals and events to attract local inhabitants, but also their main purpose should be to attend such occasions. For instance, the total number of local inhabitants might be large in a film festival that is situated adjacent to a beach. With this, the main goal of the inhabitants might be to experience the sights of the beach as they converge at the film festival's vicinity instead of attending. This brings about the issue regarding the representation of inhabitants and tourists at festivals or events, which depends on the kind that is organised (Richards & Wilson, 2004). Hence, we support the fact that greater participation should imply that the festival or event has to bring about more significant impact than otherwise (Garcia, 2005; Richards & Wilson, 2004). With respect to the third contributory factor which entails the environments that produce the goods and services demanded, many theories have supported the fact that the term environment used according to the OECD (2006) cover all other structures in and around the place of event or festivals regarding pollution, noise and congestion (Prentice & Andersen, 2003). In terms of environmental pollution, greater amount of it is realised when care is not taken during festivals or events (Prentice & Anderson, 2003). It is generally explained by Mason and Beaumont-Kerridge (2004) that some environmental factors which bring about negative impact are often ignored in studies. With regards to the location of our research, we prefer the statement made by Bianchini and Parkinson (1993) that environmental pollution is one of the major factors to consider in especially rejuvenating cities in Europe. A very high pollution on the environment means that the city is not given much priority with respect to the health of the citizen and the environment in general. This will go against some of the policies set by the European communities and very few visitors will be willing to come into the city if they realise such a

scenario (Garcia, 2004).

Interdependence of cultural activities is another contributory factor which helps cities and nations to develop. There is no doubt that one-off events can sometimes find themselves exclusively organising everything on their own but multiple events and recurring ones usually organise their events with the help of other parties who share common benefits, visions and missions (Richards & Wilson, 2004). A typical example is the Museumnacht event which calls for significant number of museums, musicians, transport and boat companies that come together and exhibit cultural experiences to their targeted audiences. More so, if the cultural activities which are organized by the participatory organisations are interdependent on each other, its impact on the city or region becomes more significant (Crompton, 2006; Getz, 1991). Having agreed to all these preconditions, we fairly conclude that their impact on a city or nation is insignificant unless organisers of festivals or events initiate the creation of training, archiving and entertainment activities as suggested by Garcia (2005).

2.2 City Image

Using promotional activities as a pillar, cities and nations from all walks of life are using their cultural offerings as a mechanism in shaping their tourist products. Therefore, the connection between culture and urban regeneration cannot be over-emphasized (Jansson & Power, 2006). With culture as a catalyst, an ailing city or community can be transformed into an attractive one. Looking at culture towards a city's regeneration process, three models are called into play. These include; culture-led regeneration, cultural regeneration and culture and regeneration (Kavaratzis, 2005). According to the white report of the OECD (2006), Urban regeneration should not only be seen in a manner more than just urban renewal or development but also it should incorporate approaches towards tackling problems that are encountered in towns and cities to help construct it with a purpose in mind, strategy and long-term characteristic. As such, the OECD (2006) came out with some principles that have to be considered when dealing with urban regeneration. Some of the principles include the

simultaneous adaptations of social structures, economics base and environmental condition of an urban area. In terms of strategy, the white report of the OECD (2006) suggests the development of programmes that are implemented in accordance with the aims of sustainability. It also stresses the fact that for a city to regenerate effectively its natural, economic and human resources, including land and existing features of the built environment have to be managed in the best possible way. In as much as we find all the principles fruitful, our research compels us to zoom in to look at culture-led regeneration. Critically, culture-led regeneration considers the connection that exists between the products of public art / culture and social welfare of a community. Stated differently, culture-led regeneration is the linkage between public art and socio-economic regeneration.

There is no doubt that there have been significant debates about the issues of cities' development trajectories and culture-led local regeneration in urban studies. These phenomena come as a result of socio-economic change that is engineered by globalization processes (OECD, 2005; Miles & Paddison, 2005). As such, all cities (which are associated with equipped level of industrial development) are experiencing significant re-shaping of their productive sectors as highlighted by the European Commission E.C.⁵ (2009). Therefore, culture and creativity are clear depictions of the sectors that are characterized by significant value added, high incidence of service as well as other intangible components (OECD, 2005). For this reason, it is plausible to agree with the E.C. (2009) as more focus is placed on the usefulness of culture and creativity in order to help the sustenance of the emerging innovation led economy. Another most important reason which catches our eye is culture-led regeneration which is widely acknowledged as contribution at the local level of European economies in the effort to improve economic performance of local systems (Ferilli, 2006; OECD, 2005; Santagata, 2002; Sacco & Scott, 2004; Valentino, 2003). Richards and Wilson (2004) explain that cities are increasingly improving their image by the use of cultural events. They researched on the impact of the European Capital of Culture which was staged in Rotterdam in 2001 and concluded that the event was successful in increasing visitor numbers

⁵ E.C. is abbreviation for The European Commission.

and spending. Although their results showed significant results in the short-term, there was no evidence of long term benefits which falls short of Garcia's (2005) assertion.

Having understood the relationship that exists among culture in regeneration process to bring about a city's image we are inclined to address the question of how it is carried out. Greffe and Pflieger (2005) confirm three ways in which a territory (a city, region or country) uses its culture to contribute towards its image improvement or development. Firstly, there is the need for the city to engage in co-operative and organizational behaviour with other players in an exchange of information, analysis as well as to come out with some kind of consensus to help improve the image of the city. Secondly, the attitude of the parties involved in the creation of projects and activities with its associated problems have to be handled in a way to enhance development. Finally, there should be an integration of persons or communities that are excluded or marginalized in the city to spotlight the mechanisms through cultural and artistic activities. We therefore agree with Greffe and Pflieger (2005) since these ways although are not explicit enough, go a long way to influence the image of a city during assessments.

More and more attention has been turned to image impacts of events of late (Langen & Garcia, 2009; Crompton, 2006; Richards & Wilson, 2004). Significant events or festivals have been classified as landmark of image generators under the umbrella of tourism in this millennium (Janssen & Power, 2006). By this, the significance of city images of events cannot be over-emphasized and "are starting to dominate the natural or physical features in the identification of cities" (Burnes et al., 1986. p.5). Some examples to prove this point include; the research on the importance of the image effects of major events (Richie & Smith, 1991; Hiller, 1998, 1989). Other researches also acknowledge the image impacts of significant events (Roche, 2000, 1994; Foley 1991). It is quite clear on the fact that these researchers recognise the importance of image effects on cities or regions. In our opinion of the past, these researchers interpret the term image in a parochial and single dimensional setting. In other words, little attention has been placed when one focuses attention on different dimensions of image on cities under the sphere of festivals and events (Roche, 2000) and little

considerations placed on events-based image effects overtime. Extending this argument to cover cultural events, lack of attention in the image effects of events in general is realised and “few” if any studies related to cultural and historical international festivals have been developed and published (Formica & Uysal, 1998, p.16).

However, more and more studies of cultural events which are image-related have begun to emerge recently (Richards & Wilson, 2004). In an examination of image impacts of the Lisbon 1998 event, Waitt (1999) conclude that over 75 percent of visitors have enhanced the image of Lisbon and or Portugal. Puczko and Ratz (2001) also conclude in their research on the image of Budapest with respect to Budapest Spring festival, that festival visitors had significant image of the city than non-visitors. Prentice and Anderson (2003) study the Edinburgh festival and even though their research did not assess the image of the city per se, it however examined the success of the event by modifying the image of Scotland entirely. The most recent of all is the forthcoming research undertaken by Delanty, Giorgi and Sessatelli (2011) highlighting that not only should the image of the city be of primary focus but also more focus should be placed on incorporating the cultural public sphere of visitors to a cultural activity which can bring about gains from other dimensions of experiences. With this in mind, we believe that in order to achieve its image status, a city has to introduce a festival that will have to exhibit both discursive neutralisation and practical juxtaposition as the basis of their experiences. This becomes our stand point since it will help create experiences in the mind of attendees to always keep coming to the events or introduce others which will help create the image that the city needs.

2.3 Image Assessment

Available literature (Crompton, 2006; Beerli & Martin, 2004; Frey, 2003; Vaughan, 2001) looks at defining the term image from different perspectives. In the first place, they look at it from cognitive or perpetual perspectives where individual’s beliefs and norms concerning the attributes of a product or place are evaluated. In the second place, image of products or places are looked at from the affective point of view. This is where the emotional feelings attached to

the product by individuals are taken into consideration. Finally, image can be viewed in a general or holistic way where general factors and characteristics are incorporated. Whilst the above-mentioned authors define image by specifically looking at only the perception or cognitive perspective, Altinbasak and Yalcin (2010) look at it using the combined concepts. Thus; they use all the perspectives in entirety taking into consideration both the consumer's logical and emotional interpretation of a city in their study which we find interesting.

In order for a city to acquire the status of significant development, its experience in terms of activities might have instilled in the minds of both the inhabitants and visitors. This calls for the creation of image for cities. In conceptual terms, image is seen as an overall mental picture that is realized when an individual visits or experiences a place. This also holds for the organisation of events in a city (Crompton, 2006; Beerli & Martin, 2004; Frey, 2003; Vaughan, 2001). However, a very important issue regarding the assessment of the image of a city, region or a country is measuring it. Richards and Wilson (2004) consider this as “relatively nebulous” (p.6) saying that the results thereafter can be mischievous if not assessed properly. The reason behind this measurement issue has two perspectives. On the one hand, the measurement is multi-layered and, on the other hand, it is very subjective and targets different groups of audiences (Paddison, 1993). As a result of this, some researchers (Richard & Crompton 1988; Crompton 1977) use structural attributes to carry out their impact studies. In an unstructured and interpretative way, impact studies on the image of cities are also carried out in terms of assessment (Jenkins 1999; Rally, 1990). Golledge and Stimson (1997) further look at assessing the image of a place conceptually where the characteristics of designative and appraisive are introduced. The designative characteristic, which is sometimes known as informative has to do with the perception (cognitive) of the factors concerning the environment of the city or region. The appraisive characteristic on the other side of the spectrum concerns the delicate factors which include feelings, values and meanings attached to the city as a result of an event or a festival. In some related literature (Richards & Wilson, 2004; Wilson, 2002; Walmsley & Yong, 1998) this appraisive characteristic is further subdivided into two categories; evaluative and effective where the former covers the

expression of opinion and the latter goes hand-in-hand with the specification of preferences. We agree with this model (as highlighted in figure 1) since it provides a holistic assessment where all other aspects of image in a region is taken into consideration.

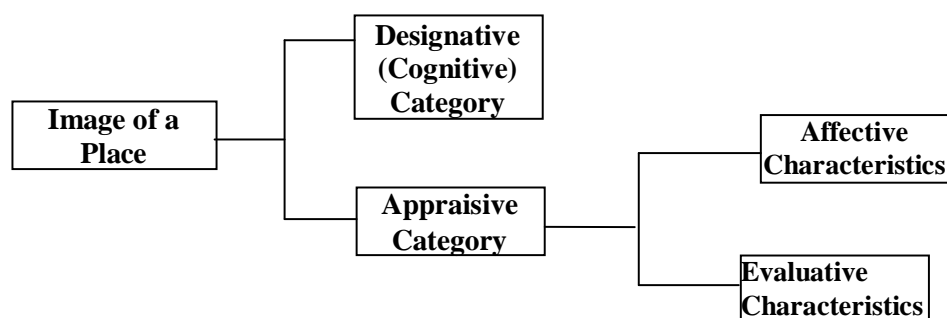


Figure 1: Composition of the Image of a Place.

Source: Adopted from Richards and Wilson (2004).

With respect to cognitive-effective aspect of place imagery, subjective meanings are usually commonly shared (Richards & Wilson, 2004) or perceived as collection of images (Crompton, 2006). It can therefore be inferred from this discussion that measuring and/or assessing images of cities or places are complex in nature. This gives the reason why several models regarding socio-demographical factors and socio-psychological motivations are usually developed to acquire certain type of information in image assessment processes (Richard and Wilson, 2004; Ahmed 1994; Mayo & Javis, 1981).

2.4 City Marketing

City marketing is a concept that is understood to support the communication and cooperation that exist between suppliers and demanders. Stated differently, city marketing is the strategic promotion of a city, or a district within it, with the ultimate purpose of encouraging certain

activities to take place there. According to Paddison (1993), there has to be a continuous process of innovation in the area of communication and promotion in order to fully understand city marketing. Effective management of these characteristics will help to develop the local infrastructure in the city which will further make the city more attractive and unique. There are many objectives of city marketing and some of them can be seen below;

- To increase the attractiveness of the city for all target groups,
- To deepen and shape the city identity of citizens and entrepreneurs,
- To enhance both internal and external image of the city and
- To optimize the management process with the aim to raise efficiency and exploit economic social and natural resources

According to Jansson and Power (2006), understanding the branding of cities and how they function is very important since they all help in the marketing process. This helps to know more about the city itself and places the city in a competitive edge to face its rivals especially in the cultural sector. Based on this ideology, Jansson and Power (2006) identify some basic brand channels via which a city's brand is negotiated and communicated. These channels come about as a result of local level actions, initiatives and other forces that use cultural activities as their primary goal of promotion rather than the city itself. What makes it more interesting to us is that Jansson and Power (2006) explain each brand channel to exhibit its own distinctive form which is inter-connected with players /actors in the city. Through a platform of countervailing organisational, individual and collective motivations, each of the channels contributes towards the harmonious work for the city as a whole.

The reasons why these channels are inter-connected and work together are as follows. Firstly, the individual parties or actors may be working in one or more channels together and are forced to co-operate with one another. For example, at the same time of promoting The Hague city as a place of Peace and Justice, Amnesty International organises a film festival. Secondly, these channels are inter-connected in themselves and what happens in one channel

might affect the other channel. A typical example is a highly controversial film shown by Amnesty International with the message therein failing to convince the general public and understood differently as intended when it is shown by other theatre centres. Thirdly, these channels carry a cause-and-effect theory and what happens in one channel can positively or negatively affect another channel. On the positive aspect, a film watched and discussed and/or reviewed by twenty film producers is better for everyone than discussed with only two. On the negative side, there is the possibility that not every actor in the channel benefits from the actions of what others do in the city. Lastly, these channels are anchored and embedded in one another since they all use the available urban spaces; be it physically or in the cyber space. Typical examples include trade shows, billboards, shops on particular streets and organisation of festivals among others (Jansson & Power, 2006).

Aaker (2004) and Joachimstahler (2000) prefers to the term brand architecture. With this, they explain that the brand of a place exhibit hierarchical structures which shows different strategies depending on target group to be assessed. Therefore marketing design of a region or locality has to be organised by their specific targeted audience (Braun & Zenker, 2008). This appears to disagree with the brand channels proposed by Jansson and Power (2006) but when looked into critically, they are similar except that Aaker (2004) stresses on different customisation. There is also an approach to branding under this architecture which is referred to as the *branded house* introduced by Petrmilli et al., (2002). By this, an independent sub brand is introduced which attaches itself to an established corporate brand with the aim of helping the corporate brand to be popularised through the use of the sub brand that targets a certain specific audience. This architecture is usually seen as what is operated in products of company brands but it can also be extended to place branding (Braun & Zenker, 2010; Ugglä, 2006). In our opinion, branding a city like that of a product is quite dangerous since the constituents of a city are human beings who are more delicate than inanimate products. Braun and Zenker (2010) develop a conceptual model which is called the place brand centre. According to them, the idea behind the model includes the house brand approach where sub-brands are used to target specific groups to help the overall corporate brand. With their

conceptual framework of the place brand centre, Braun and Zenker (2010) introduce a roof of place brand management. Under this roof is a zone that provides communication from the corporate brand centre to the specific (sub-brand centre) place. Below this zone is the place physics where the perception of the brand does not only come from the inhabitants of the specific groups but also from outsiders and investors. A typical example is the research carried out by Kavartzis and Kaladides (2009) which was aimed at strengthening the identity of the residents in Berlin (*Be Berlin*).

However, their limitation was the using of a single generalised questionnaire to capture information from different kinds of participants. Braun and Zenker (2010) explains in their conceptual model of the place brand centre that it is better and more crucial to develop separate sub-brands for specific groups so as to receive fruitful results of the participants' perceptions during research which we agree. For instance, the perceptions of tourists could be sought after by looking at their interests in visiting a place whilst that of investors could be targeted via their investment behaviours. We therefore think that this conceptual model could by far be used in already existing city governments' original structures which can help separate the tourism office from the business development departments. Consequently, importance of place physics explained in the conceptual model cannot be emphasised enough. This is because; it covers the real characteristics of a place (Braun & Zenker, 2010). Therefore, it is associated with the opinions that is characterised by the branding of a place. Hence, effective management of the place physics fulfils the demands of the customers section and also provides a true picture of the place for marketing purposes.

2.5 Economic Evaluation

2.5.1 Impact Study

Basically, assessing the effect of an object or a place is what is understood as impact studies. This assessment can be carried out in different dimensions. These include economic, social, political and environmental amongst others. Most importantly, it needs not to be forgotten that impact studies can be realized both in negative and positive ways. Usually, impact studies that are carried out on festivals and or events focus on only positive impacts (the use of only economic impact analysis) as policy makers can easily use the results to justify their actions (Crompton, 2006). According to Affortunato et al., (2010) there currently exist five ways to use when one wants to identify the economic impact of cultural activities on local development. Firstly, it is used in a scenario when there are no established data available on the effects. This calls for the simulation of possible events in advance upon which hypothetical data are called into play. Secondly, a method can be used when there are existing data which an outcome is identified after analysis. Thirdly, a method can be upheld to identify the industry which constitutes of several cultural activities taking place in a local economy (sector impact) and to measure its relative weights against other activities (an example of assessing many festivals in a city or country). Fourthly, there is another method that is more financial in nature which specifically uses the balance sheet to identify the impact of local development. Finally, the contingent values approach is another method where in an attempt to estimate the effects of future cultural activities, existing examples are used and the results are transposed. In other words, examples are used to simulate the spending behavior of future visitors or tourists once those activities are actually offered. This method is geared towards non-economic impact on the assessment spectrum (Crompton, 2006). We therefore consider a combination of the second and the fifth methods as ideal to our research since they cover broader spectrums of assessments of both the visitors to an event and their respective organizers on impact study.

Under the umbrella of economic impact study, direct, indirect and induced impacts are

usually studied on the subject matter (Crompton, 2006). Assessments are normally carried out using the short-term spending impact of the arts on consumption, income and employment. The direct effects look into the employment and income generated in a locality by the activities of the arts themselves. Here, direct spending can be realized of which spending at a site or an event is computed. It is normally characterized by tourist's spending during their visit to the cultural site. Greffe and Pflieger, (2005) specify that this spending most importantly cover the expenditure of those who come from outside the territory and those who reside within it (if their main purpose is to solely attend the events). Expenditure in areas like entrance fees, restaurants and accommodation services, souvenir purchases among others are taken into consideration (Klamer et al. 2006; Crompton, 2006; Garcia, 2006; Greffe & Pflieger, 2005; Richards & Wilson, 2004). The indirect effect considers the customer effects (linkage effects) which measures the spending of visitors to cultural events, festivals or institutions in the area of transport, food, drinks and perhaps accommodation. The indirect impact is computed by looking at the indirect expenditure (Crompton, 2006; Greffe and Pflieger, 2005). Thus, the spending by businesses that provides those goods and services. This includes both the producers of cultural goods and services as well as producers of tourism services. It therefore needs to be noted that variations in visitor and tourists' demand of businesses under this umbrella will outsource orders be it under operational or capital phenomenon (Klamer et al., 2006; Greffe & Pflieger, 2005; Richards & Wilson, 2004). The indirect effects are multiplier effects, which are associated with both the direct and the induced effects (Langen & Garcia, 2009; Crompton, 2006). The induced impact generates induced spending which is also known as spin-offs (Crompton, 2006; Greffe & Pflieger, 2005). It relates to the successive flows of spending which is engineered by indirect expenditures in businesses when an event is instituted. This brings about a chain effect where orders placed by culture and tourism businesses with their respective suppliers in turn regenerate further orders. In a more complex scenario however, it is usually difficult to trace this spin-offs categorically because of its complexity which gives the reason why a computed multiplier is usually used (Langen & Garcia, 2009; Crompton, 2006; Greffe & Pflieger, 2005;

Garcia, 2005).

2.5. 2 Mechanisms of the Impacts on the Arts

It is generally claimed that the arts energizes communities and promote economic prosperity (Guetzkow, 2002; SCDCAC 2001; Walesh 2001; Stanziola 1999; Costello 1998). Therefore, when a community or a region participates in the arts, it improves both the physical and psychological well-being of the citizens (Ball and Keating 2002; Turner and Senior, 2000; Baklei 2000; Bygren, Konlaan & Johansson, 1996). Hence, we agree to the conclusion that the arts serve as a catalyst for the formation of social capital and the realisation of significant community goals (Throsby, 2001; Goss, 2000; Matarasso, 1997; Williams, 1995). The contemplating question which is raised here is how do causal mechanisms through which the arts thrives impact culture? In other words, what are the intervening factors that connect an activity (event or festival) to bring about a specific outcome? Guetzkow, (2002) provides answers in table 2 below which categorically explain the parties involved in the mechanisms of arts in terms of impact and their respective functions.

	Individual			Community		
	Material/Health	Cognitive/Psych.	Interpersonal	Economic	Cultural	Social
Direct Involvement	Builds interpersonal ties and promotes volunteering, which improves health Increases opportunities for self-expression and enjoyment Reduces delinquency in high-risk youth	Increases sense of individual efficacy and self-esteem Improves individual's sense of belonging or attachment to a community's Improves human capital: skills and creative abilities	Builds individual social networks enhances the ability to work with others and communicate ideas	Wages to paid employees	Increases sense of collective identity and efficacy	Builds social capital by getting people involved, by connecting organizations to each other and by giving participants experience in organizing and working with local government and nonprofits
Audience Participation	Increases the opportunities for enjoyment Relieves stress	Increases cultural capital Enhances Visio-spatial reasoning (Mozart effect) Improves school performance	Increases tolerance of others	People (esp. tourists/visitors) spend money on attending the arts and local businesses. Further, local spending by these arts venues and patronized businesses has indirect multiplier effects	Builds community identity and pride Leads to positive community norms, such as diversity, tolerance and free expression	People come together who might not otherwise come into contact with each other
Presence of Artists and Arts Organisation	Increases individual opportunity and propensity to be involved in the arts			Increases propensity to community members to participate in the arts Increase attractiveness of area to tourists, businesses and people (esp. high-skill workers) and investments Fosters a “creative milieu” that spurs economic growth in creative industries. Greater likelihood of revitalization	Improves community image and status	Promotes neighbourhood cultural diversity Reduces neighbourhood crime and delinquency

Table 2.0 Arts Mechanisms and their Outcomes According to Guetzkow, (2002).

Source: Adopted from Guetzkow, (2002).

From table 2.0 above, it can be realised that the mechanism of arts concerning impacts can be viewed in two dimensions (those of the rows and the columns). The rows represent three aspects of the arts. One aspect of it represents the direct involvement in arts organisation. This includes personal engagements in the area of creative activity. Another aspect in this area is the participation in the arts as an audience member. This is mostly related to cognitive ability, cultural capital, health improvement and economic impact analysis of the arts. This aspect specifically aims at identifying whether the arts exhibit some impact as a result of drawing audience money from outside the community. The final mechanism on the row refers to the presence of the arts organisation in a community. This is also associated with the economic impact studies and the development of social capital from events created by the organisations. In the columns of the table, two major mechanisms are identified; individual and community. The former is sub-divided into material (referring to health), cognitive psychology and interpersonal whilst the latter, which is associated with the community is sub-categorised into economic, cultural and social. The linkage here is that the actions of the individual level is very important in a sense that it aggregates to the community. For instance, the table helps us to identify minute activities like personal enjoyment and its significance to the community.

In a nut shell, it can be inferred that the more “widespread and /or intense the participation of community members (who are not involved as professionals), the greater the impact of the arts have on cultural and social factors” (Guetzkow, 2002, p4). In terms of integrity, direct involvement precedes audience participation and audience participation is more widespread than direct involvement (Guetzkow, 2002; Seaman, 1997). Since community arts are groomed towards the production of public performances, Stern and Seifert (2000) state that greater concentration of arts and related organisations lead to higher degrees of arts participation among residents directly and as audience members. In terms of the kinds of benefits produced by different types of arts activities, we agree to the ideology that there is also often a trade-off (Richards & Wilson, 2004). For example, a well-known city that is staging a music performance by a well-known singer will attract more visitors and tourists than a relatively less-known singer in the community, and therefore, it will result in a greater economic impact (Seaman, 1997).

2.5.3 Issues of Impact Study in the Arts

One of the major problems of impact studies that makes it difficult (if not possible) to clearly identify the causal role of the arts is bias problems in the area of selection. This is supported by the saying that “correlation is not causation” (Guetzkow, 2002, p. 17). A typical example is a result of concluding that people who take part in the arts are healthier and happier. This generalization could be misleading since there could be many other factors besides participation in the arts to make respondents healthier and happier (Guetzkow, 2002; Thoits & Hewitt 2001; Costello 1998; Bygren, Konlaan & Johansson, 1996). Inappropriate comparison in impact study is another problem to look into. Of late, the focuses on comparisons have taken another turn in terms of impact studies when art institutions are evaluated. This is very true especially with policy makers and sponsors-grant providers (Guetzkow, 2002). They have shifted their focuses from viewing the existence of the arts as a beneficial impact to assessing whether the money spent on the programs provide more impact than other programs (Crompton, 2006; Greffe and Pflieger 2005; Costello, 1998). The policy makers or grant providers always follow some already set up goals (some of which includes improving the economy, sustainability, and improving education etc) and assess how that goal could be realized effectively. With this kind of deviated focus, we see it to be difficult for the arts to portray their intent to the community as a whole.

Negative externalities are other factors that cause problems in impact studies. This is especially true because the arts ignore the negative impacts that it is associated with. According to Gazel (1997), negative impact such as noise pollution and adequacy were ignored under the many definitions of the arts during assessments. However, Matarasso (1997) and Williams (1997) argue that some researches do cover failed festivities and events; nevertheless they concentrate on the causes of failure rather than its associated consequences. Another problem faced by the arts is lack of data across time which makes the assessment of long term effect difficult (Guetzkow, 2002). This is because, most arts impact studies are cross-sectional in nature and the data usually make inferences about selection which brings about exceedingly difficult causal roles if not impossible (Crompton, 2006; Gazel, 1997). Garcia (2005) and Richards and Wilson (2004) also confirm that the sample size of many

studies are relatively meager to generalize. Of many researches that have been studied, it has been realized that researchers use a lot of approaches of comparative case studies. A typical example is studying several different community arts programs. In many ways this approach of study show some strengths but not without some limitations (Guetzkow, 2002). One of the limitations include solely reliance on subjective accounts of people involved exclusively (Matarasso, 1997). In our opinion, this explains the issue as though impact assessment can be measured exclusively or largely on the basis of these accounts. Another limitation is that the evaluation of researches which focus on the organizations or communities that have acquired grants and sponsorships which ignores the comparative nature of the communities that have not acquired grants (Williams, 1997; Matarasso, 1997; Gazel, 1997). This explains why Guetzkow (2002) proposes that the arts make efforts in creating a quasi-experimental design in the applied sciences. In his opinion which we support, the problem is because of inadequate funding to undertake such an initiative.

There has been less sensitivity given to contextual and intervening factors that influence the outcomes of impact studies (Mitchell, 1993). This is because paying careful attention to details and implications of studies can help generalize findings from scientific researches. Therefore, in order for arts organizations to make significant (measurable) impact on the economy entirely, that community will require the development of arts districts. For example an annual jazz festival might bring about little impact on the economy of a big city although it might exert greater influence in the economy of a small town (Mitchell, 1993). Crompton (2006) also states that arts projects in local communities are likely to have minute economic impact. This brings the argument to what kind of festival or event is enough to what size of community or city. The answer is simply that researchers in the area of impact assessment of the arts need to realize the seriousness about conditions under which their outcomes are generalized.

2.5.4 The Multipliers

The multiplier tool is usually introduced in a setting where (cultural) activities already exist and it is most frequently used for identifying the local development effects of culture (Affortunato et al. 2010). The presumption that is held under this theory is that, the purchases

of goods and services for a business will lead to further purchases from other businesses in a sort of a chain reaction as explained initially. There is also the assumption that local businesses are mutually interdependent and that all incomes received end up in an equivalent amount of purchases of goods and services which is practically impossible (Affortunato et al. 2010). We therefore agree upon the fact that it will be almost impossible for these assumptions to work in real life since some businesses may redirect their focus to serving other firms who are not in that specified domain or territory. More so, some businesses that earn incomes in that territorial boundary might decide to save some portions of their wealth for future commitments and further disrupt the smooth flow of the multiplier theory.

This brings about some leakages in the system (Fletcher, 1989). For instance, if a tourist goes to experience an event or a festival, the direct effect comes from their purchases. The indirect effect lies in those businesses they purchase and receive services from. The successive waves of purchases and services received through other businesses represent the induced effect which incorporates the multiplier when computation is called into play. The multiplier under this subject is usually expressed by the ratio of two variants; the size of the economic territory which includes output, income, employment and public revenues as well as the cultural and tourists spending that is associated with it (Affortunato et al. 2010). Some of the multipliers used include the Keynesian, Ad hoc and the Input-output (Affortunato et al., 2010; Klamer et al., 2006). Generally, those multipliers are estimated at the national level and estimating them in the local level is usually complicated (Fletcher, 1989). The multiplier is usually applied on single or multiple events, festivals, institutions (building a museum or a concert hall) as well as the assessment of the economic impact of the arts on the economy of an urban area or sometimes even a whole country.

2.5.5 Understanding the Impact of Arts on Communities

In dealing with communities, there is the need to look at the problem of aggregation (Guetzkow, 2002). This implies that we need to understand how the effects of micro-level individuals are transformed into macro level of the community. Many aspects of impact studies can be looked into which include health improvement (Costello, 1998; Bygren, Konlaan & Johansson, 1996), skills, talent and knowledge (Winner & Hetland, 2000; Fiske,

1999) or self esteem (Weitz, 1996). The problem of aggregation is realized when generalizations are being drawn from micro-level to the macro level on individuals. In the case of aggregations of organizations rather than individuals, Stern and Seifert (2002) and Williams (1997) explain that the creation of arts programs are made possible by governments or private grants which increases the capacities of arts organizations.

For this reason, we conclude that the best way to clear doubts and the problem of aggregation is to define the community and indicate which characteristics are included and which are excluded. We therefore agree with Guetzkow's (2002) explanation of six potential ways (in no particular order) which individual or organizational level effects might be aggregated in a positive representation as can be seen below

- To express culture in terms of percentage of individuals or organization in population that are affected against the weight of social capital (greater number of arts participants implies greater social capital).
- Rating the outcomes by defining some threshold levels (see Gladwell, 2000).
- Investigate the cause and effect of actions where the presence of arts and/or participation may give birth to some community norms. For instance a festival of human rights may reinforce the opinion of city individuals about the city of peace and justice.
- Arts organizations serving as a catalyst in the creation of networks amongst the parties involved in order to accomplish a community of heritage.
- A situation where a few key parties are affected. This is where a few successful communities and programs influences the perceptions of key government officials making them more inclined to join hands in promoting the program.
- At a point whereby individuals and groups in the arts sector influence the community by creating public good. By this, such a good is measured by WTP under the umbrella of contingent valuation (Throsby, 2001; Kling, Revier & Sable, 2001; Sable & Kling, 2001; Seaman, 1997).

2.6 Non Economic Evaluation

2.6.1 Non-economic Impact

In general, cultural goods usually fall in the class of public goods. These goods exhibit the characteristics of being open in terms of accessibility and being non-depletable in nature (Towse, 2010; Arts council, 2006; Noonan, 2002; Throsby, 2001; Blaug, 1978). This gives the reason why public goods are available in communities for everyone to enjoy. Therefore, no one can be excluded from the benefits of public goods. The characteristic of public goods also makes it possible for one person's enjoyment not having the capacity to diminish the quality of the good for anyone else. What has been realised however is that, it is sometimes difficult (if not impossible) to clearly distinguish some public goods from other goods. Some public goods can be clearly identified which include the national defence or beautiful sunsets (Noonan, 2002). Public goods with important cultural elements like civic pride, artistic achievements and common heritage are rather abstract (Towse, 2010; Noonan, 2002). Some other goods are even more sophisticated and are called mixed goods. These goods exhibit features of both public and private characteristics. Museums are typical examples of this type. They benefit both the community and the associated users in a nut shell. In typical economic theory, public goods are classified under one of the forms of market failures (Noonan, 2002). This means that, with public goods, we generally expect too little of the goods to be produced without some form of collective action.

In practical terms, public goods are usually given priorities via policies by governments or institutions. The public goods also provide a single quantity at any given time. They are usually provided by governments who potentially have the capability of solving the market failure problem it exhibits. Hence, we believe that the greatest problem of all is trying to provide the optimum amount of public goods (Noonan 2002). In order to provide the optimum quantity, governments have to assess each member of its community's values of the public goods and compare with its associated costs by using cost-benefit analysis. Equilibrium has to be arrived at where public good would cost more than it is valued by the society. However, this aspect of computation is difficult to come by since they do not have prices associated with them (Noonan, 2002; Klamer, 1995). This gives the reason why

we agree to the fact that complications are called into play during the measurement process of evaluating them economically, hence non economic evaluation tools. Depending on the intention of measurement under the contingent value approach, two ways can be identified. It is either to identify how much respondents are willing to pay for a good or how much they are willing to forgo an existing good (Maddison & Mourato, 2002). Indeed, irrespective of method that is applied, the end result may differ which calls for a proposed third method which is termed as the paired comparison (Peterson & Brown, 1998). By this, respondents are offered different possible combinations of services or money (in amount) valuations. They are further asked to choose between a certain amount of a good and a sum of money that varies with each choice. So long as the money offered is less than a certain good, respondents will rather choose the good. However, in a situation where the money exceeds the value of the good, respondents will refuse the good and choose the money (Maddison & Mourato, 2002; Noonan, 2002). This comes to a point where respondents have to compare their behavioral changes and the sensitivity to the amount of money with respect to valuations of goods-willingness to choose (Kling, Revier & Sable, 2000).

2.6.2 Willingness to Pay

In an effort to estimate the value of public goods, people's behaviours are examined and information on their WTP for such goods is inferred (Noonan, 2002; Maddison & Mourato, 2002; Klammer, 1995). Other methods rely on open replication of market-like conditions via experimentation (Gerrod et al., 1996). By this, participants are asked to make trade-offs amongst attributes of different goods in laboratory settings and provide feedback on the respective economic values. Another method which Noonan (2002) calls "stated preferences" is used to come out with economic value for public goods. Under this method, individuals are asked to state their maximum WTP for more public goods in the context of a survey. We therefore agree to the fact that WTP is the method that is although used in most situations (Affortunato et al., 2010); nevertheless, there are some loopholes in their operations. Gerrod et al.,(1996) state that amongst some of the loopholes are the choice of price mechanism as disclosed to future users and the biases that is realized as a result of responses due to different values and moral satisfaction on the respondents' material well-being.

2.7 Discussion on Filling the Gap in the Literature

According to Hall (1992), socio-cultural, political and environmental effects are more important than economic effects. Although, this ideology has become more and more vivid for festival organizers and political affiliates, it has been ignored because of its less quantifiable characteristic (Langen & Garcia, 2009), and because of its less political portability (Langen & Garcia, 2009; Compton & Mackay, 1994). This is because of the issues that bring negative effects (like increases in crimes and misunderstanding) between inhabitants and visitors which do not satisfy the politicians' whims. As at the time Langen & Garcia (2009) published their "Impacts 08 project", only two studies (Morris & Arts About Manchester, 2008) were those which assessed solely on non-economic impact and were published. Another most important area that we find to be worth incorporating is the environmental impact. With this, we need to look beyond the physical impact like the infrastructure in a city. Mason and Beaumont-Kerridge (2004) state that some environmental effects like litters around the city, traffic congestion and environmental pollution among others are usually not considered by researchers which could however affect festival organizers, promoters and local politicians alike. These negative environmental impacts are incorporated by only a handful of researchers which are also not published or commissioned (Langen & Garcia, 2009). Lack of clear method of research in the assessment of socio-cultural impact studies is another issue that we consider important. Langen and Garcia (2009) propose the employment of mixed research method which includes the surveys, focus groups, stakeholder interviews and documentary reviews as the most effective way of assessing the impact of events or festivals on a city. Recently, typical researches carried out by Garcia (2005) and Richards and Wilson (2004) have incorporated these styles and the practice is becoming more and more common in the cultural economics academy.

CHAPTER THREE

A PRESENTATION OF THE FILM FESTIVAL

3.1 Event Organizer's Background

Amnesty international is a non-profit organization that is focused on safe-guarding human rights. It was introduced in 2006 in The Netherlands. The organization currently has over 3 million members and supporters worldwide. Initially, this branch of organization in the Netherlands was introduced to protect women's right in Amsterdam. It later gained its feet and was extended to protecting the rights of mankind irrespective of gender. The main objective of the organization is to generate action to prevent and end grave abuses of human rights and to demand justice for those whose rights have been violated.

Amnesty International uses its branch of Movies That Matter (MtM)⁶ to organise film festivals in The Hague in order to share their visions and mission statements to the public. There is usually film screenings in most of the seven days for participants which is usually preceded by debates and discussions on human rights and related issues in the earlier days of the festival. This is one of the reasons why the MtM is regarded as an expertise centre for film on human rights. MtM believes that, as a powerful weapon, the camera stands as an instrument against social indifference. It also provides the capacity to “open” the eyes of the public regarding their rights. More so, the organisation believes that what cannot be accomplished by spoken and written language is sometimes achieved via motion pictures. For cinema fanatics, MtM stimulates, inspires and raises awareness which serves as a mirror and

⁶ MtM represents the abbreviation of Movies that Matter of the Film Festival organised yearly in The Hague.

helps the public to become familiar with other cultures. MtM has the vision that films have emotional appeal and serves as a mouthpiece for victims of injustice (Interviewee B)⁷.

Every year at the end of March, MtM Festival organises its festivities in The Hague. The organisation also offers educative programs for elementary and secondary schools as well as higher educational establishments (Interviewee B). Amnesty International solely depends on donations and other fund-raising techniques to survive in its operations. The place that the festival takes its venue in The Hague is the Film Huis of (Spui). This is situated in the heart of the central city which is surrounded with shopping malls, hotels, buses and tram stops as well as restaurants and is just a stones throw from The Hague Library. In terms of promotion, Amnesty International uses posters to display its programmes throughout the city some weeks before the festival. Although the displays of these posters and banners are not evenly distributed in the city, most of the places that the organisation attracts many visitors receive a lot more displays and attention. The Hague Hogeschool and the beach areas of Scheveningen are some of the places that receive more of banner promotions. The newsletter of the organisation is also another medium used to communicate to attendees of the festival. The radio transmission in The Hague is also used for promotion especially in the last week before the festival begins. Most importantly, Amnesty International uses the internet greatly in promoting the festival. With respect to pricing, Amnesty International uses price discrimination method depending on age, occupation and whether one purchases the ticket online.

Film admission	€ 8,50
Discount price	€ 7,=
Multi-film ticket for 5 films	€ 32,50
Party on Sat 24 March	€ 5,= (or full festival ticket)

⁷ The Amnesty International personnel who participated in the interview. The interviewee was the head of marketing and communications.

Catalogue	€ 5,=
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Table 3: Pricing Display

Source: MtM's website (www.moviesthatmatter.nl)

From Table 3 above, the original price per a film costs € 8,50 and one can get it for a discounted price. The discount price holds for those who show one of the following discount cards: CJP / Student ID card / 65+ card / Ooievaarspas / UIT-pas / vrienden van Filmhuis Den Haag card. If one wishes to buy value tickets, a multi-film pack price is also available at a discounted price of € 32,50. A party is usually organised in a setting where people get together and deliberate on the films that they have experienced. With a ticket to watch a film, you get to participate in the party automatically otherwise you will have to pay € 5. It also cost € 5 to buy a catalogue of the festival where further fruitful information and guidance are provided.

3.2 City under Research

Throughout the OECD member countries, cities are increasingly working hard to make the best of the assets they possess in their respective regions. This is partly due to globalization and the shift to services based activities. As such, cities are increasingly competing among each other not only within a country's boundaries but also throughout the world. According to the OECD (2006), metropolitan areas have stepped up their policy agenda in most of their regions. This makes them to show distinctive advantages in areas like skills, capital, diversity and infrastructure. Even so, medium sized urban areas (city regions) play more peripheral role making them an important component in policy management (Madden, 2005). Therefore, the need to examine why and how these medium sized metropolitan areas are economically more successful than others cannot be over-emphasized. This is one of the reasons why The Hague city has been chosen for assessment in terms of this comprehensive impact studies. The Hague is the international city of Peace and Justice which is ranked as the second city after New York in the eyes of the United Nations (De Jong, 2012). Altogether, there are about 131 international organizations in The Hague which employs around 14,000 people who are dedicated to the cause of world peace. The Hague city is focused towards the prevailing of the

rights of individuals and not exploitation of their rights. In the light of this, the city serves as a peace palace which works with international peace organizations including International Court of Justice, Permanent Court of Arbitration, Eurojust, Europol and Amnesty International among others. Therefore, tens of thousands of people from all over the world live and work in and around The Hague. This brings extra colour or flavour to the city which highlights its unique characteristics.

According to De Jong (2012), one of the city's major objectives is to generate maximum economic spin-off which is expected to benefit all citizens of The Hague. Based on her reports, an impact study carried out by their organisation revealed that the presence of the various international institutions will generate 2.8 billion Euros and create about 35,500 jobs. Their research also concluded that the city's international sphere stands as an important engine for the growth of businesses in the region. The total population in the city as at 2012 stands at about five hundred thousand which puts it in the category of highly populated cities (OECD, 2006). There are about 30 theatres, 26 movie theatres, 45 museums, 64 hotels, 4,211 shops and many more structures. The two most populated areas during the day are the Spui (situated close to the central station and surrounded by shopping malls and other businesses) and Scheveningen (the banks of the sea where beaches are situated). The rest of the city is sparsely populated with efficient transportation system throughout every part of it (De Jong, 2012). The city of The Hague works towards a range of broad and varied activities. The city has a vision of becoming internationally renowned as the global Headquarters of Peace and Justice by the year 2020 (De Jong, 2012). It is also aiming at making the city inviting and welcoming to the world through versatility and inspiration. With the city's unprecedented international service through strong hospitality and the service industry, and also for multinational companies (De Jong, 2012). In line with this vision, Gemeente Den Haag has developed some objectives for city marketing to help it achieve significant economic development not only for the city, but also to the citizens in general. Some of the objectives in no particular order can be seen below:

- ♣ to generate maximum economic spin-off for all citizens in the city,
- ♣ to take a goal-oriented approach towards residents, businesses, international

organisations, students and visitors,

- ✦ to focus on features that set the city apart from other cities and focus on some characteristics that make all the difference, and
- ✦ to protect and strengthen The Hague image and its reputation (De Jong, 2012).

Therefore, De Jong (2012) explains further that the areas that the city prioritizes include the strengthening and the effort to protect “The Hague brand” and increase the engagement of the citizens within the region. This clarifies why the municipal council initiates collaboration within the city. As such, the city capitalizes on its marketing strategies (business making and acquisitions) by highlighting on the region's three universities, two hospitals, an airport and the seaside resorts as strengths. More interesting to this research, the city hosts leading international cultural and sports events as attractive elements to pull more visitors into the city (De Jong, 2012). In her report, De Jong (2012) states that the municipality directs its international efforts towards achieving the European Capital of Culture by the year (2018) as the city is on its way to celebrate a 100th anniversary of the Peace Palace in 2013.

3.3 Other Partners and Sponsors

One of the companies that support Amnesty International in organising the film festival in The Hague is Vfonds. It is a Dutch Fund organisation which serves the interests of liberty and care for veterans⁸. The organisation therefore supports activities which portray expressions of freedom and accounts for the reason why it is generally regarded to as the investor in peace related activities. Interviewee C⁹ made it clear to us that Vfonds also gets some financial supports from other organisations. Some of their major donors include Bank Giro Lottery and De Lotto. Vfonds encourages all and sundry to express themselves freely through art, film and documentary because it believes that real freedom is realised through the act of freedom of speech. As such, the organisation is committed to investing greatly in the social sphere to help it fulfil its mission statement which says that there is “no culture of debate without freedom”.

⁸From the Vfonds website (www.v-fonds.nl) last viewed on 30th June 2012.

⁹The Vfonds personnel who participated in the interview. The interviewee represented the head of Vfonds responsible for the support and affairs of MtM.

Apart from helping the military personnel in The Netherlands to deal with the recent times psychological problems, Vfonds is also committed to helping veterans in The Netherlands deal with their past traumatic events which occurred not only during the Second World War in Europe, but also the events in South-East Asia. This gives the reason why Vfonds supports initiatives that help to promote peace, liberty, Remembrance Day of 5th May and the Liberation Day of 6th May (Interviewee C). Most importantly, it supports and constantly maintains activities that have the characteristics of democracy and constitutional which are usually overlooked by individuals and nations alike. The ASN Bank is a financial institution that operates with the aim of making profit. It provides financial support to Amnesty International and in turn gets some reservations for its clients to attend the festival. This provides a win-win situation for both Amnesty International and the bank because of their mutual benefits. Some of the visions of the bank include its commitment towards sustainability of the city by helping the society to exhibit equitable financial base. They also believe that individuals have basic rights and capitalising on this freedom to choose is one of the rights. They work in these lines of activities with the hope of fulfilling their mission of contributing to changes that are designed to protect individuals from adverse effects of injustice.

CHAPTER FOUR

METHODOLOGY

The Hague city was chosen not only because of its historical infrastructures but also because of many ongoing cultural activities in the region. As a case to study in order to fulfil our objectives, the recurring Film Festivals of The Hague (MtM) which is organised by Amnesty International annually was taken into consideration. One of the major reasons why this festival was chosen regarded the fact that it has clear activities and objectives. It mainly focuses on the showing of documentary films and organisation of debates about human rights and justices. This directs the organisation's focus on specific targeted audience upon which their interests can be fulfilled. Another reason is that the objective of Amnesty International (protection of human rights) goes a long way to promote peace and justice which is the objective of Gemeente Den Haag who happens to be one of their main sponsors. This way, we hoped that our assessment of the impact of the festival on the city will be smooth sailing through their similar platform of objectives.

In order to arrive at a complete assessment, we put together some sets of sample audiences who were associated with the organisation of the festival(s). Amongst these sets of sample audiences included the main sponsor of the Gemeente Den Haag. Other financial supporters included the ASN bank and the Vfonds as can be seen in table 4. Another set of sample which we considered important to incorporate in our study was the general public who were the attendees of the festival. Although, a few of non-visitors to the festival were included in our research, we mainly focused on the attendees to the festival. This was aimed at

providing us with their opinions on the festival and together with the feedback from the interviews, a complete assessment will be realised. This format was carried out as replications of researches carried out by Altinbasak and Yalcin (2010), Garcia (2005), Richards and Wilson (2004) and Richards (2000).

4.1 Method of Research

A mixed research method was carried out in our study. This implies that we went a step further from conducting a survey (quantitative research) to including interviews (qualitative research) as well. It can be seen from the framework of the parties involved in figure 2 below that this research incorporates a large scale survey. This included the attendees at the venue of the festival, members of the public across the city and respondents from the nearby educational institution. The last sector of the participants who were the sponsors and partners engaged in an interview which constituted the qualitative research as depicted below.

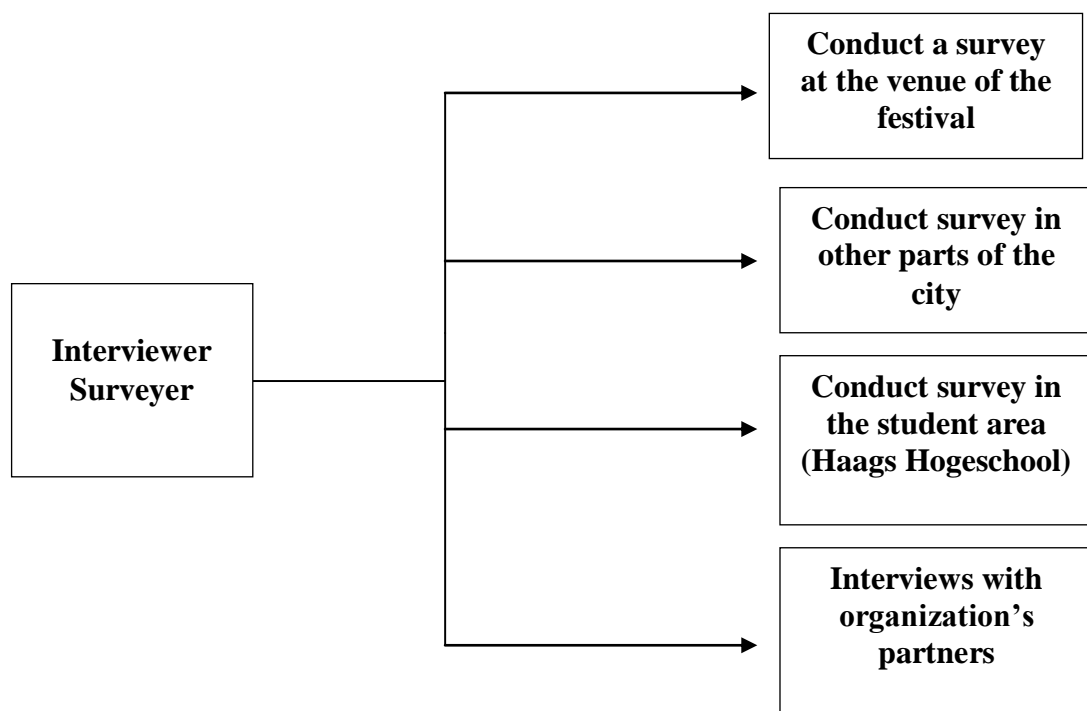


Figure 2: Framework of Engaged Parties to the Research.

Source: Researcher's own elaboration.

The set sample of participants who are the organisers and sponsors of the festival were interviewed with the aim of acquiring an in-depth understanding on how their activities impacted on the image of the city. The total number parties in this population were about ten but only a handful (four) responded to our request for interviews as can be seen in table 4. In the columns of the table, we show the organisations that were involved in the staging of the festival from the left. The subsequent columns showed the number of times that requests were made to invite the parties for interviews. Also, the mode of communication and the respective dates are all highlighted. Finally, the last column shows the date of the interviews (for those who accepted our requests). In the rows however, we highlight the names of the different organisations and their responses with respect to each time that they were contacted.

Organisations and their Relationship with the Festival			First Formal Request (E-mail) 22/ 02/12	Second Formal Request (E-mail) 03/03/12	Third Formal Request (Phone) 20/0312	Date of Interview
1	Amnesty International	Main Organizer	A/R	---	---	10/05/12 Interviewee B
2	Fond 1818	Financial Supporter	N/R	N/R	N/R	---
3	Gemeente Den Haag	Main Sponsor	N/R	A/R	---	15/05/12 Interviewee D
4	Fonds Voor Cutuur	Financial Supporter	N/R	N/R	N/R	---
5	Vfonds	Financial Supporter	A/R	---	---	29/05/12 Interviewee C
6	KICI	Media Partner	N/R	N/R	N/R	---
7	Doc 24	Media Partner	N/R	N/R	N/R	---
8	Theatre Aan Het Spui	Programme Partner	N/R	N/R	N/R	---
9	Film Huis (Den Haag)	Programme Partner	N/R	N/R	Declined Request	---
10	ASN Bank (Dan Haag)	Financial Supporter	N/R	A/R	---	26/04/12 Interviewee A

A/R= Accepted response, N/R= No Response

Table 4: Organisations in the Population of Qualitative Research.

Source: Researcher's own elaboration.

From table 4, it can be inferred that we made efforts to interview as many organisations as possible but it did not go as expected. Having identified all the organisations involved in the festival, we sent requests to them indicating our interest for interviews. Only two organisations (Amnesty International and Vfonds) accepted our request upon the first attempt on the 22nd of February, 2012. We sent requests for the second time on the 3rd of March, 2012 and we were lucky to receive positive response from both ASN Bank and Gemeente Den Haag. For the third time we followed up with telephone calls but our requests were declined and received no response in some cases. In other organisations (KICI and Doc 24) no further contacts were made because their phone numbers were found to be inactive. This brought us to a sample size of only four organisations out of potential population of ten. In general, the structure of the questions for interviewing the representatives were the same but we however fine-tuned some few questions to suit specific organisations with respect to the role they played in staging the festival. For example, Amnesty International was the main organiser so their interview was adjusted a little as can be seen in appendix 2. The questions therein were aimed at acquiring an in-depth understanding on how the organisations' contributions to the festival aided towards the image of The Hague as will be read in topic (4.2). For clarity purposes, we assigned the letter “interviewee B” to the Amnesty International personnel whom we had the interview with. The project adviser of V-Fonds was also the representative who undertook the interview (interviewee C). “Interviewee D” was crowned with the marketing representative of the municipal council of The Hague (Gemeente Den Haag) and we assigned “interviewee A” to the representative of the ASN Bank who was responsible for the affairs regarding MtM.

4.2 Structural design of the interview

We structured the interview questions in such a way that the participants will have the opportunity to provide their insights in a flexible manner where they could provide much

information if the need arose. Although nine questions were listed in the interview, we aimed at acquiring information to cover four major aspects that will help us in the assessment of city's image based on the festival. At the very beginning of the interview, we assured interviewees that their identity will remain anonymous if they preferred so. Every major aspect covered two questions in the interview which helped us to be able to tackle every section of the information we required. Questions 1 and 2 of the interview sought to find out what kind of support they provided to the festival and what they expected in return. In an effort to incorporate the impressions of the interviewees as a result of the impact of the festival, we asked them in question 3 if they thought the city had improved or otherwise. Whichever answer they provided, they were further asked in question 4 to indicate how their organisations contributed towards such results.

Questions 5 and 6 were designed with the assessment of the impact on a city's image in mind which triggered us to ask interviewees to let us know which indicators they thought were important to impact the city as a result of the festival. Both the short-term and long-term indicators were required from them. The back-up question here was to find out if they agreed or disagreed about the significant impact that the shopping malls and surrounding areas were contributing to the city which represented question 7. In the last part of the interview session, questions 8 and 9 were asked. In question 8, we asked the interviewees if they had some documents or literature that they could share with us to help with our research. Question 9 asked for any suggestions or queries towards the survey and other related issues in general. Before the actual interview was carried out, a pre-test was introduced to make sure that the questions that we designed were clear and not misleading. Marlous Janssen, who is a staff member of the international relations department of the student affairs at Erasmus University helped in this aspect and gave us fruitful advice on how to re-frame some of our questions to help receive better response.

4.3 Quantitative methodology

In total, 170 copies of the designed questionnaire were made available for the large scale survey. Participants were selected to cover the whole city. Majority of the questionnaires (100) were directed to participants who were present to watch the films and debates at the

festival. Throughout the stipulated days of viewing, participants were selected randomly at the venue to fill out the questionnaires. The waiting area at the entrance where pop-corn and other snacks are sold was the targeted place to get the respondents as they wait for their turns to enter the rooms for viewing. Students at the Haags Hogeschool of Den Haag which is situated close (120 metres) to the venue were also handed out with 30 questionnaires in the survey. With the Haags Hogeschool, questionnaires were given to participants randomly in and around the campus. The general public around the city, which included Scheveningen and as far as Escamp area were also given the opportunity to provide their insights on the rest of the 40 copies of the designed questionnaire. Members of the general public were sought after randomly at train stations, bus stops in and around the city and the surrounding areas of the venue. All the above-mentioned participants were provided with the designed self-to-complete questionnaires which they were given the opportunity to answer the questions respectively. Some of the questions were structured to acquire their socio-demographic information. Other questions were designed to realize the perception of responders on both the short and long-term impacts of the city's image based on the festival.

4.4 Structural Design of the survey questionnaire

Our survey questions were designed in a way that helped participants to provide feedback to us in a very short time (about 10minutes). We designed this short self-completion questionnaire to avoid the risk of not having significant responses if it had been carried out through the traditional snail mail postage system. It also helped us to save time and money which were of essence. At the very beginning of the questionnaire, we provided a statement to indicate our research objective and to ensure the participants that their identity will remain anonymous. They were also assured that all information received from the questionnaire was purposely meant for an aid to develop the research. The first part of the questionnaire portrayed a table with five concise questions which requested for some socio-demographic information of participants. The questions therein sought for information regarding the participants' gender, age, place of residence and the nature of their occupation. We designed it this way to make participants feel more relaxed and comfortable at the initial stages to provide a kick in their urge to complete the questionnaire. Question 6 was specifically introduced to

find out participants purpose of visiting The Hague. It was hopeful that this information will help us identify if the participants really came purposely for experiencing the festival or otherwise.

Question 7 simply requested for the electronic mail addresses of participants in order to get in touch with them after their experiences in the festive period. This way, we could collect data based on the evaluation of their experiences and get to know how much they valued the festival. With the help of contingent valuation theory, we could know how they valued the festival and its contribution towards the city's image and if they were willing to forgo the festival (which was cultural) when compared to other activities or events (non-cultural). Four questions were designed for the participants who provided their E-mail addresses. The first question tried to find out from the respondents about their impressions on the festival. The second question sought to inquire if respondents would recommend the forthcoming festivals to friends and/or families. The third question asked the respondents if they were willing to pay € 22 per film for the festival. According to interviewee D¹⁰, this price was the unsubsidised price of the viewing of each film. Finally, we provided the Tong Tong festival (one-time visit) as another option to the film festival and asked the participants which one they were willing to attend given € 22 at their disposal.

In an effort to acquire information about the participants' knowledge on the festival, we designed questions 8 through 14. These questions helped us to collect information regarding how participants got to know about the festival, through which medium and whether the information from their chosen medium was useful. Participants were instructed to skip this section if the questions did not apply to them. We used this method as a filter in order to sieve out the participants who were either not frequenters to the festivals or had never heard of it. However, participants who did not have to skip these questions will provide us with fruitful information regarding how they got to know about the festival and the other places of visit aside the venue of the festival. Also, we will be able to acquire information regarding the number of times participants have visited the recurring festivals since its introduction into the city.

¹⁰A representative of Gemeente Den Haag who was interviewed.

With regards to image changes on the city due to the festivals, we designed questions 16 and 23 through 26 for that purpose. In question 16, participants were asked to make some evaluations in the general sense looking at the beginning of the festival until this present time (2012). With the help of the Likert scale, respondents were asked to provide their opinions on how they felt about MtM's help to improve the image of The Hague. With questions 23 through 26, we became more detailed and critical by asking respondents their opinions based on some statements that we provided as indicators of the city's image from 2009 to 2012. Questions 23 and 24 covered the statements indicators for the short-term and questions 25 and 26 represented the indicators for the long-term.

In order to know about the participants' perception of the sponsors and partners of the festival as well as cultural policies, we designed questions 17 through 19. With this, we asked participants in question 17 to write down the name of the organisation that they thought was one of the sponsors. Question 18 was designed to provide some choices on some of the sponsors and partners of the festival from which respondents could select. Furthermore, we framed question 19 to find out from participants if they agreed with the cultural policy of supporting festivals by the Gemeente Den Haag or otherwise. This way, we hoped to find out if participants were really acquainted with the various organisations' functions and cultural policies. The last part of our questionnaire entailed two questions (27 and 28). Here, we provided the opportunity for participants to tell us in general what they thought was missing in the festival. In question 27, some options were given for participants to choose from among which the "others" option was provided for more specification if required. In terms of what needs to be done by MtM festival to ultimately improve the city, question 28 was introduced. Here, respondents were given the opportunity to write down as many suggestions as possible which concluded the questionnaire as can be seen in appendix 1. It was pre-tested on the students of the Erasmus University and their suggestions on the preciseness and clarity of tabulations were incorporated accordingly. The feedback from the questionnaires was digitally coded and processed. The Statistical Package for Social Science (SPSS 17.0 version)¹¹ was used to display the findings through tables, charts and diagrams among others to communicate to readers in a simple and understanding manner. With all these

¹¹SPSS is the abbreviation for the Statistical Package for Social Science (17.0).

methodological facts in mind, the findings of our research are presented next to show how the information received was computed.

CHAPTER FIVE

FINDINGS

Out of the 170 copies of the designed questionnaire that were distributed, 168 were completely filled out successfully and returned for analysis. The information based on the socio-demography of the participants was processed and the respective analysis can be seen below.

5.1 Socio- demographic Analysis

		Statistics			
		Participants Gender	Participants Age	Level of Education	Nature of Occupation
N	Valid	168	168	168	168
	Missing	3	3	3	3
Mean		1.6310	36.8155	3.0357	2.2202
Median		2.0000	35.0000	3.0000	2.0000
Mode		2.00	35.00	3.00	3.00
Std. Deviation		.48399	12.03470	.83982	.96914
Range		1.00	48.00	3.00	3.00

Table 4: Socio-demography of Participants.

Source: Researcher's own elaboration.

Feedback from *gender of participants* was re-coded into the values of 1 to represent male and 2 to represent female gender respectively. The figure of 2 appeared in the respective column of participants' gender of table 4 which is highlighted in the row of mode. It can also be seen in the mean section by the value of 1.631 which can be rounded to 2. This implies that majority of the respondents were females. According to the data provided by interviewee B, 68% of females were recorded to have visited the festival as against 32% males in 2011. Therefore females are generally the most frequented visitors compared to males. With respect to the *age of participants* in this research, the number that appeared most frequently was the age 35. This implies that the participants' ages conformed to the characteristic of the festivals which is aimed at targeting the adults and family groups. This was quite close to the information provided by interviewee B. According to the facts and figures provided, the average age of visitors was 34 in 2008 when the organization was initially in Amsterdam. In its first year in The Hague, the festival recorded an average age of 46 in 2009. Since then the average age has been decreasing systematically. In 2010, the average age was 41. The age dropped to 39 in 2011 and then it stands at an average age of 37.5 in this current year of 2012. This current age of 37, 5 (as displayed in appendix 3) and that of 35 identified by this research in table 4 show a range of the ages of visitors when they attend the festivals.

The next column of the table highlights the *level of education* of participants. With this variable, the options therein were re-coded into 1 representing high school graduates, 2 for undergraduates, 3 for postgraduates, 4 to represent the "others" option where participants could provide specifications if their category were not found. Participants who needed the "others" option were specifically those who had not been to school or had been to non-traditional schools of creative arts or some sort for instance. A mode of 3 was realized from our output when the data was processed. It implies that the most frequented participants to the festivals were post graduates. This means that the participants are generally highly educated. The final column of the table depicts the *nature of occupation*. With this, the variable was similarly re-coded with 1 representing participants who worked for other companies or organisations. The value of 2 was re-coded to represent participants who owned companies themselves and 3 was re-coded for student respondents with 4 representing the "others" option. The highest recorded nature of occupation was found to be employees of organisations

as indicated in mode (3) of the respective column in table 4.

When it comes to the habitation of participants, several locations were provided as options and re-coded (1 for Amsterdam; 2 for The Hague; 3 for Rotterdam; 4 for North Holland and 5 for Others) to indicate places of residence. Chart 1 below shows the outcome clearly.

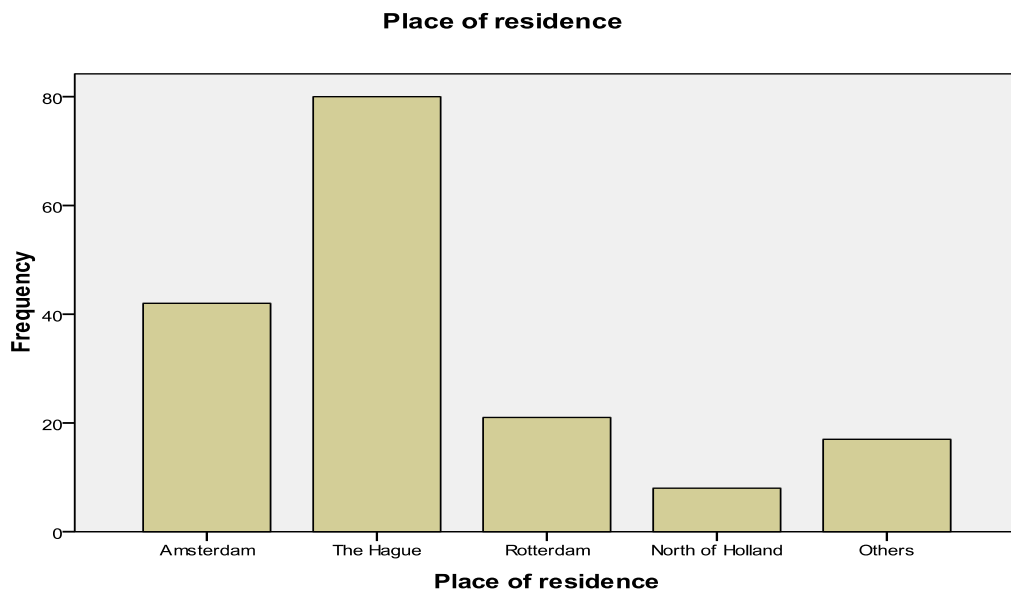


Chart 1: Residential Information.

Source: Researcher's own elaboration

It can be seen that the inhabitants of The Hague records the highest frequency of 80. This is followed by visitors from Amsterdam. They account for about 40 on the frequency level. Visitors from Rotterdam and the participants from other places accounted for about the same, even though residents of Rotterdam recorded a little higher on the frequency scale. Participants who recorded "others" mostly indicated their residential places to be other European countries and a handful of African countries. This implies that majority of the attendees were from the city itself as well as Amsterdam. Based on the data provided by interviewee B, about 69% of visitors came from the southern part of Holland in 2011. The visitors from The Hague itself were 44% with North Holland, the province of Utrecht and the

foreigners recording 19%, 14% and 6% respectively. This conforms to the findings of this research since The Hague constitutes part of the southern section of The Netherlands.

5.2 Purpose of Visit

In an effort to find out the purpose of the participants' visits, similar re-coding was carried out. This time, 1 was re-coded for participants who were at the festival as part of their tourism trip. The value 2 was re-coded for the participants who were there as part of their family trip. The value 3 represented those who purposely came for the experience of the film festival and the value 4 was re-coded for "others" option.

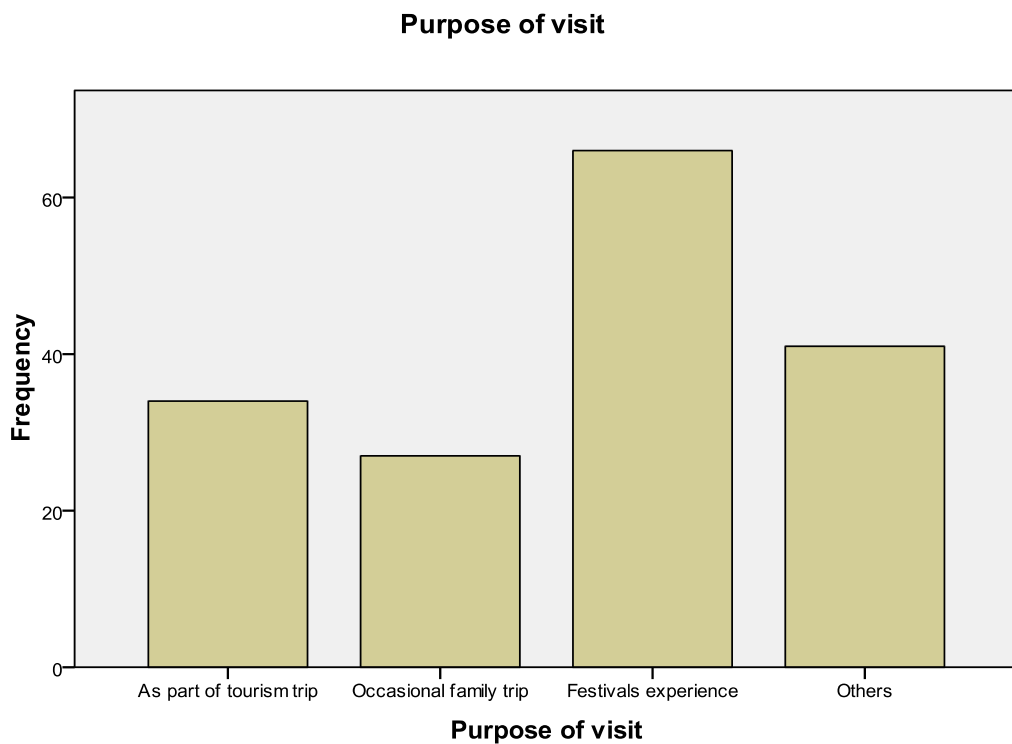


Chart 2: Participants' Purpose of Visits.

Source: Researcher's own elaboration.

From chart 2 above, it can be seen that the bar which recorded the highest frequency represented the majority of the participants who attended the festival to experience it. This was followed by those participants who were at the festival because they happen to be in the city for other purposes but took advantage of the festival's existence. The next bulk of participants who were at the festival, indicated that their attendance was as part of their tourism trip. This was followed by a group of participants who were at the festival as part of their occasional family trip. Indeed, it is quite clear that visitors usually visit many other places when they attend a festival. The most important thing to note therefore is the question of which festival or event exhibit as the main driving force? In this case, majority of the participants in the research confirm that their main purpose of visit was to experience the Film Festival. This implies that the organisers of this event possess the cultural power to maintain the visitors for future visits or increase their numbers by providing better services and experiences. This probably explains the reason why the visitor numbers reduced in the survey conducted by Amnesty International (interviewee B) in 2012 from 17, 500 to 17,200 due to sunny conditions which re-directed visitors to the beach areas of Scheveningen.

5.3 Knowledge of the Festival

An attempt was made to find out the knowledge of the respondents based on the festival's existence, through which medium they were informed and whether the medium chosen was useful. With this type of questions, respondents were given the opportunity to skip this part if attending this festival (2012) was their first. This accounted for the difference realised (in percentage in the N/A section of table 5) during data processing for each of the questions below.

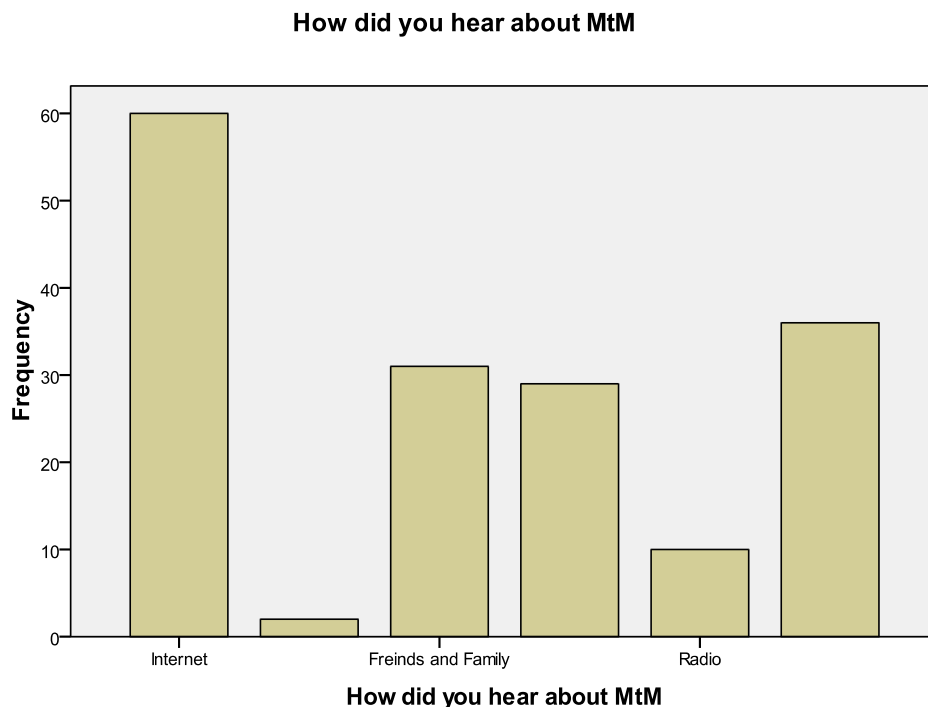
Questionnaire questions	Yes	No	N/A
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Q 8	Do you know about (have you heard of) Movies that Matter Festival?	76.6%	21.6%	1.8%
Q 10	Did you check the website of the Movies that Matter Festival before the event?	73.7%	4.1%	22.2%
Q 11	Did you find the information there useful?	71.3%	2.3%	26.4%

Table 5: Participants' Knowledge on the Film Festival.

Source: Researcher's own elaboration.

All the questions in table 5 received more than seventieth percentile of positive responds. This implies that, in general the respondents showed significant knowledge regarding the existence of the MtM festival. Out of this number, a whopping 73.7 percent of the participants checked the websites of the organisation prior to their attendance. 76.6% knew about the festival's existence and 71.3% found the information therein useful. The column that is named as N/A represents the participants who skipped these questions because it was not applicable to them. Before the assumption was made if respondents' source of information was via the internet, some options (other media) were provided for them in the questionnaire to choose which medium they used to acquire information regarding the festival. The results showed that the internet was the medium used by most of the respondents. This was followed by the medium of posters, brochures and billboards. The next most popular medium was through friends and



family and then followed by information through the newspaper as can be seen from the chart 3.

Chart 3: Knowledge of MtM.

Source: Researcher's own elaboration.

It clearly made sense when it was inferred that majority of the participants used the internet to acquire information. This is because the information on the socio-demographics of the respondents showed that they were not only highly educated in general, but also they were students. Students of these modern times are constantly hooked onto the internet via computers and mobile phones using this medium to search for information. Also, students' discount and further reduction of entrance fees were available online (according to interviewee B). This created more attention and which probably made the students spread the good news to their peers since patronising the tickets online especially resulted in saving money. This research also aimed at finding out if the festival was located at a place that was attractive enough to draw as much attention as possible. In the light of this, respondents were asked to select from possible options which included the surrounding shopping areas of the venue, the beach areas, and the "others" option. The area that most of the participants visited when they came to the festivals were the surrounding shopping areas (Spui) which was just around the corner of the venue. This accounted for 55.3% of the participants. The next most frequented area during the festival was the beach areas 31.55%. A percentage of about 13 was registered with the "others" option attracting only a few participants. Chart 4 below best describes this scenario. In the interview with a member of staff of Amnesty International (interviewee B), a question was raised regarding what the organisation is doing in order to draw the attention of visitors from other parts of the city towards the festival. It was clearly explained that Amnesty International was aware of the fact that other parts of the city offered many other attractive experiences. Therefore, what needed to be done was to open venues in those other areas of attraction in order to win many other visitors. As part of this intention, the organisation launched additional screenings of some films in other theatres far away from the original venue towards the Escamp area and the attendance was encouraging.

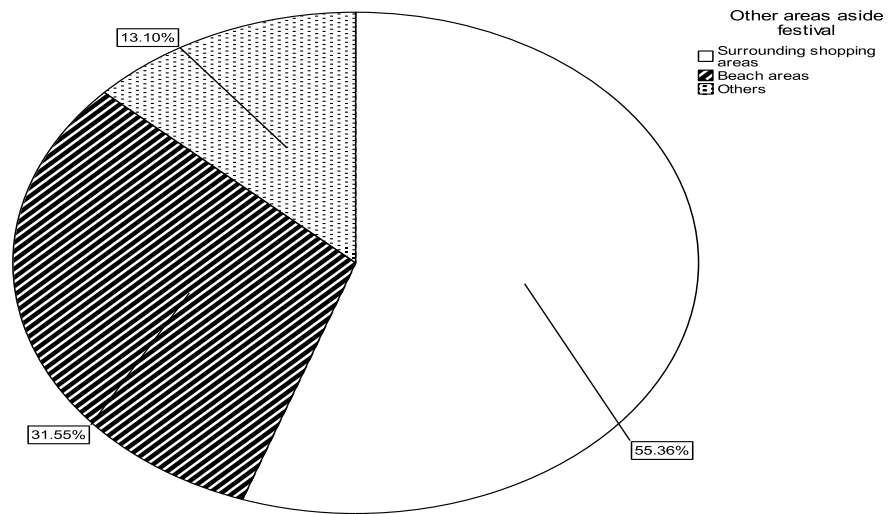


Chart 4: Areas Visited During the Festivities.

Source: Researcher's own elaboration.

To acquire the general opinion of participants regarding the image of the city, it was worth it to first know how many times they had attended the festivals. Therefore, question 14 of the questionnaire asked the participants to indicate how many times they had attended the festivals. To make it statistically clearer, re-coding was done where those who attended the festival for the first time was re-assigned the value of 1. The value of 2 was re-coded for those who had been to the festivals twice and the value of 3 for three times with 4 for those who had attended it for four times. As such the higher the number of attendance, the more meaningful their evaluations since they have attended a lot more festivals and are in a better position to judge or evaluate.

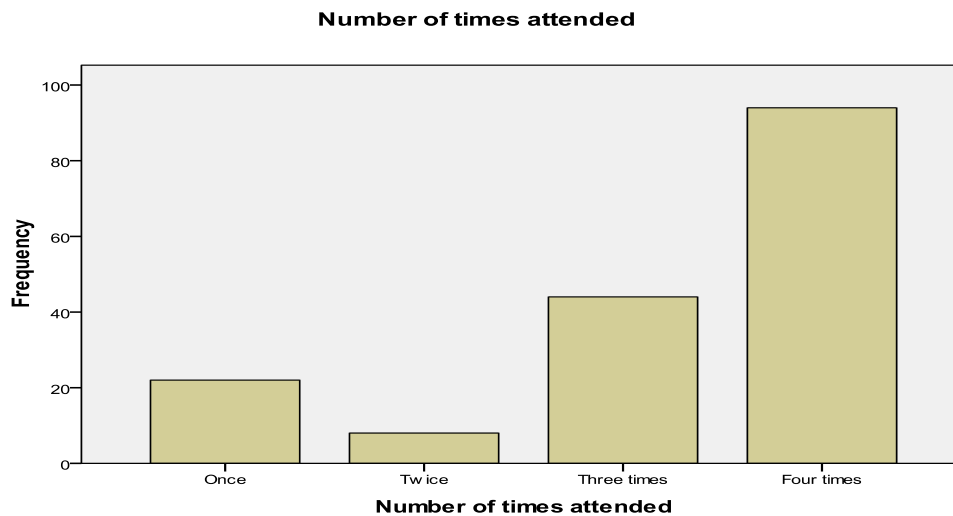


Chart 5: Number of Times of Festival Attendance.

Source: Researcher's own elaboration.

It can be seen from chart 5 that, majority of the participants had attended the festivals four times. A relatively half of that frequency had attended the festivals for three times. Much lower percentage had attended (including this current festival, 2012) the festival for the first time. The participants who recorded the lowest frequency were those who had attended the festivals for two times. Hence, it makes sense to infer that the tally increases as participants attend more events. This can be identified from the systematic increments that occurred among those who had been there once, three times and four times. The rather disturbing part is the smallest portion of those who had attended twice. It generally would have been understood if those who attended twice have recorded at least similar frequency as those who had been to the festival for the first time. This would have indicated that those who attended the event for at least the first time returned for the event in next consecutive year. This assertion however, cannot be substantiated since participants in this survey were randomly selected and there could have been a situation that first timers to the festivals received more of the questionnaires compared to those who had been there for the second time.

5.4 The Role Played by MtM towards the City's Image

Having established the fact that majority of the participants had attended the festivals for four times, there was the need to know the opinion of participants regarding the role played by MtM towards the image of The Hague. As usual, re-coding was carried out classifying cultural city to be given the value of 1. The value of 2 was re-coded for the option of the city as festival with the value of 3 representing the choice of participants who regarded the city as a multicultural. Tourist city and a city with vibrant night life were re-coded with 4 and 5 respectively.

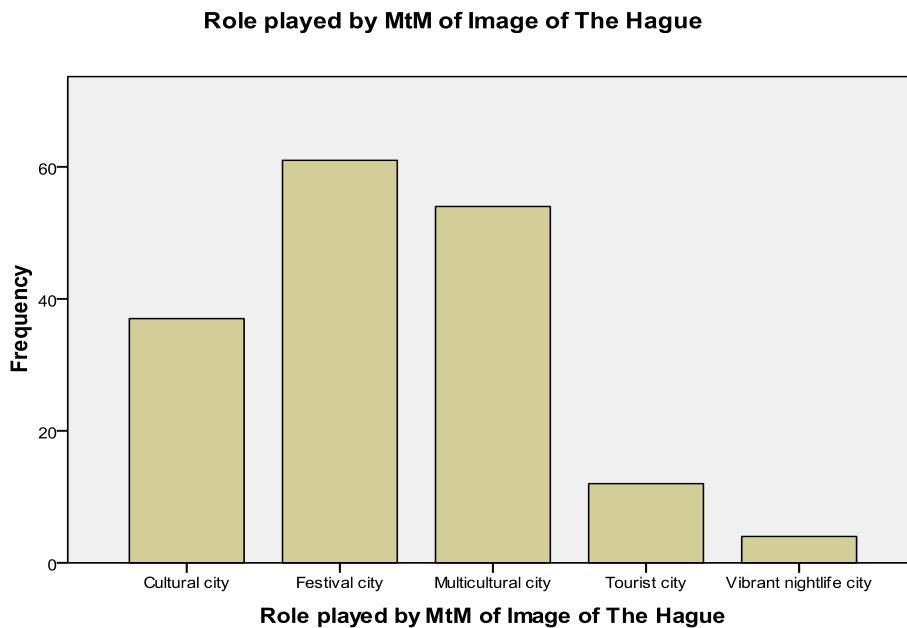


Chart 6: Role Played by MtM on The Hague's Image.

Source: Researcher's own elaboration.

From chart 6, it can be observed that participants greatly regarded the city as festival or multicultural. However, the highest frequency on the opinion that The Hague was a festival city recorded slightly over 60. The opinion that the city was multicultural recorded a frequency of nearly 60. The next lower frequency was those who regarded the city as a cultural with just a handful considering the city as tourist or a city with vibrant night life. This implied that participants generally regarded the MtM as very important part of the city and

therefore played a role towards making it a festival city. However, this inference was quite vague since it was unclear which particular year of festival actually made impact in improving the image of the city. In order to find out if the recurring festivals have helped improved the image of The Hague, participants were provided question (16) in the questionnaire. This question was sub-divided into two. First, it was aimed at acquiring information on image assessment from the year 2009. Second, it was aimed at acquiring the same assessment by the year 2012 which is the current year for this research. A Likert scale was designed for this type of questions giving the participants the opportunity to choose from 1 representing “not completely improved” to 5 representing a “completely improved”.

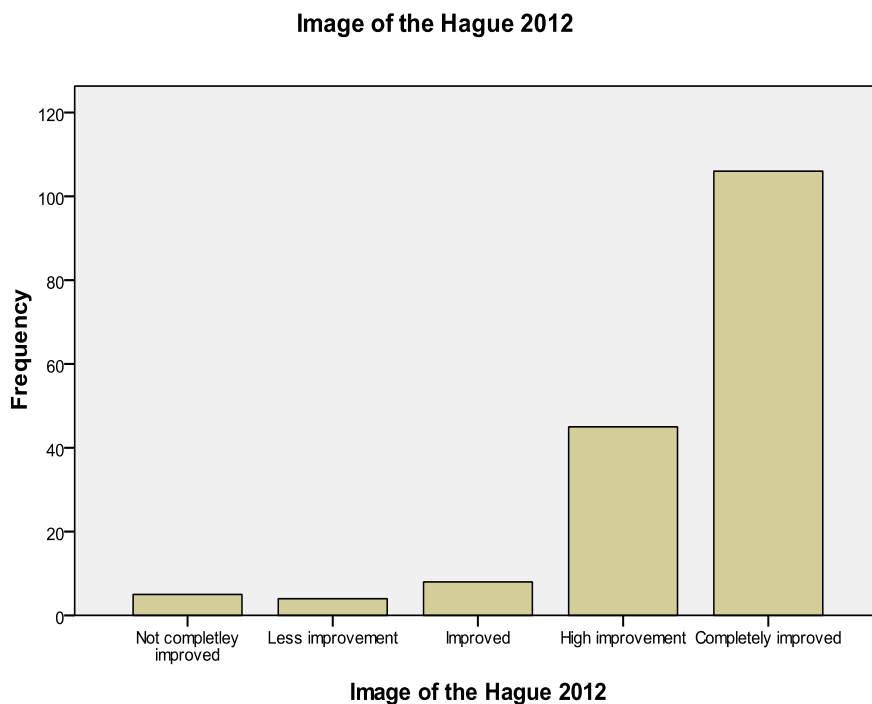


Chart 7: Image of The Hague from 2009.

Source: Researcher’s own elaboration.

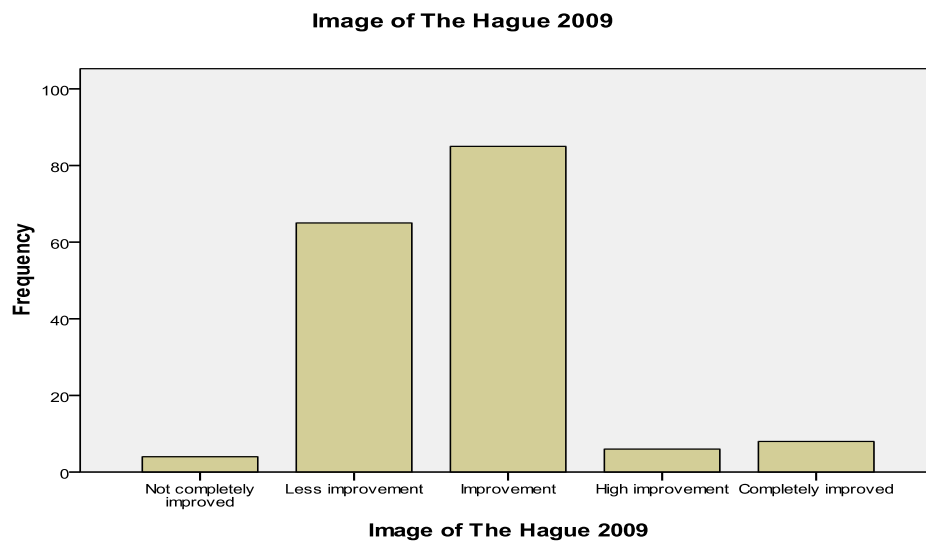


Chart 8: Image of The Hague in 2012.

Source: Researcher's own elaboration.

It can be observed from charts 7 and 8 that participants considered the image of The Hague to be generally improved due to the festivals. From the years of 2009, participants rated the city to be an improvement in chart 7, although, the next majority rating from the participants suggest less improvement on the city. Other observations from the year 2009 also suggest that a few of the participants believed that there had not been complete improvement. Some respondents also said that there has been high improvement. By the year 2012, participants generally suggest that the city had completely improved by virtue of the festivals as depicted in chart 8. About half of the other respondents also suggested that it had been highly improved with a hand-full of them clarifying that the city had improved.

Furthermore, the research went a step ahead to identify from participants which particular years had the festivals contributed more or less improvements and possibly what the causes were. It was hopeful that this would help to compare with the already existing data (economic impact) provided by interviewee B with the opinions of the participants to see if there were any similarities or discrepancies. Hence, questions 20 and 21 of the questionnaire were

designed for participants to give their evaluations based on the festivals whether they were excellent, good, satisfactory, poor or very poor. Re-coding was also applied where values from 1 to 5 were attached to the indicators respectively.

Year of Evaluation	Frequency (Mode)	Participants' Evaluation	Records of the number of visitors at the Film Festival
2009	3	Satisfactory	10,000
2010	3	Satisfactory	14,500
2011	2	Good	17,500
2012	1	Excellent	17,200

Table 6: Evaluations versus Established Data.

Source: Researcher's own elaboration.

Table 6 exhibits two separate transformed information (one from the questionnaires and the other from the data provided by Amnesty International) and altogether it is expected that the feedback from participants will conform to the outcome of visit. This implies that a positive response from the opinion of the respondents should reflect a positive response through the increment (or decreases) in its corresponding number of visit. This will proof that the impact from existing data (economic impact) can help explain other impacts under this study. In the years of 2009 and 2010, participants evaluated the festival as satisfactory. However, the number of visitors increased tremendously from 10,000 to 14,500. This 45% increase was not reflected in the opinion of the respondents. With the years of 2010 and 2011, participants evaluated the festival to transform from satisfactory to being good. This transformation was accorded by the increase in visitors from 14,500 to 17,500. This implies that the number of visitors increased by 30% which was also classified as a good impact by respondents. Furthermore, the years that calls for concern is that of 2011 and 2012. Based on the opinion of respondents, they feel that the performance of the festival deserves an excellent accreditation from its initially rating of good. Correspondingly the figures shown on the table for the number of visitors fell from 17,500 to 17,200. This time around, there were a 1.7% of fewer visitors as compared to previous year. According to interviewee B, the weather happened to

be very nice (sunny) during the festive period and it drove most visitors to other places of the city like the beach areas of Scheviningen. It therefore stands to reason that generalizations cannot be made based on only already existing data (economic impact) but the opinion of visitors does count to higher extent.

5.5 Perception on Sponsors and Partners

To get the perception of participants with regards to the sponsors of the festival, question 18 was created. Some of the major sponsors and the organizer of the festival were provided as options for the participants to choose from in the questionnaire. These variables were re-coded as usual into 1 for V fonds, 2 for Amnesty International, 3 for Fonds Voor Cultuur Participatie and 4 for Gemeente Den Haag respectively. The question; “Which organization comes to mind when you think of MtM Festival in The Hague?” was asked. The results indicated about 90 percentile frequencies for Gemeente Den Hague. Next in-line was the Amnesty International which recorded about 60 percentile with V Fonds and Fonds voor Cultuur Participatie recording lower frequencies as can be seen in chart 9. It was expected that the highest frequencies will be Amnesty International since this was the main organizer. However, it turned out to be Gemeente Den Hague who is one of the main sponsors. Similarly, question 17 asked participants to write down some of the organisations that they could recall when they thought of MtM. Almost 90 percent of the respondents wrote down Gemeente Den Haag as a sponsor. This seems to provide some misconception on the part of participants as they consider the Gemeente Den Haag both as an organizer and a sponsor. It is quite clear that the Gemeente Den Haag is one of the main sponsors but it looks as if they are taking over Amnesty International as organisers of the festival (based on the opinion of participants) as well. This might have come as a result of both Amnesty International and Gemeente Den Haag sharing very close mission statements and visions. Amnesty International aims at safeguarding human rights and Gemeente Den Haag aims at ensuring that peace and justice prevail in the city.

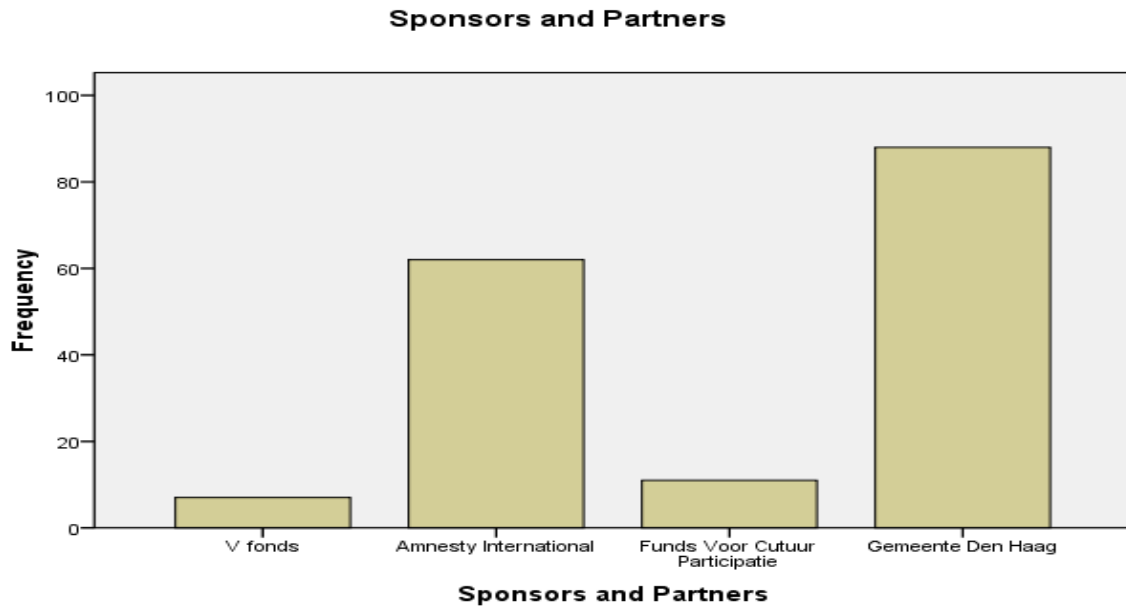


Chart 9: Sponsors and Partners.

Source: Researcher's own elaboration.

The research also aimed at finding out if participants thought of the cultural policies adopted by the Gemeente Den Haag (supporting cultural festivals and events) to enhance cultural participation was useful. Again re-coding of 1, 2 and 3 was carried out on the answers “yes”, “no”, and “don’t know” respectively. There was a unanimous “yes” from the respondents indicating that they believed in the significance of cultural policies of the municipality of The Hague. Relatively few participants answered “no” and “don’t know” respectively. The result was transformed into a histogram in Chart 10. The highest frequency from the chart is the one labelled as 1 from the horizontal axis. It reads at more than 125 points in terms of frequency indicating the unanimous opinions by respondents on the aspect of the usefulness of cultural policies upheld by the municipal council of The Hague. This was followed by less than 25 points frequency for those who answered negative to our statement. Very few participants amounting to less than 10 points answered that they did not know.

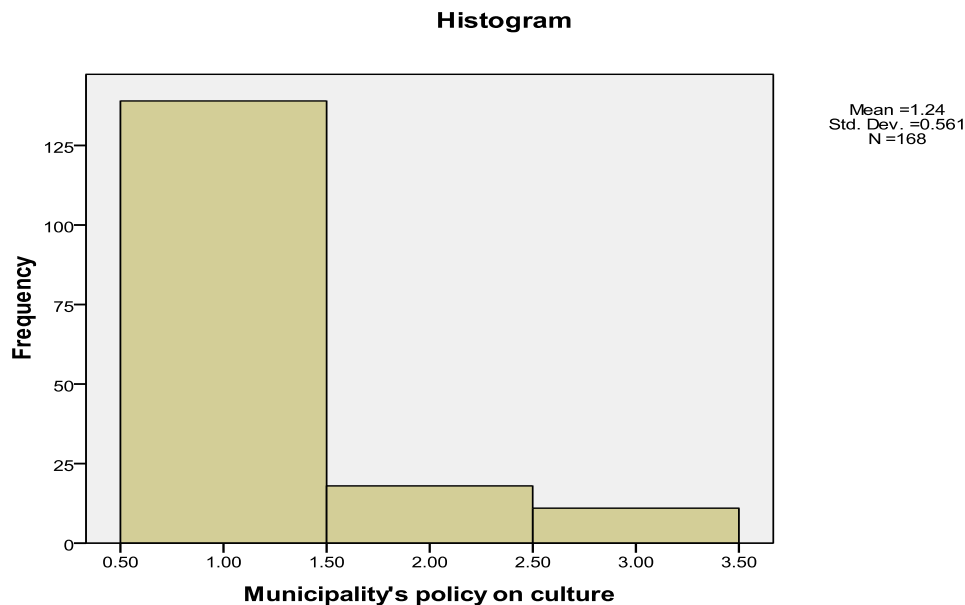


Chart 10: Cultural Policy.

Source: Researcher's own elaboration.

5.6 Impact of Festival on the Image of The Hague

With regards to holistic impact on the city based on the festival, the variables identified from the reviews of literature were organized and framed into questions in the survey. They were mainly categorized into short-term and long-term aspects. The participants' perceptions, beliefs and impressions were further analysed and transformed into tables 7 and 8 respectively. Table 7 covers the opinions of respondents on the short-term impact analysis. Survey question 23 on the questionnaire tried to find out respondents' input on the impact from the beginning of 2009 onwards. Question 24 followed suit with the same questions in order to attain feedback on impact by the year end 2012.

Survey Questions 23 and 24	Short-term impact from 2009			Short-term impact by 2012	
	Mode and percentage frequencies			Mode and percentage frequencies	
(a) The Hague was a historical city	2	73.1%	1	59.1%	
(b) The Hague was a modern city	2	42.7%	1	77.2%	
(c) The Hague was a city where the entertainment and night life were good	2	77.2%	1	59.6%	
(d) The Hague was a city with different cultures and atmosphere	2	66.7%	1	81.3%	
(e) The Hague was a city with a wide range of cultural activities (concerts, exhibitions, events etc.)	2	77.2%	1	56.7%	
(f) The Hague was a city for shopping	2	62.0%	2	69.0%	
(g) The Hague had a lot of scenery/ natural attractions	2	50.3%	1	51.5%	
(h) The Hague was highly accessible	2	82.5%	1	76%	
(i) The Hague had museums and places worth seeing	2	85.4%	1	56.7%	
(j) The Hague was a dangerous city	4	44.4%	5	81.9%	
(k) The Hague was a tourist city	2	82.5%	1	57.3%	
(l) € 7, 50 (€8,50 in 2012) charged per Film for the festival was affordable	2	50.9%	1	87.1%	

Table 7: Short-term Impact Analysis.

Source: Researcher's own elaboration.

Respondents were given the opportunity to choose from objective options as to whether they strongly agreed (1), agreed (2), neither agreed nor disagreed (3), disagreed (4) or strongly disagreed (5) to some statements. These options were later re-coded and given values for SPSS computation. It was realized that participants agreed to all the statements put across in question 23 in 2009. They all received the value (2 = agreed) except for the statement (j) which asked if The Hague was a dangerous city. In this case, the respondents generally answered (4) on average which implied that they disagreed about the city being dangerous. In terms of percentage in frequency, most of the statements were in accordance with the values

explained above. For example statement (h) made the assertion that The Hague was highly accessible which received a value of 2 to imply that participants agreed to it. The corresponding 82% of the frequency implies that about 8 individuals agreed to this statement out of every 10 respondents. This calls for concern when we look at the results of statements made in (b) and (j) which received 42.7% and 44.4% respectively. This implies that even though participants generally agreed and disagreed on the statements, less than 5 individuals chose those options out of every 10 respondents. As such, the opinions of participants in the short-term of the impact studies from the 2009 were not that unanimously agreed or disagreed upon. The other section to the far right side (2012) of table 7 however, shows something different. It can be observed that most of the statements under the modal frequencies received the values of 1. This does not only show that the image of the city has improved in the short-term, but also it explains that the intensity of the agreements have increased strongly. Also, the percentages of the modal effects are higher (more than fifty percent in all statements) in this case since at least more than 5 individuals agreed to the statements out of every 10 participants. The most obvious difference in the short-term impact analysis that needs not to be forgotten is the statement (f) which states that The Hague is well-known for shopping. In this case, the opinions of the respondents did not change at all. In both cases, whether it was the beginning of 2009 or by the end of 2012, the value it received was indifferent (2). Also the corresponding percentage was between 60% and 70% which were highly significant. Another statement that is worth looking at from table 7 is statement (j) which states that the city was dangerous before 2009 until 2012. The corresponding 4 (before 2009) implies that respondents disagreed to that statement, however, it was barely agreed upon by every respondent. This is because the corresponding percentage was 44.4% which implies that less than 5 participants out of every 10 responded that way. This means that the percentage is generally less significant to generalise. The year 2012 rather made it clear when it showed that respondents completely disagreed to that statement. More significantly, 81.9% was recorded to imply that out of every 10 participants; about 8 of them strongly disagreed to such a statement. All-in-all, it can be generalized here that as a result of the film festival in The Hague, there has been significant impact on the city in the short-term based on the opinion of the respondents.

In the long-term impact analysis, it was rather straight forward since the entire percentile frequencies in all the statements (in all situations) were above 50 as depicted in table 8.

Survey Questions 25 and 26	Long-term impact from 2009 Mode and percentage frequencies		Long term impact by 2012 Mode and percentage frequencies	
	Mode	Percentage	Mode	Percentage
(a) Everyone in The Hague benefited from the Movies the Matter Festival	2	68.8%	1	59.1%
(b) Only the central city (not other areas) really benefited from the Movies that Matter Festival	4	55.0%	5	77.2%
(c) A lot of new jobs have been created in The Hague as a result of the Movies that Matter Festival	2	78.9%	1	59.6%
(d) The Movies that Matter Festival had no long term impact on The Hague	4	63.7%	5	81.3%
(e) The Movies that Matter Festival had given people outside the city a more positive impression of The Hague	2	62.6%	1	56.7%
(f) The Hague has a lot of attention in the national media due to the Movies that Matter Festival	2	53.2%	1	69.0%
(g) The Hague city was safer from theft cases since the introduction of the Movies that Matter Festival (only for question 25)	2	64.9%	---	---

Table 8: Long-term Impact Analysis.

Source: Researcher's own elaboration.

Table 8 exhibits the same structure as in table 7 which looks at the impact of the city in the long term perspective. This is where the results of questions 25 and 26 are highlighted. The values realised for statements (a), (c), (e), (f) and (g) from the year 2009 after processing were 2. This implied that the respondents generally agreed to the respective statements. The corresponding significant percentages (all of which are more than 50%) justifies that most respondents placed the value of 2 on the statements. Particularly, statement (g) only appeared in question 25 because respondents could not have judged the complete safeness of the city in 2012 when the festival was still in session. The statements (b) and (d) which states that only the central city benefited from the festival and that the MtM had no long-term impact on the

city respectively received a value of 4 to imply that respondents disagreed. Their respective percentage frequencies also confirmed the significance of such chosen values by respondents. Observing table 8 also shows that there was complete agreement on statements (a, c, e, f and g) and complete disagreement on statements (b and d). In all the statements, respondents' objective choices were made with significance since at least 6 out of every 10 participants made the same choice.

5.7 Testing the Impact of Festival on the Image of The Hague

Having had such results from participants, it was clear to us that their opinion were geared towards the fact that there is an improvement in the city due the festivities. This gave us the urge to inquire statistically to see if their results were significant. To carryout this test we selected the indicators that we provided to participants in question 26 of the questionnaire. The underlying assumption we took was that one of the significance of an impact on a city in the long-term will be it attractions in the national media in terms of publicity. Hence, question 26(f) (The Hague has a lot of attention in the national media) became our dependent variable. The other independent variables were questions 26(a) through 26(e). 26(g) was not included as an indicator since it was not evaluated in 2012. We further used a linear regression analysis in the SPSS to test for the significance of these variables both in an equation as a model and individually.

Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1 (Constant)	1.444	0.585		2.468	.015
Positive impression by non-inhabitants	0.202	0.127	.125	1.593	.113
No long term impact	-0.156	0.113	-.136	-1.387	.167
New jobs created because of MtM	-0.056	0.144	-.031	-.386	.700
Only central city benefits	0.097	0.100	.093	.968	.334
Everyone in The Hague benefits from MtM	-0.059	0.090	-.051	-.653	.514

a. Dependent Variable: MtM brings media attention to The Hague

Table 9: Coefficients of the Model

Source: Adopted from the SPSS output.

Table 9 provides a table which indicates the coefficients of variables under the test. First, we needed to know if the independent variables could be explained by the dependent variables. In other words we wanted to find out if there exist some relationships amongst the variables as opinionated by the respondents. As such we needed to come out with a linear equation to show all the variables and their relationships. This implies that our equation will be in the form of

$$Y = \text{Constant} + (a)X_1 + (b)X_2 + (c)X_3 + (d)X_4 + (e)X_5$$

Where Y = Dependent variable (The Hague has a lot of attention in the national media)

- (a) = Everyone in The Hague benefited from the Movies the Matter Festival
- (b) = Only the central city (not other areas) really benefited from the MtM Festival
- (c) = A lot of new jobs have been created in The Hague as a result of the MtM Festival
- (d) = The Movies that Matter Festival had no long term impact on The Hague
- (e) = People outside the city a more positive impression of The Hague

The variables in the B (Beta) column of the unstandardised coefficients in table 9 shows this relationship where positive numbers shows positive relationships and negative numbers show negative relationships. Therefore, using the letter Y as the dependent variable; we will have an equation of

$$Y = 1.444 + 0.202X_1 - 0.156X_2 - 0.056X_3 + 0.097X_4 - 0.059X_5$$

Where 1.444 represents the constant figure. The other figures with the Xes attached to them are the various independent variables as explained above. With the variable X1 we explain that 20.2 percent of (a) positively contributes towards The Hague's attention in the national media holding all other variables constant. X5 also implies that about 5.9 percent of (e) negatively contributes towards The Hague's attention in the national media holding all other variables constant. It therefore be realised that, this only gives us the relationship that exists in the model but we wanted to know the significance of the whole model to our research. To do this we run the Analysis of Variance Test (ANOVA)¹² which produced table 10.

ANOVA^b

Model	Sum of Squares	df	Mean Square	F	Sig.
1 Regression	1.633	5	0.327	0.869	0.503 ^a
Residual	60.843	162	0.376		
Total	62.476	167			

a. Predictors: (Constant), Everyone in The Hague benefits from MtM, Positive impression by non-inhabitants, New jobs created because of MtM, Only central city benefits, No long term impact

b. Dependent Variable: MtM brings media attention to The Hague

Table 10: ANOVA Test.

Source: Adopted from SPSS output.

¹² ANOVA is the abbreviation of the Analysis of Variance in the SPSS

To carryout this test, we needed to develop a hypothesis for the model so we assumed that
Either $H_0: B_1 = B_2 = B_3 = B_4 = B_5 = 0$ or

H_A : At least one variable is not zero.

This implies that we assumed the worst scenario where none of the variables could exhibit significant relationship in the model at all, or at least one variable had a significant relationship. From table 10, the value under the F column is 0.869. It means that about 86.9 percent can be explained by the model. In other words whatever our outcome from the test is, the certainty is about 87% true. The next column of table 10 provides the actual significance. The figure there reads 0.503 of P-value. When tested with 10% (.01) alpha (level of confidence) it can be deduced that the P-value is indeed greater than the alpha (P-value 0.503 > 0.10 Alpha). This implies that we fail to reject the hypothesis and not even a single variable is significant within the model in this case. We can confirm this when we go back to look at table 9 of the coefficients. The last column labelled (Sig.) can be used for a T-test for the significance of the individual variables. Here we assume that

Either

$H_0: B_1 = 0$, or $H_1: B_1 \neq 0$ at a confidence level of 10% (Alpha of 0.10)

It can be seen that all the individual values of 0.113, 0.167, 0.700, 0.334, and 0.514 are all greater than the alpha value of 0.10 which calls for complete rejection of all the variables. This means that even though there are some relationships between the dependent and independent variables of the impact on a city, however they are not statistically significant when tested. As such, we cannot generalise that these variables have helped to improve the city as opinionated by the respondents. One of the reasons might be that many responses have not been incorporated to affect any significance. Also it can be deduced that the lifespan of these occurrences are not long enough to positively make a mark.

5.8 Contingent Valuation Analysis

In order to be sure if respondents were really enjoying their moneys' worth and experiencing what they really wanted at the film festival to have some impact on the city, some questions were designed to find out this fact. Some indications were already shown when two statements (23 (I) and 24 (I)) were being put forward to participants to provide their respective opinions. The first statement was asked to respondents to comment on their opinion if the € 7,50 price tag offered during the 2009 festival was affordable. Table 6.0 of the short-term impact analysis indicated that respondents generally agreed to that statement. In 2012, the price was around € 8, 50 per ticket per visitor and the respondents strongly agreed to that statement as well. However, apart from some visitors being able to purchase some of these tickets at discounted prices, interviewee D confirmed that the prices offered to visitors are actually higher in reality and was skimmed down due to subsidies and efforts to make the festival a public good to both the inhabitants and outsiders.

For this reason, we asked respondents to provide their E-mail addresses so that they could be contacted after the event to see if they were willing to actually pay for the festival and not otherwise (this implies that they were attending because it was priced cheaper or respondents attended to support cultural heritage to enhance the city's image). In order to encourage participants to go online and provide their opinions on the statements, those who gave their e-mails were put in a raffle. This way, every member had an equal chance of winning a coupon for a couple's meal worth € 50 at a restaurant of their choice if they replied to the questions sent to them. It was hopeful that many respondents will adhere to this method to provide their opinion after experiencing the festival. However, out of 134 respondents who provided their e-mails, only 71 responded to the questions online. The first question asked the respondents to rate their impressions on the festival they attended some days ago as displayed in table 9. A Likert scale type of ratings was provided showing the strength of their impression from completely not being impressed (1) to being very impressed (5). On average, respondents replied positively with about 9 out of every 10 participants being very impressed with the performance of the festival in general. This can be seen by the value (5) attached to question 1 and it's associated 94.4% of rated frequency. The next question was concerned with

identifying whether the respondents were interested in informing others to attend future festivals. The option “yes” was re-coded into the SPSS to represent the value 1 and the answer “no” was re-coded for 2 respectively. In this case, there was also a unanimous “yes” to the question as the percentage shown in that column depicts 91.5% with a re-coded value of 1 to confirm the finding. Respondents were asked if they were willing to pay € 22 per film for the festival. This figure came about as a result of the explanation provided by interviewee D that an individual actually pays €22, 50 on average per movie for such a festival in reality. As such €22 was used to see if participants would have accepted such an offer. The result turned out to be positive when the answer “yes” repeated itself in the modal frequency at a rate of 80.3 percent as against those who chose the “no” option (re-coding was the same as question 2).

Furthermore, another question was designed to follow-up with the previous one to ensure that respondents were not carried away by emotions or intentions to safeguard cultural heritage. They were provided with another festival (Tong Tong where food stalls are instituted for the period of the festival selling various kinds of food in display for public purchases). Here too, re-coding was incorporated and the Tong Tong festival was valued with 1 with the Film Festival of MtM valued with 2. This festival was chosen because respondents will be able to picture themselves either spending their money (€22) on the Film Festival for such experience or actually buying different kinds of delicacies with their money’s worth in comparison. The results came out to imply that the respondents actually preferred the Film Festival to the Tong Tong festival. It needs to be noted that there were no evidence to prove that the Tong Tong festival was as popular as the Film Festival and therefore comparing them without substantial basis might be over-rating. However, we had to at least introduce a foreign product for comparison purpose in the contingency valuation theory.

rights and equal justices films shown to the public. In the case of V-Fonds, they provide financial support and get the opportunity to be promoted in publicised news letters of Amnesty International (see appendix 4). In most of the interviews, it was also realised that in one way or the other, the sponsors shared common purposes with Amnesty International. That is, V-Fonds organisation supports initiatives which show some stories associated with freedom through documentaries, exhibition, art educational materials and the like. This goes a long way to fit in the profile of what Amnesty International believes in. Gemeente Den Haag runs a city that is being geared towards strengthening peace and justice. This can be significantly experienced if the general public knows their rights and respect each others rights as propagated by Amnesty International. With ASN bank, it was quite unclear how their mission fit into that of the organising institution. However, the representative explained that the bank feels socially responsible and owed to itself to help spear the municipality towards the ultimate branding of the city as a haven of peace and justice.

Under the question of whether the city has improved due the festivals, all of the interviewees agreed to that. However they were all referring to the increasing number of attendance and increases in ticket sales as proof of impact. Interviewee B gave us a tabulated data showing how the number of visitors has increased across the years. Two other representatives (interviewee C and A) also informed us that they always get to know the impact via the data provided to them by Amnesty international. The only exception was interviewee D who told us that it is quite a daunting task and required many years of performance and study in order to realise impact. Another most important area that needs to be analysed is the question of whether the policies, contracts and agreements between Amnesty International and the sponsors and partners clashed in any way among themselves in terms of disagreements. Response from all the parties interviewed explained that there were neither policy clashes nor problems of conformance when it came to sealing deals amongst each other. However, the representative of interviewee D said that its organisation had some criteria that Amnesty International had to follow to receive grants which included not working with any other organisations that was not geared towards helping the municipality achieve its dreams and also promote injustice. Furthermore, it was inferred from the interview that Amnesty International had its sponsors and partners committed to it in longer periods. In other

words, once Amnesty International sealed a deal for financial support, the duration was a four-year lifespan. This helps the organisation to be financially certain of this support for that duration until it was time to provide a proposal to sign a new deal. As at the time the representative of V-Fonds was interviewed, a new deal with Amnesty International was due to be put into discussion for consideration.

Lastly, the representatives were given the opportunity to provide their suggestions and issues that they thought were important for the festival both in these present times and in the future. Two of the representatives provided some recommendations. Firstly, interviewee D recommended that there is the need for many organisations to follow the footsteps of Amnesty International. In her opinion, she believed that many organisations are in for good work but are usually afraid to come to the municipal council because they feared that their proposals will be declined. Other organisations are also young and not proactive in this field of cultural practices and finding the courage to come forward takes time. Secondly, the interviewee C suggested that there is the need for the Gemeente to introduce more festivals of this kind in order to speed up the impact process. This will actually be of a great help to the municipality since these organisations will help cultural heritage and impact on city's image altogether.

CHAPTER SIX

CONCLUSION

6.1 Implication of findings

Generally, it can be inferred from the analysis of the findings that females of the age of 35 frequented the festivals in The Hague. These groups of people are post-graduates and work for other organisations as employees. They are inhabitants of The Hague and they visit the festivals with the purpose of mainly experiencing the debates therein, films and other activities of such events. The shopping area around the township (Spui) is the attractive place that is most frequented by the people since it surrounds the venue of the festival. The MtM festival is one of the most popular events and it is generally accessed via the internet for useful information. Having attended the recurring festivals for a reasonable number of times, it can be concluded by the opinion of the respondents that such cultural activities make it the festival city. As such, assessments from the year 2009 to 2012 show some complete improvements in the image of the city according to the respondents. However, it is generally unclear to the general public who is the organising body of the festivals. In this case, the Gemeente Den Haag has been misrepresented as the organising body instead of Amnesty International. With respect to policies of the city, the public considers the cultural policies of the Gemeente Den Haag as very important to The Hague.

In terms of the impact of festivals on the image of cities, both the short-term and long-term elements can be realised. In the short-term, the festival has generally provided significant impact according to the respondents. The Hague is considered as a historical city with modern infrastructure. It is seen as having different cultural activities and atmosphere as well as a place for shopping. The city's easy accessibility makes it possible for visits to nice scenery locations and places of natural attractions, including museums, beaches and Palace of Peace. Most importantly, the price tags (€ 7,50 in 2009 and € 8,50 in 2012) for the cultural activities are affordable. According to the opinions of participants, significant image is also realised as

they believed that everybody throughout the city benefits from the film festivals and not only in the central part which they believe to create jobs. However this assertion has been statistically disapproved showing no significance in such relationship based on the regression analysis. Also, according to the literature, Garcia (2005) states that for a city to realise significant impact on its image, a longitudinal research of more than 10 years is required. This festival on the other hand has been in existence for only four years which is not enough for such a longitudinal impact results.

Evaluating the contingent characteristics of the film festival to the city, it can be generalised that the people of The Hague are impressed by the organisation of festivals. As such, they will recommend it to peers and family members. In a scenario where the prices of the festivals go up as high as € 22, people are willing to attend in The Hague. With such a price, the experience is worth it even if Tong Tong festival poses as an opportunity cost where the price could purchase a basket-full of exotic foods and other delicacies. Finally, zooming down to the organizers and partners/sponsors of festivals, it can be realised that there is always an expected return for every effort of support provided. Some organisations provide cash (or in kind) to the organiser of the festival and expects in return some other favour(s) in kind (usually non-financial). Almost all the organisations involved in bringing the festival into reality share common virtues, beliefs or visions which are deep-rooted in safeguarding human rights or establishing peace and justice to mankind. The organiser receives long-term financial commitments from sponsors or partners which provides a breathing space for them to concentrate on the activities of the festival to help the image of the city.

CHAPTER SEVEN

LIMITATIONS AND RECOMMENDATIONS

7.1 Limitations

The survey of the research was tested on 168 participants who fall short of a reasonable population for generalisation. This is because, most researches under this field engage in a much larger scale of survey but we could not obviously do that due to limited time.

Altinbasak and Yalcin (2010) used a total number of 268 in their research which is obviously more than what we used. Also, the other parties (partners and sponsors) who took part in the interviews were quite few. Altogether, four organisations were interviewed out of the potential 10 participants. Another major limitation was that, these festivals had occurred in The Hague only four times in four consecutive years. Therefore, the long-term assessment covered only this stipulated life span which is quite short when it is compared to Garcia's (2005) proposition that a long-term study of festivals and events could go as far as to ten years for significant results. Also, this research was more practical only in this current year's festival (2012). Evaluations and opinions on previous years were provided by participants through guess work and perceptions. This blurs the results on the effect of festivals in-between the years of 2009 and 2012. For instance a participant who is more inclined to cultural heritage can easily alter his or her opinions or perceptions. This can make the opinion of that participant bias as he or she is geared towards subjective feelings.

Getting participants in the survey to report back through E-mail after the festival was a bottleneck for the research. In the first place, reminders had to be sent to the participants three times before some could reply although a raffle was instituted for a price to be won. In the second place, the response rate of 71 out 134 available E-mail addresses was not encouraging. Meanwhile, generalisations were carried out anyway which affects the inferences made by the few replied respondents since it accounted for less than half of the actual survey response of

168. Most of all, time constraint became one of the loopholes of the smooth sailing of the research. This is because; the survey had to be carried out initially before the interviews with other organizations were upheld. After the survey, it took even a longer time than expected to get such number of interviewees to participate. This delayed the smoothness of the writing and data processing phases.

7.2 Recommendations

Future researches should aim at covering a wider sample size both in the area of surveys and interviews. This will help to realise an outcome that can be generalised for a complete region or city. In our opinion a research like this will be more significant if a survey of about 400 participants is called into play. With the qualitative method, an interview with about 20 respondents could provide a good support to complement the research process. More so, future researches could be instituted to cover for a duration that is more than four years and closer to ten years. It will even be better if the various festivals are independently researched year-by-year until a complete longitudinal research is realised. This will relatively reduce false generalisations and misrepresentations. Furthermore, a social medium could be introduced in the future instead of the electronic mail response (with raffle) system used in this research. In fact, any method applied will be justified so long as it will encourage the respondents to provide effective feedback on time. The facebook is one of the social medium that could be used. There is the need for the Gemeente Den Haag to not only support a lot of these kinds of festivals, but also to support them for longer times so as to realise significant image in terms of impact in a decade or two to come. This way, jobs can be created and the city's performance will instil in the minds of not only the inhabitants but also the visitors. The city has to also try to provide support to cultural organisations and at the same time distant themselves so that the general public will not confuse them with the organisers of events and festivals. This is because, it might discourage some organisations to organise activities especially if their credit will be over-shadowed by the municipality of the city.

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APPENDIX 1
SAMPLE OF QUESTIONNAIRE



MOVIES THAT MATTER FESTIVAL- THE HAGUE

DATE:

PLACE OF ADMINISTRATION:

This questionnaire is part of a research of my Master thesis. It is aimed at understanding how The Hague is viewed by the people who live, study and work in the city, as well as those who visit. This will help identify to what extent cultural events have improved the image of the city. Please take the time to complete this short questionnaire – all responses are anonymous and any information you supply will be purposely used only for analysis.

For each of the following questions listed below, please tick one box that most closely reflects your opinion.

<p>1. What is your gender</p> <p><input type="checkbox"/> M <input type="checkbox"/> F</p>	<p>2. Please write down your age</p> <p>-----</p>
<p>3. Please select your level of education</p> <p><input type="checkbox"/> High school <input type="checkbox"/> Undergraduate</p> <p><input type="checkbox"/> Post graduate <input type="checkbox"/> Others.....</p>	<p>4 Please select your occupation</p> <p><input type="checkbox"/> Employee of a company <input type="checkbox"/> Self-employed</p> <p><input type="checkbox"/> Student <input type="checkbox"/> Others</p>

5. Please select place of residence

Amsterdam The Hague Rotterdam North of Holland

Others, please specify.....

6. What is the purpose of your visit to The Hague

As part of tourism trip Occasional family trip Experience the film festival

Others,

7. E-mail address *you stand a chance of winning a coupon for a couple's meal if you provide feedback after the festival*

For each of the following questions, please tick the statement that best suit your opinion or write down your opinion.

8. Do you know about (or have you heard of) Movies that Matter Festival?

Please go to question 14 if your answer is (No)

No

Yes

9. How did you hear about the Movies that Matter Festival?

Internet

Newspaper/magazines

Television

Radio

Friends/relatives

Poster/brochures/billboards

10. Did you check the website of the Movies that Matter Festival before the event?

Yes

No

11. Did you find the information there useful? Please skip this question if your answer in question 10 is No

Yes

No

12. Apart from the activities of the Movies that Matter Festival at the venue (Spui), which other areas did you also visit?

- Surrounding shopping areas Beach areas Others_____

13. Why did you choose to also visit the other areas? Please give a reason if you only visited the central city.

14. Please select from the following, the number of times you have attended the Movies that Matter Festival.

- Only once Twice
 Three times Four times

15. I believe that the Movies that Matter Festival play important role on the image of The Hague as a

- Cultural city Festival city Multicultural city
 Tourist city A city with vibrant night life

On the scale of 1 to 5 how much do you feel about the following, with 1 being nothing at all to 5 being a great deal.

16. I feel that the Movies that Matter Festivals have helped improve the image of The Hague

(a) From the year 2009

1	2	3	4	5
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(b) By the year of 2012

1	2	3	4	5
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17. The Movies that matter has some sponsors: do you know any of them?

city of The Hague the most? And why

Cultural event _____

Why _____

23. Please indicate the extent to which you agree with the statements about The Hague in 2009.

	Strongly Agree	Agree	Neither	Disagree	Strongly Disagree
(a) The Hague was a historical city					
(b) The Hague was a modern city					
(c) The Hague was a city where the entertainment and night life were good					
(d) The Hague was a city with different cultures and atmosphere					
(e) The Hague was a city with a wide range of cultural activities (concerts, exhibitions, events etc.)					
(f) The Hague was a city for shopping					
(g) The Hague had a lot of scenery/ natural attractions					
(h) The Hague was highly accessible					
(i) The Hague had museums and places worth seeing					
(j) The Hague was a dangerous city					
(k) The Hague was a tourist city					
(l) 7.50 Euro charged per Film for the festival was affordable					

24. Please indicate the extent to which you agree with the statements about The Hague in 2012.

	Strongly Agree	Agree	Neither	Disagree	Strongly Disagree
(a) The Hague is a historical city					
(b) The Hague is a modern city					
(c) The Hague is a city where the entertainment and night life is good					
(d) The Hague is a city with different cultures and atmosphere					
(e) The Hague is a city with a wide range of cultural activities (concerts, exhibitions, events etc.)					
(f) The Hague is a city for shopping					
(g) The Hague has a lot of scenery/ natural attractions					
(h) The Hague is highly accessible					
(i) The Hague has Film Theatre and places worth seeing					

(j) The Hague is a dangerous city					
(k) The Hague is a tourist city					
(l) I am willing to pay 8.50 Euro per Film in this festival					

25. Please indicate to what extent you agree with the following statements since 2009

	Strongly Agree	Agree	Neither	Disagree	Strongly Disagree
(a) Everyone in The Hague benefited from the Movies the Matter Festival					
(b) Only the central city (not other areas) really benefited from the Movies that Matter Festival					
(c) A lot of new jobs have been created in The Hague as a result of the Movies that Matter Festival					
(d) The Movies that Matter Festival had no long term impact on The Hague					
(e) The Movies that Matter Festival had given people outside the city a more positive impression of The Hague					
(f) The Hague has a lot of attention in the national media due to the Movies that Matter Festival					
(g) The Hague city was safer from theft cases since the introduction of the Movies that Matter Festival					

26. Please indicate to what extent you agree with the following statements by 2012

	Strongly Agree	Agree	Neither	Disagree	Strongly Disagree
(a) Everyone in The Hague benefits from the Movies that Matter Festival					
(b) Only the central city (not other areas) will really benefit from the Movies that Matter Festival					
(c) A lot of new jobs have been created in The Hague as a result of the Movies that Matter Festival					
(c) The Movies that Matter Festival has no long term impact on The Hague					
(e) The Movies that Matter Festival have given people outside the city a more positive impression of The Hague.					

(f) The Hague has a lot of attention in the national media					
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27. What do you think the Movies that Matter Festival is missing?

- Increase the number of days of festival
- Introduce and honour the stars of the featured movies of the festival
- Increase the number of activities during the festival
- Others: _____

28. What do you think can be done to improve the impact of Movies that Matter Festival on the image of The Hague?

Thank you very much for your co-operation!

APPENDIX 2

SAMPLE OF INTERVIEWS

1. I understand that your organization is one of the main partners/fund- supporters of the Movies that Matter throughout its four-year lifespan, please explain to me the various kinds of aid you provide to the organizers of the Movies that Matter?
2. What do you get or expect to get in return for such services? Criteria for the festival to receive funds now and the future (Banking with you?)
3. What is your opinion of the MtM and its impact on the city. Do you think that the city has improved (or otherwise) because of the festival?
4. Please explain to me how your strategy helps in improving the image of the city of The Hague.
5. There are other sponsors like Gemeentee Den Haag and V Fonds, do you find your policies or the policies of the festival interfering with theirs?
6. Do you have any indicators to measure the impacts of the Movies that Matter festival?
-----short-term -----long term
7. What is your opinion about the nearby shopping area and its surroundings with regards to their impact on the festival?
8. Are there any written documents covering the 4 year period of the Movies that Matter festivals that can help me with my research?
9. Do you have any other suggestions, issues or queries that you wish to talk about?

Thank you very much for your august help and I want to take this opportunity to find out if it is alright to contact you in the near future in case I need further clarifications?

APPENDIX 3

Tables of Data from Amnesty International

2008	Amsterdam	8,500
2009	The Hague	10,000
2010	The Hague	14,500
2011	The Hague	17,500
2012	The Hague	17,200*
2008	Amsterdam	34
2009	The Hague	46
2010	The Hague	41
2011	The Hague	39
2012	The Hague	37.5

* Very nice weather and visitors went to the beach side

Where do visitors come from
44% of the visitors come from The Hague (idem in 2011)
61% from the province South-Holland/ Zuid Holland (69% in 2011)
19% from Noord Holland (14% in 2011)
14% from the province of Utrecht (7% in 2011)
6% from other parts of the country/foreigners,

32% of the visitors constitute male participants and 68% female

APPENDIX 4



DE TROUW MOVIES **THAT MATTER** PUBLIEKSDAG 2012

Van 22-28 maart vindt het Movies that Matter Festival plaats: hét jaarlijkse internationale film- en debatfestival van de geëngageerde film. Beleef het festival in vogelvlucht en kom naar de exclusieve Trouw Publieksdag op 24 maart.



vfonds
investeert in vrede



“Door de filmbeelden laat Movies that Matter zien hoe belangrijk het is dat mensen beseffen dat het niet vanzelfsprekend is dat wij in een democratie leven. Investeren in vrede is een must.”

Ton Heerts, directeur vfonds

Vragen zoals 'Wat doe jij voor je vrijheid?', 'Hoe veilig is jouw buurt?' of 'Democratie. Waar?' stimuleren mensen om na te denken over vrede en vrijheid. Welke mogelijkheden bestaan er om hier zelf wat aan te doen?

Sinds 2011 is het vfonds hoofdpartner van Movies that Matter, een initiatief van Amnesty International. Dit festival kent de kracht van film: het opent ogen. Een week vol films over mensenrechten, menselijke waardigheid en een rechtvaardige wereld. Films die onthullen, aanklagen, confronteren en verantwoordigen.

www.vfonds.nl

Bijdragen van de BankGiroLoterij en de Lotto maken het werk van het vfonds mogelijk.



APPENDIX 5

TRANSCRIPTIONS OF INTERVIEWS

Organisation : ASN Bank (Interviewee A)

Interview with: Groot Asceline

Date/Time: 26-04-2012 (15:30)

Mode of interview: Via the telephone

Question 1

I understand that your organization is one of the main partners/fund- supporters of the Movies that Matter throughout its four-year lifespan, please explain to me the various kinds of aid you provide to the organizers of the Movies that Matter?

Answer

We provide only financial aid to Amnesty International who organises the Movies that Matter. In total we give the organisation twenty thousand Euros every year. Out of this, 10 thousand accounts for the main sponsorship money and the other 10 thousand is supported from our foundation as a good purpose.

Question 2

What do you get or expect to get in return for such services? Criteria for the festival to receive funds now and the future (Banking with you?)

Answer

No we are not in a banking relationship with Amnesty international. They mainly help us in communications and promotion. We get the opportunity to 300 clients of us to participate in the yearly festival as a part of what we get in return for sponsorship. Our clients enjoy the debates in the meetings organised and they also get to experience the screenings of all the

documentary films during the festival.

Question 3

What is your opinion of the MtM and its impact on the city? Do you think that the city has improved (or otherwise) because of the festival?

Answer

I think it is true that the MtM has helped the city to improve especially when you look at the way the festival is organised. It literally takes over the city during the festival. They put their posters everywhere for everyone to see that this city is up for peace and justice which is why we feel that we are socially responsible to support that. In my opinion, festivals like this helps visitors and inhabitants to know that the city has a purpose and that is the impact I see.

Question 4

Please explain to me how your strategy helps in improving the image of the city of The Hague.

Answer

The bottom line here is that, we are also supporters of the mission of The Hague which is to promote Peace and Justice for everyone. One of our mission statements is to promote equitable financial base for all our account holders. This way every account holder gets the freedom to do whatever he or she wants with their finances. This mission coincides with that of the Gemeente which makes us socially responsible to the city. Therefore, we use the Movies that Matter as the medium to channel our support for the city to become a place of Peace and Justice.

Question 5

There are other sponsors like Gemeentee Den Haag and V Fonds, do you find your policies or the policies of the festival interfering with theirs?

Answer

Generally, we do not have any policy clash and we get along with the co-sponsors just fine. In fact, some of our clients were found during some meetings organised by Amnesty International. So you see, we end up even getting extra clients just by sponsoring the festival. Also, we are a sustainable bank and we deal with other international organisations and companies so we understand how to adapt to situations when it comes to supporting other organisations.

Question 6

*Do you have any indicators to measure the impacts of the Movies that Matter festival?
-----short-term -----long term*

Answer

For a short-term, networking is important in terms of annual festival organisations. The wider your network base the more you have the opportunity to do more. Of course you need money for that but most importantly you can do more in the short-term if your network base increases. In the long term, we are guaranteed participation of 300 guests or more to participate in the festival which serves as future commitments. This way, we are inclined to provide future support for the festival to continue for a very long time which will help the city achieve its objectives, here positive impact.

Question 7

What is your opinion about the nearby shopping area and its surroundings with regards to their impact on the festival?

Answer

Yes, it does actually help the participants. First they get easy access to the venue since it is close by the shopping area. Attendees also get the opportunity to go around and shop before or after they watch the documentary movies. This provides a linkage effect within the city,

since the venue is staged in-between the city.

Question 8

Are there any written documents covering the 4 year period of the Movies that Matter festivals that can help me with my research?

Answer

Not really. We do not have any written documents for you. We however have the proposals given to us by Amnesty International but unfortunately it is confidential. Every four years, Amnesty International makes a proposal for us to approve and if they fulfil all the requirements that we expect, we sign the deal and support them until the end of the four-year period for re-assessment.

Question 9

Do you have any other suggestions, issues or queries that you wish to talk about?

Answer

No queries at the moment. However will you let me have a copy of your final version to know what your findings are?

Thank you very much for your august help and I want to take this opportunity to find out if it is possible to contact you in the near future in case I need further clarifications.

Organisation : V Fonds (Interviewee C)

Interview with: Wiard Molenaar

Date/Time: 29-05-2012 / 14:00

Mode of interview: Face-to-face

Question 1

I understand that your organization is the main organiser of the Movies that Matter throughout its four-year lifespan, please explain to me what you do

Answer

We offer financial help towards the organisation of MtM primarily. We basically provide funds to Amnesty International to help the organisation of the festivals. To get money is very difficult these days especially with the new rules set by the government in the cultural industry. Therefore, we make out our budgets and give money to the festival annually as agreed upon in our contract. At the end of every four years we will review things with them once again.

Question 2

What do you get or expect to get in return for such services? Criteria for the festival to receive funds now and the future (Banking with you?)

Answer

Err... we expect publicity in return. We expect Amnesty International to advertise as in their monthly newsletter and also the public about us and our work. We are in full support when it comes to Human rights and freedom. Look, here is one of the newsletter of Amnesty International and you can see our organisation displayed on one whole page.... Amazing

right?

Question 3

What is your opinion of the MtM and its impact on the city? Do you think that the city has improved (or otherwise) because of the festival?

Answer

Yes indeed. When you look at the numbers according to Amnesty International the attendance increases every year in the report they give us. People are being more and more aware of what it means to experience freedom and justice in the city. The crime rate is also low compared to other cities like the southern part of Rotterdam.

Question 4

Please explain to me how your strategy helps in improving the image of the city of The Hague.

Answer

Our strategy is simple. We need to organise a festival that will make the public aware of human right issues through documentary screening and debates in the hope that the whole city benefit from it. This is because we have similar vision with the Gemeente Den Hague so things get a little easier here.

Question 5

There are other sponsors like Gemeentee Den Haag and V Fonds, do you find your policies or the policies of the festival interfering with theirs?

Answer

For now, I cannot put my finger on any conflict of interest among us. I mean, we the

sponsors. Maybe it is because almost all of us are in support of the policies established by the Gemeente. If any of our policies or objectives changes in the future, then I think there will be a conflict but not for now. Our goal now is to support democracy, peace and security which goes the same direction with the Gemeente and other sponsors. Now we are lucky to get, to find that Amnesty International who helps to tell the public our stories, who are we the sponsors to conflict in our policies? After all, they are doing us a big favour.

Question 6

Do you have any indicators to measure the impacts of the Movies that Matter festival?

-----Short-term -----long term

Answer

For us, it is easy. In the short-term, we look at the number of people attending the festival each year based on the report we receive from Amnesty International. We also evaluate the effectiveness of the festival after the whole event. In the long-term we look up to the report provided by the Gemeente to see if the public have responded well. An example will be to see if the crime rate has improved. Also we look at the multi-racial status of the city and see if the city has a perfect mix of races. You know.... things like that.

Question 7

What is your opinion about the nearby shopping area and its surroundings with regards to their impact on the festival?

Answer

Yeah exactly these shopping area effects also count as short-term measures like I said before. For us, the Festival is in a very good sport because people can shop before they go to watch the movies or they can just walk around to see what the city has in terms of infrastructure and then give generalisation on the city once they finish with watching the documentary films.

Question 8

Are there any written documents covering the 4 year period of the Movies that Matter festivals that can help me with my research?

Answer

Not much really. Most of our documents are in the Dutch Language but I will give it to you actually. Here you will find our company's objectives and mission statements as well as what we believe in. if you want to know more, please log on the internet to our website and you will find a lot more information about our sponsors and other things like that. As I said it is written in Dutch.

Question 9

Do you have any other suggestions, issues or queries that you wish to talk about?

Answer

For me, Amnesty International is a perfect organisation in a best fit city. This means that they should still not be worried about financial support. This is because the city is full of organisations ranging from embassies and high commissions of countries to human rights institution. They need to make more appeals for support from these organisations. This way, in the future, we the sponsors will have to make proposals to get accepted by them and not otherwise as we are experiencing at the moment.

Thank you very much for your august help and I want to take this opportunity to find out if it is possible to contact you in the near future in case I need further clarifications.

Answer

Yeah sure it is always my pleasure to help. All you have to do is travel as far as to our main office like you did now and I am ever ready to help. You can also send me an E-mail for quick response if you do not need to meet me in person

Organisation : Organisers – Amnesty International (Interviewee B)

Interview with: Marie Pierre Furnee

Date/Time: 10-05-2012 (13:30)

Mode of interview: Face-to-Face

Question 1

I understand that your organization is the main organiser of the Movies that Matter throughout its four-year lifespan, please explain to me what you do

Answer

The organisation was first introduced in Amsterdam in 1995. It was originally a small initiative for the protection of human rights and related issues. It later extended to the protection of human rights for mankind-irrespective of gender. We left Amsterdam for The Hague for various reasons. Firstly, we believed that we could get more attendees than the 8000 participants we accumulated in 10 years of the organisation's life. Thus, we wanted more publicity. Secondly, getting subsidies in Amsterdam was becoming more and more difficult to attain due the growing number of other organisations which prompted us to move to a better settlement. Thirdly, our special interest in human rights was high priority on the list of the municipality of The Hague so we knew that we could easily get support there.

Question 2

What do you get or expect to get in return for such services? Criteria for the festival to receive funds now and the future (Banking with you?)

Answer

Well, we are a non-profit organisation so all we need to receive in return is to be happy that the public are aware of human rights issues and to be assured that their freedom is safe from oppression

Question 3

What is your opinion of the MtM and its impact on the city. Do you think that the city has improved (or otherwise) because of the festival?

Answer

Yes, we actually have to write proposals detailing every bit of our activities and how we believe will benefit the visitors of the festival and the city as a whole. Every proposal has to be custom made depending on which particular organisation or company that we are dealing with. One thing is certain by the way. For all of them you have to be critical in what you write to them and really convince them that your target audience will benefit.

Question 4

Please explain to me how your strategy helps in improving the image of the city of The Hague.

Answer

Our strategy is simple. We need to organise a festival that will make the public aware of human right issues through documentary screening and debates in the hope that the whole city benefit from it. This is because we have similar vision with the Gemeente Den Hague so things gets a little easier here.

Question 5

There are other sponsors like Gemeentee Den Haag and V Fonds, do you find your policies or the policies of the festival interfering with theirs?

Answer

No, our policies rather line up with the policies of our sponsors. Even with those that do not

have similar policies with us, we engage in some kind of agreements here by they give us funds and we give them something in return. Our return of services range from providing publicity to other non conventional kinds like provision of attendance tickets, use of venues and provision of staff help.

Question 6

Do you have any indicators to measure the impacts of the Movies that Matter festival?

-----short-term

-----long term

Answer

Yes, we actually have all these data. Before we moved to The Hague, attendees in Amsterdam for our past 10 years was only 8000 participants. This number increased dramatically to 10,000 the first year that we staged the venue in The Hague. I will sent you an e-mail of all these impact figures including this year's results.

Question 7

What is your opinion about the nearby shopping area and its surroundings with regards to their impact on the festival?

Answer

For us, staging our festival in the Spui area is a perfect venue. Because we have all the shopping building around this place and it pulls the attendees towards us during our festival. We also have perfect transportaion system where those who do not know the town very well can get there by trams and buses and for those who are familiar with the venue can even walk from the train station.

Question 8

Are there any written documents covering the 4 year period of the Movies that Matter festivals that can help me with my research?

Answer

Yes of course like I told you, I will send all these information to you through the electronic mail system. You will see how our attendees keep increasing every year since we introduced the festival in The Hague.

Question 9

Do you have any other suggestions, issues or queries that you wish to talk about?

Answer

Not at the moment, but all we need is more funds. You know we are still in need of money and this year we had to cut down the number of screenings because of inadequate funds.

Thank you very much for your august help and I want to take this opportunity to find out if it is possible to contact you in the near future in case I need further clarifications.

Thank you very much for your august help and I want to take this opportunity to find out if it is possible to contact you in the near future in case I need further clarifications.

Organisation : Main Sponsor – Gemeente Den Haag (Interviewee D)

Interview with: De Jong, M

Date/Time: 30/05/2012 (12:30)

Mode of interview: Face-to-Face

Question 1

I understand that your organization is the main organiser of the Movies that Matter throughout its four-year lifespan, please explain to me what you do

Answer

Yes we are the main sponsor of the festival in The Hague. We provide the Amnesty International with financial and other kinds of support for this organisation. On the financial side, we give the organisation some money to help them in the staging process. On the non financial side, we provide the venue, hotel services for international participants and we also subsidise the entrance fees for the attendees in order to bring in as many people as possible.

Question 2

What do you get or expect to get in return for such services? Criteria for the festival to receive funds now and the future (Banking with you?)

Answer

We simply expect Amnesty International to continue to do their good work in the help to promote Peace and Justice in the city. We also get the opportunity to be promoted by Amnesty International when they go outside the nation for other activities.

Question 3

What is your opinion of the MtM and its impact on the city? Do you think that the city has improved (or otherwise) because of the festival?

Answer

MtM is one of the festivals that we support to help boost the city in the eyes of both residents and visitors. In our policy, we expect that people continue to come and stay in The Hague to live, set up businesses, invest, study or enjoy leisure time and also make use of the facilities in the city. MtM helps in this effort and we appreciate that.

Question 4

Please explain to me how your strategy helps in improving the image of the city of The Hague.

Answer

As explained earlier, we use the MtM to help us arrive at our objectives. We turn ambitions to reality which helps us to achieve a strong position as an attractive city for living, working, studying and enjoying leisure time. I will send you a pdf of our “structural vision 2020” where you will find out of our objective of trying to generate economic spin-off, which is beneficial to all citizens of The Hague.

Question 5

There are other sponsors like Gemeente Den Haag and V Fonds, do you find your policies or the policies of the festival interfering with theirs?

Answer

No, we work harmoniously with all other organisations that help MtM. What is most important is that Amnesty International has to be careful in accepting support from other organisation. This is because it may cost them money and support from us if the organisation they endorsed for financial support influence Amnesty International to change their policies.

This is almost impossible since Amnesty International is already established and has been in this campaign for a long time.

Question 6

Do you have any indicators to measure the impacts of the Movies that Matter festival?

-----short-term -----long term

Answer

In the short-term assessment, Amnesty International always prides us with their numbers annually to indicate progresses which we are always satisfied. However, the long-term assessment is a little difficult to come by since it must take some time to realise. Our municipality tries to measure this every four years but we feel that it is still always too early to generalise.

Question 7

What is your opinion about the nearby shopping area and its surroundings with regards to their impact on the festival?

Answer

This is very important for spin-off theory since there are always the multiplier effects of purchases and experiences. In this regard we agree with Amnesty International's intention of staging the festival in the heart of the city where other amenities are nearby.

Question 8

Are there any written documents covering the 4 year period of the Movies that Matter festivals that can help me with my research?

Answer

Not really but I think there are important information from the pdf file that I will send to you later.

Question 9

Do you have any other suggestions, issues or queries that you wish to talk about?

Answer

We are quite aware that there are many organisations who would like to do similar festivals like what is done by Amnesty International but they find it difficult to come forward to us. We want them to be aware that this municipality is here for them and all they have to do is to come and explain their ingenious plans to us. Our departments will help them all the way until they can get enough support to help themselves, their organisation and the city in general. In some cases we even guide these new comers on better ways of creating their proposals in order to help them get their proposals approved which is great right?

Thank you very much for your august help and I want to take this opportunity to find out if it is possible to contact you in the near future in case I need further clarifications.