Master thesis Cultural Economics & Entrepreneurship October 2013

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En kedja är inte starkare än dess svagaste länk

(A chain is no stronger than its weakest link)

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1. Introduction

Culture and economy are two worlds that are far apart but somehow have to be brought together in today's world. Although it sometimes seems like an impossible task to bridge these two worlds, cultural tourism is a way of doing this. As we will see in the literature review, cultural tourism means that people visit cultural attractions outside of their place of residence. People want to satisfy their cultural needs by going to other places where they can indulge themselves in another culture. One of the tools that has been initiated by the European Union/Commission to increase the attention for culture. We hereby mean that the European Union has been trying to find ways to promote culture and make it more available to people among the EU. To increase cultural tourism in European, they initiated the European Capital of Culture. This is a yearly designated title that is given to cities in the European region, where cities can give their own interpretation of how to enhance their own culture, promote their culture and to seek for strategies that will have an positive effects to the city and country in the long-run. This initiative started in 1985 and still takes place today.

Problem definition

Hosting the title costs a lot of money, time and effort and it is important to know whether the final results contribute to the enhancement of cultural tourism. This thesis will look at the possible effects of hosting the European Capital of Culture title, specifically for the Nordic region. The reason this thesis deals with four out of five Nordic countries, is because very little research has been done in comparing these countries on the level of cultural industries or cultural tourism (Power (2003) deals with this comparison). This thesis will focus on four cases of cities that hosted the ECoC title: Copenhagen (1996), Stockholm (1998), Bergen (2000) and Helsinki (2000).

This research does not include the fifth Nordic country Iceland, due to time constraints.

To be able to compare the four Nordic countries that are chosen for the comparison, the thesis will evaluate the ECoC's based on organization, audience and finance on a micro level and on cultural and economic impact on a macro level. The micro level will describe in-depth how the ECoC functioned and if the processes from within the organization where successful. The macro level will focus on whether the ECoC was successful to the outside world. It will have a look how it had an impact on promoting culture and the cultural industries within the city. Additionally, it will show whether the ECoC had an impact on the city's or country's economy, mainly the economy connected to the cultural industries and tourism sector.

The research that is carried out in this thesis will combine the following three foundations: cultural tourism, the Nordic cultural industries and European Capitals of Culture (ECoC). When combining these three foundations together with the problem definition, we can come up with the following research question:

What were the effects of European Capitals of Culture in Copenhagen (1996), Stockholm (1998), Bergen (2000) and Helsinki (2000) on cultural tourism between 1996-2002 in terms of organization, audience, finance and cultural and economic impact?

Part II of this thesis will explain the theoretical background, including theories about cultural tourism (2.1), the Nordic cultural industries (2.2) and European Capitals of Culture (2.3).

Part III will explain the methodology used throughout this thesis (3.1), the data collection (3.2) and analysis (3.3) and portrays the strengths and weaknesses of this research (3.4).

Part IV includes all the results of this research, where the subjects are split up into different segments. These segments will focus on our four cases and include the following: organization (4.1), audience (4.2) and finance (4.3) and finally ends with the comparison of the four cases in light of these subjects (4.4).

After the results, part V will be a concluding chapter, including recommendations for the ECoC's (5.2) and recommendations for further research (5.3).

1.1. Motivation and relevance

According to Power (2003) there has been more cultural awareness in the Nordic countries since the 1990s as there is a growing belief that the cultural industries play an important role in the economy as a whole. This growing awareness has also not gone unnoticed by the governments in the Nordic countries. These governments understand that the cultural industries not only include entertainment and pleasure, but also play a role in different parts of the society, including different social roles, development, employment and the economy (ibid.). This growing belief that the cultural industries play a larger part in society in multiple ways in the Nordic countries is one of the bases of this research. Additionally, Power mentions that very little research has been done in the field of cultural industries in the Nordic countries. This thesis therefore also wants to fill a gap in the literature that includes the cultural industries and cultural tourism in the Nordic region.

The Palmer/Rae report (2004) gives us an overview of what has happened with cities that have been designated for the title of European Capital of Culture between 1985 and 2004. Palmer/Rae explains the relevance of this report by saying that it is important to evaluate the cities and see what they have learned and how the ECoC procedures and organization can be improved. He explains how culture is highlighted in all programs and what kind of impact these years of designation have had so far. ECoC's have as a main objective to improve the cultural profile of the city, among other objectives like attracting visitors and create confidence and pride of culture as a city. To understand to what extent the time, effort and money that has been invested in ECoC's has been worthwhile in terms of organization, audience, finance and cultural and economic impact, this report gives the results of the evaluation of all the cities that have hosted the title so far. This thesis combines the idea of Palmer/Rae (2004) of the importance of evaluating the European cities that have hosted the title with the rising awareness of the importance of the cultural industries in the Nordic countries that Power (2003) mentioned.

A third important foundation in this thesis is cultural

tourism. According to the OECD (2009) culture and tourism share a mutually beneficial relationship in which they can enhance each other's goals and results. The OECD (2009) mentions that culture is an important element of tourism these days, as it distinguishes a city, region or country from other parts of the world, especially now that tourism has become more competitive. In addition to this, tourism is also an important element of culture. By enhancing the tourism sector and attracting more visitors, culture can be preserved and spread and creativity has a chance to flourish even further. By increasing the strength of the link between culture and tourism, a destination can become more attractive and work more on promoting its culture as well as enhancing its tourism sector and eventually a part of the economy (ibid.). As will become more clear later in this thesis, the designation of European Capitals of Culture is a way to link culture with tourism and further develop the attractiveness of cities.

The main motivation and relevance behind this thesis is to combine the three foundations mentioned: cultural tourism, cultural industries and the evaluation of ECoC's. These three foundations combined will lead to the eventual question of ECoC's in Nordic cities being able to have effects on cultural tourism between 1996-2002 in terms of organization, audience, finance and cultural and economic impact.

1.2 Research question and objectives

As explained in the paragraphs before, this thesis is based on three different foundations: cultural tourism, cultural industries and the European Capitals of Culture (ECoC). There is a need for clarification and evaluation of the ECoC's that have been designated in the Nordic countries. Where the Palmer/Rae report focuses on all ECoC's and their outcomes, this research focuses solely on four Nordic countries and tries to connect it to the theories about cultural industries and cultural tourism in the Nordic region. Specifically, it is important to find out whether these ECoC's were able to contribute to the cultural tourism in these cities and countries and what the effects were. To create a broad overview of how the ECoC's in the Nordic countries have performed, four cities in four different countries have been chosen. When combining the three foundations with the effects of ECoC's on cultural tourism in the Nordic countries, the following research question follows:

What were the effects of European Capitals of Culture in Copenhagen (1996), Stockholm (1998), Bergen (2000) and Helsinki (2000) on cultural tourism between 1996-2002 in terms of organization, audience, finance and cultural and economic impact?

The effects can be measured in different ways. We can think of higher employment rates in the cultural sector, a higher stream of visitors (including overnight stays) going to the city to explore the local culture, a greater awareness of the cultural industries by the government, locals, nationals and foreigners, an increasing budget for the cultural industries or an increasing amount of start-up firms in the sector.

The chosen definition of cultural tourism will be further explained in the theoretical framework. As there are different

definitions to be found for cultural tourism, this thesis will go along with a mixture of different theories. It will be explained in the theoretical part why this definition is chosen and how it connects to the thesis.

The period 1996-2002 is chosen as all these four cities hosted the ECoC title in this time frame. Additionally, more information is available concerning these cities, as the ECoC's happened already 17 to 13 years ago.

The objectives for this thesis can be found in different angles. First of all, this thesis wants to add to the literature about cultural industries in the Nordic countries, as was mentioned in the motivation and relevance. A second objective is finding out the effects of the four ECoC's on cultural tourism in terms of organization, audience, finance and cultural and economic impact. It is important to figure out whether the organization, planning and approach of these four cities were actually successful. Did the ECoC actually have an effect on cultural tourism? In this light an overview will be given of the results that came out of the evaluation and include a comparison of these cities. By the end of this thesis, recommendations will be given for future research.

1.3 Thesis construction

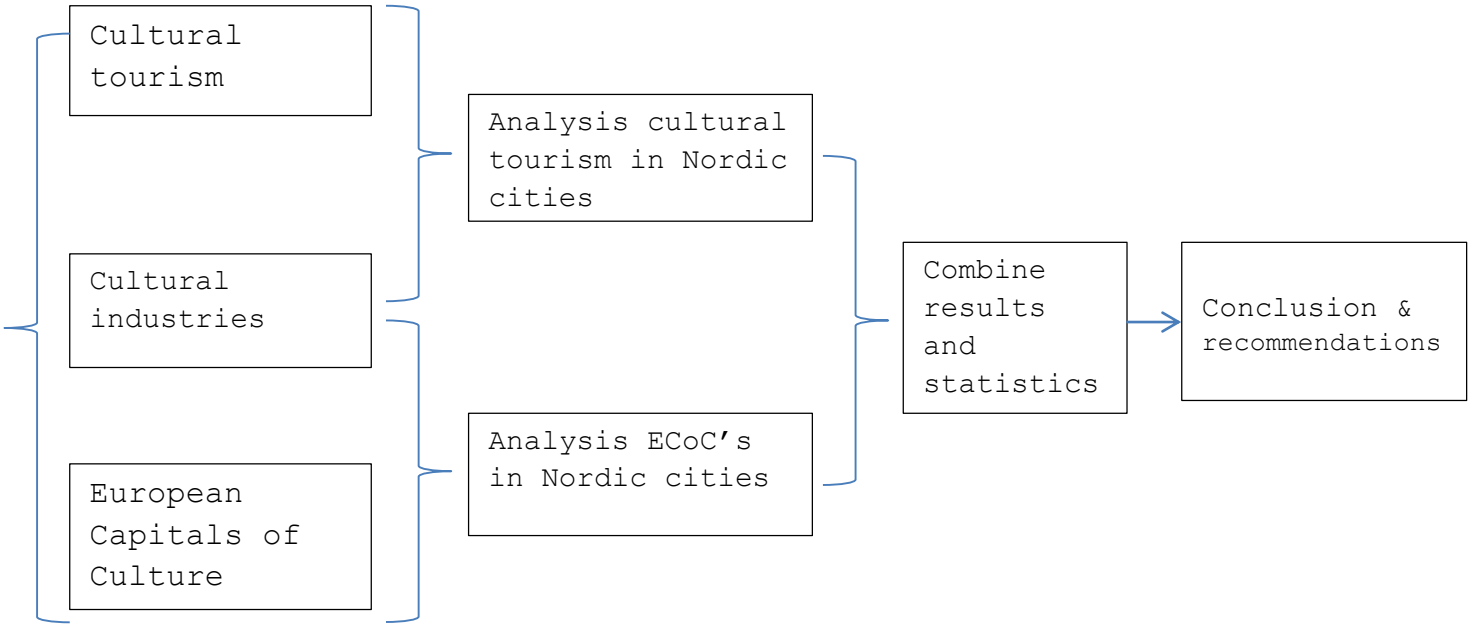

Figure 1. Conceptual framework of the thesis

This paragraph will explain the course of this thesis from beginning to end. To make this course more clear, the table above visualizes the route that will be taken.
The first part of this research contains the theoretical framework. As we can see in the scheme above, the theoretical framework includes the three foundations: Cultural tourism, cultural industries and the European Capitals of Culture. The most important concepts of these three foundations are studied and the main theories that are related to this thesis will be highlighted.

The first step in the second part of this thesis is to confront the theories about cultural tourism and the cultural industries, after which we can analyze the cultural tourism in Nordic cities. The second step is to confront theories about cultural industries with the theories about European Capitals of Culture, which leads to comparing the four Nordic cities that have hosted the ECoC title between 1996 and 2000.

The third part of this research consists of an overview data about cultural tourism in Nordic countries (4.1) and cultural industries in Nordic countries (4.2). Then, the data and results from the four Nordic ECoC's that are studied will follow. These results will be split up in terms of organization (4.3), audience

(4.4), finance (4.5), cultural and economic impact (4.6). After this, a comparison of these data will follow (4.7).

The fourth and last part of this research portrays the conclusion of the research, answers the main research question and includes recommendations for future ECoC's and further research in this field.

The methods, data collection and data analysis will be explained in the chapter between the theoretical framework and the first analyses.

2. Theoretical framework

The theoretical framework will explain the different theories that are important as a background for this thesis. The theories are split up into three different parts, based on the three foundations that are used throughout this thesis: cultural tourism, cultural industries and European Capitals of Culture (ECoC). Within these three foundations, we will explain the sub-theories. We will start from a more broad view of these foundations and end with more specialized subtheories. To explain the first foundation cultural tourism, we will now first explain the meaning of culture and tourism in 2.1.1 and 2.1.2. After these explanations the paragraph about cultural tourism follows, after which we continue with an even more specialized term, which is urban cultural tourism.

2.1 Cultural Tourism

2.1.1. Definition of culture

When trying to define the notion of cultural tourism, we first need to explain the definition of culture. As there are many explanations and adoptions of culture, we will point out a few of these theories and choose a definition that we will use throughout this thesis.

According to Williams (1958) culture is a whole way of life. By this definition he means not only our traditions or perceptions, but everything that we do, say or are. He explains how culture is part of several individuals that share the same values and carry these out throughout their lives. This stresses the importance of heritage and tradition, which both have an important influence on these social groups that share the same culture. A more anthropological view of the definition of culture, we can find by Geertz (1973). He emphasizes that culture is in fact the whole world created by humans. Everything that is created, thought of or done by people is culture. This definition includes besides people's way of living, heritage and traditions, also social institutions, tangible culture and creative expressions in the form of tangible assets like paintings and buildings.

More recent cultural theorists recognize the importance of the increasing diversity and hybridity in today's cultures. The world

has become more internationally connected and has changed in a way that other cultures have become more available to us than before. Resulting from these changes Hannerz (1990) believes that we are not participating in just one culture, but we are involved in many different cultures. Another connotation that evolves around our globalizing world, is that many Western cultures have become more dominant and therefore we can distinguish more cultures that are seen as peripheral. For them it may be difficult to survive in a world where dominant cultures are leading the way. These dominant cultures are mainly located in urban environments, meaning cities and other more densely populated regions.
Much has been said about globalization in culture. Some argue that culture has become more homogenous and standardized, while others argue that it is actually has been drifting people apart (Smith, 2003). In the latter case we mean that culture is led by Western or American models where undeveloped countries do not have the means to play a role in. Meethan (2001) stresses that culture can be mobile, but is very often place-bound. Culture is therefore best perceived through real, authentic experiences and cannot just be substituted via the internet.

While most of these older theories focus mainly on the notion of 'high culture', the difference between high and low culture has faded and today these two forms are often more hybridized. The focus on culture used by most policy-makers is on the hybridization and globalization of culture and the relationship between different cultures, rather than on the distinction between high and low cultures (Smith, 2003). This notion is important for this research, as ECoC's are a tool to create relationships between different cultures and are part of the globalization of culture. This will be further discussed in the paragraph about ECoC's.

2.1.2. Definition of tourism

Before being able to explain the term cultural tourism, we have to look at the broader term tourism. The World Tourism Organization (UNWTO, 1995) defines tourism as:

'People traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes'.

With this definition the WTO excludes people who attend leisure activities within their own living area. It is therefore important to note the connotation of people traveling outside of their normal residential area. However, the definition of tourism mentioned by the UNWTO includes both visitors and tourists who participate in leisure activities, as well as business and work related travels.

When explaining tourism, the emphasis is usually laid upon the demand side of tourism. The reason why tourism in general is explained from the demand side rather than the supply side, lies within its *experience* nature. This notion of the 'experience economy' was first mentioned by Pine and Gilmore (1999) and refers to how organizations should not only focus on their products in itself alone, but also on the experience and the memory people will receive.

As the WTO explains, the nature of a good or service is not what makes it touristic (ibid.). A museum in itself is not considered to be a touristic venue if it is visited by locals who live in that particular city. A museum is only a touristic venue when people from outside the city or country visit it. It therefore depends on the perception of the demand whether something is part of tourism and not by the means of its supply.

Another conceptual distinction we have to keep in mind, refers to travelers. There is a difference between tourists/visitors and travelers. Travelers are people who travel between two or more countries or who are traveling within different areas of their country of residence. Tourists are explained by people who visit cities or countries outside of their local residence and stay at this location for at least one night. (Goeldner, Brent Ritchie, & McIntosh, 2000). However, as most data includes also local residents in their research, this research will do so too. Therefore, we will use an altered version of the term tourists, whereby we include also locals that visit within their residential area.

2.1.3. Cultural tourism

There are several explanations of the term 'cultural tourism'. It is important to define the concept thoroughly, as the way the concept is explained will have an influence on the results of this research. Further explanations on the operationalization of the concept within this research will be discussed in the chapter about research methods.

According to Richards (1996, p. 37) cultural tourism can be defined as:

"The movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs".

We can see cultural tourism as a subset of general tourism, which makes it a more specialized term within the field. Cultural tourism includes history, traditions, religion, arts, crafts, architecture and other forms and ways that shape people's lives (Richards, 1996). Although cultural tourism can often be found in larger urban areas, it is also possible to be found in rural areas. Here we can think of visiting indigenous tribes like the Saami in Finland or visiting the fjords on the coast of Norway.

Thorburn (1986) once said that Europe's cultural heritage is one of the oldest and most important generators of tourism. This statement is still true today as many tourists come every year to behold and admire Europe's old cultural heritage (Smith, 2003). This notion is important in this research, as ECoC's mainly exist to interest people for the local, regional or national culture. It is positive for the existence of ECoC's that tourists are still interested in experiencing European culture and heritage.

The cultural tourism industry already seemed to have grown rapidly by halfway throughout the 90s and had developed in various corners of Europe (Corijn and Mommaas, 1995). The reason for cultural tourism growing so rapidly is the increasing demand for cultural consumption (Pahos et al., 2010). Because of the increasing demand for culture, the supply of cultural tourism has been fueled by different governmental bodies on local, national and

international levels. Cultural attractions can for example be museums, film houses and festivals that are initiated in that city. A result of the increasing supply of cultural attractions by cities and countries is higher competition. Cities and countries within Europe now have to compete with each other more than ever to attract tourists to their places (Pahos et al., 2010). The notion of rising competition is important to this research, as ECoC's have to compete with each other too. Not only do they compete for the bid, they also need to compete with cultural events going on in other cities the year they host the title.
With this whole development, the needs and desires of the cultural tourists have also changed. People are not only just interested in visiting museum or monuments, but they are interested in the whole experience of the visit. This means they also want to have a pleasant way of travelling to their destination and would like to have different options in terms of restaurants and cafes.

Although Europe has long been the number one destination for cultural tourism, we could already notice a shift in the global tourism market in the 90s (Brent-Richie, 1993). As globalization and enhanced technologies make it easier for us to travel far, long-haul destinations become more popular. This means that Europe has been losing parts of its market share in cultural tourism and already had to deal with more international competition (ibid.). The global shift of cultural tourism could be a potential threat to ECoC's, as they need tourists that are interested in European culture and heritage to be able to exist.

According to the OECD (2009) the main idea behind cultural tourism is to create partnerships on different levels between culture and tourism. This is however a great challenge, as culture and tourism industries often seem to have different values, perspectives, goals and outcomes (Hughes et al., 2003). Major events like European Capitals of Culture (ECoC) are an initiative in trying to bring these two seemingly different worlds of culture and tourism.

The term cultural tourism that is used throughout this thesis is a combination of the definitions mentioned above. Cultural tourism indicates the travels of people outside their normal area of

residence, whereby they are interested in learning about other cultures and want to have an overall pleasant experience. Local and regional visitors will also be included in this term, as they are part of the data that could be found.
Additionally, cultural tourism in terms of the ECoC includes partnerships between the cultural and tourism sector. This means that different organizations and business should work together, for example hotels, venues, airlines and restaurants that can all benefit from the ECoC taking place in that city that year.

2.1.4. Urban cultural tourism

The interest in urban cultural tourism has grown tremendously (Smith, 2003). Especially in European cities it has become more and more popular and cities tend to realize how the urban cultural tourism can be a means to improve their cities in terms of social, cultural and economic levels (ibid.). This noticeable growth can be considered to being both positive and negative. On the one hand, it has helped cities to regenerate, attract new people, and it has opened up possibilities for new cultural organizations and has put their city on the map for potential cultural tourists. On a larger scale, it has caused hybridization, globalization and diversification of cultural forms (ibid.). It is now easier than ever for people to exchange their culture and to get to know about others.

While it has always been difficult for cities to be able to compete with major cities like London or Paris, the growing urban cultural tourism notion has helped smaller cities to compete. The term has also broadened in a sense that also cities that do not have a long historical background or extensive heritage to show are able to compete. These cities focus on modern forms of culture within their city, for example pop music concerts, festivals and art events. Although we must not compare cities like Glasgow and Rome on an equal level, they are somehow competitors in the sense of urban tourism, as they can be seen as each other’s substitutes on a time-spending level. People have to choose between visiting an old heritage city like Rome or a modern industrial city like Glasgow.

Urban cultural tourism can be used as a marketing tool for

cities, where other industries might have declined (Liu, 2012). Since the late 1970's new strategies have been applied in the realm of culture, tourism and other creative industries. These strategies have been used as a mean to generate social, economic and urban value to cities, besides being a general marketing tool to attract new visitors (Sacco & Blessi, 2007). Liu (2012) mentions that event tourism is a particular form of cultural tourism that can work around seasonal tourism and can compete internationally. Using events as a tourism strategy can provide national and international interest, as it should portray the city's culture. Just like the general tourism strategies, events are being used to revitalize, regenerate and transform urban areas. Events are part of the growing 'festivalization' in Europe, where one of the most important forms is the yearly announced European Capital of Culture (ECoC) (ibid.).

Evans (2003) argues that starting up the yearly ECoCs is a deliberate shift from the European Union (EU) towards a more city-based focus of cultural tourism. Before this initiative, the EU was focusing more on common market tools and regional or rural development. The first idea behind the start of the ECoCs was to make city cultures available for European tourists and to enhance the European culture as a whole, the collaboration between cities and transparency. Although the initial thought behind ECoCs was to enhance the cultural perspective, they are now also a measurement tool to create a better economy, social sphere and revitalization of cities on a higher level. The promotion of local and regional culture still remains the main force behind the idea of ECoCs, although the effectiveness of these yearly events is often measured in the amount of tourists it attracts (Palmer-Rae, 2004).

Besides the positive sides of the rise in urban cultural tourism, we can also notice some downsides. The increasing stream of visitors in cities with old heritage buildings had a large impact on the preservation of these buildings. Countries like Greece and Italy have seen difficulties in conserving and preserving their heritage sites, as too many visitors have been wanting to see these vulnerable objects. The increasing stream of visitors has been a threat rather than an advantage for them (Smith, 2003).

ECoC's are an example of urban cultural tourism. The term urban

cultural tourism that is used throughout this research can be described as a form of tourism where a city's culture is promoted and visitors are attracted to the local or regional culture. Additionally, it is a marketing tool for cities to grow in the tourism and the cultural sector, something we can refer to if look at the ECoC's. Events and the festivalization of culture are distinctive for urban cultural tourism and are also key points in the organization of the ECoC's.

2.2. Cultural industries

2.2.1. Cultural vs. creative industries

Cultural industries and creative industries are two terms that are often used interchangeably. Although the two terms are strongly related to each other, Cunningham (2001) argues that there is a difference. He mentions that the 'cultural industries' is an older term, that did not consider the technological changes and digitalization that the sector has gone through. He argues that the cultural industries is a classic term that focuses on the arts and commercial media, whereas the creative industries are including the application of different technologies (ibid.). According to Galloway and Dunlop (2007) this shift of cultural to creative industries is a result of policies. They argue that the cultural industries were part of the cultural policies whereas these industries now are incorporated in the economic agenda of policies, whereby the notion of these industries has changed towards the creative industries. They mention that it is linked to the knowledge-economy of today. Howkins (2002) mentions that the knowledge-economy implies that the creative industries is a very broad term which can be applied to any sector which has intellectual property as an outcome. This relates to Florida (2002), who also advocates that the creative industries relate to all brain power and intellectual property and includes knowledge-based workers in sectors like healthcare, engineering and education.

There are many different definitions of both the cultural and the creative industries available. This thesis will mainly deal with

the cultural industries, explained by Cunningham (2001). However, the technological aspect that is important in today's arts and culture, will also be included in the research. The notions of Howkins (2002) and Florida (2002) whereby other sectors are included (e.g. healthcare, engineering) will not be included in the term of cultural industries within this research.

2.2.2. Definition of cultural industries

Cultures are part of the cultural industries, something that was first noticed by Horkheimer and Adorno (1947). They did not agree with the then common belief that culture was something that stood on its own, without any relation to industries. They argued that culture and cultural products had become a commodity, as they were mass produced. This view by Horkheimer and Adorno is strongly related to the upcoming capitalism in the late 1940's. The strong relation to the capitalism and industrialization made people think of art in terms of its market value, rather than 'art for art's sake'. The repetitive work they were doing daily had therefore a direct effect on the way people saw culture and arts. Although the ideas of Horkheimer and Adorno have aged over time, they were still a starting point of the belief that most culture is part of an industry. The mass production they referred to, can still be seen in mass-production of for example music and television.

A definition of the creative industries is the one by Throsby (2001). He claims the creative industries are industries that involve cultural goods and services, require creativity, use a symbolic meaning and share elements of intellectual property. To visualize this idea of the cultural industries, he made the model below, which is called the concentric circles model. The four different circles portray different parts of the cultural industries. The European Capitals of Culture, which will be

explained in this thesis, involve all four circles of this model.

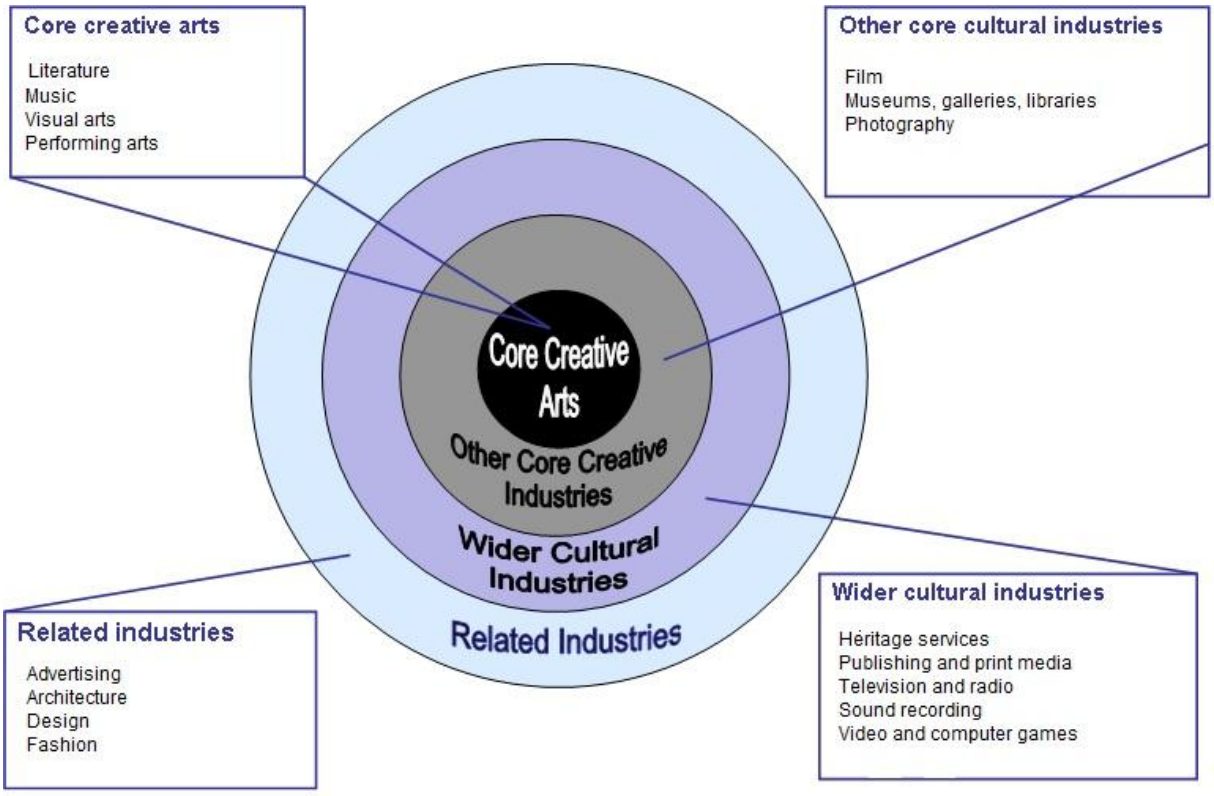

Figure 2. Concentric circles model, Throsby (2001).

Throsby also explains how the public value of arts and culture is made up from the economic value and the cultural value. The European Capital of Culture pursues to combine these two values and creates a public value by organizing public events during the year the city hosts the title. He continues with saying that the economic value can be measured in monetary terms, but the cultural value simply cannot. The cultural value consists of different facets and needs other sorts of cultural indicators. This thesis uses both approaches Throsby mentions, by measuring economic values in numbers (for example overnight stays) and measures cultural values in terms of qualitative descriptive results (for example an increase in cultural interest/appreciation by tourists).

Several organizations have made lists that define the sectors that are included in the cultural industries (e.g. DCMS, UNESCO, WIPO, EU). According to the DCMS (2001) the definition of the cultural industries is the following:
"Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job

creation through the generation and exploitation of intellectual property"(p.4).
As this is quite a broad definition of the cultural industries, the DCMS (2006) has defined the field by distinguishing the following twelve creative sectors:

1. Advertising
2. Architecture
3. Arts and antique markets
4. Crafts
5. Design
6. Fashion design
7. Film, video and photography
8. Software, computer games and electronic publishing
9. Music, visual and performing arts
10. Publishing
11. Television
12. Radio

The list of sectors the DCMS has chosen is a subjective list, whereby they have chosen which sectors to include and which not. As we will see in the data about the Nordic countries, there are different opinions about which sectors are part of the cultural industries. It is simply not possible to come up with one list that all countries could agree on, as they have different opinions about culture and the cultural industries, depending on their background.

Another important development in the cultural industries is the one of cultural clustering. Cultural clustering means that cultural organizations tend to group together in certain areas (Berranger and Meldrum, 2001). According to Brülhart (1998) cultural clustering in urban areas has been an increasing development in the European Union. The reason that these organizations cluster together has to do with advantages in terms of reducing costs and sharing information (Fariselli et al., 1999), but also makes it possible for small organizations to keep continuing as they obtain flexibility and efficiency (Schmitz and Musyck, 1994).

This thesis will be using the term cultural industries,

including the 12 sectors in the list of the DCMS (2006). It will also include the concentric circles model by Throsby, as these four circles are all part of the ECoC's. It chooses the term cultural industries over the term creative industries as this term relates more clearly to the sector that we consider in the ECoC's. We use the term cultural industries that is more related to the explanation of Cunningham (2001), but add the technological aspect that we deal with today. The very broad terms that are mentioned by Howkins (2002) and Florida (2002) will not be considered as they do not relate to the sectors that are used in organizing the ECoC's.

2.3 European Capitals of Culture (ECoC)

2.3.1. Definition and history

The idea for European Capitals of Culture arose for the first time in 1985 when the former Greek and French ministers of culture, Merlina Mercuri and Jacques Lang talked about starting up an initiative to bring people in Europe closer together in terms of culture (European Commission, 2013 [c]). The initial name for the project was European City of Culture, which changed to European Capital of Culture in 1999, during the German presidency (Patel, 2013). On June 13 1985 a resolution was signed by all ministers in Europe responsible for cultural affairs where they agreed upon a yearly designated European Capital of Culture (ECoC) to be chosen. The initial idea behind the ECoC should be to express the culture of the chosen city, region and country and its historical and heritage assets. Additionally, the ECoC should bring people from different cultures in Europe more closely together and attempts to make others aware and understand the culture in the city chosen (Resolution EC, 1985).

In 1990 a second resolution was signed about the European month of culture. The idea behind this resolution was to give cities in central and Eastern Europe the chance to develop themselves for one month on democracy and social inclusion. These European Cultural Months were chosen between 1992 and 2003 and are no longer operating today.

2.3.2. Criteria and selection procedure

Between 1985 and 2004 the ECoCs were chosen by the Cultural Ministers of the European Union. The criteria for a city to be chosen in these years were based upon the conclusion of Ministers of Culture report in 1992 (Conclusions Ministers of Culture, 1992). The following criteria were mentioned in this report:

a) the city should be in a European State basing itself on the principles of democracy, pluralism, the rule of law and respect for human rights;
b) they propose to alternate between Community cities and cities from other European countries, without this being a hard and fast rule;
c) the cities should not be from the same geographical zone in consecutive years;
d) a balance should be found between capital cities and provincial cities;
e) for a specific year a pair of cities may be designated jointly.

These rules, which only accounted for cities between 1992 and 2004, were rather loose and not very concrete. Nations that were interested in putting forward a city for the selection had to hand in an accompanying dossier where they explained why their city should be chosen based on the selection criteria.

In 2006 another resolution was signed for the designation of the ECoCs between 2007 and 2019. The articles written in this resolution are more explanatory, precise and form a cohesive set of criteria. As this resolution was only effectual for ECoCs between 2007 and 2019, they will not be discussed as the cities chosen in this research are chosen before this resolution was signed. The articles of this resolution can be found in appendix 13.

As we can infer from the report of 1992, the criteria are very concise and do not focus specifically on enhancing the cultural, historical or heritage values of the chosen city. They also do not point out how the European Capitals of Culture can or should regenerate or develop their cities in terms of social cohesion, economics or cultural engagement. However, we have to keep in mind that the eventual results of the status of ECoCs were not measured

so far. Later, results showed that ECoCs could regenerate, built up or develop a city in social or economic terms. These possible objectives were not incorporated when designating the yearly status. As we can see in the report by Palmer-Rae (2004) there is no agreed formula on how to create a program for the ECoCs.

Until today, we cannot find the criterion of improving cultural tourism as one of the foundations of the selection criteria of ECoCs. This has as a main reason that the European Union does not interfere too much in cultural tourism in Europe on a profound level.

2.3.3. Execution, monitoring, evaluation

Although now the cities that apply to be an ECoC are free to design the year according to their preferences, past cities had to meet the criteria indicated in the conclusion of Ministers of Culture report of 1992. Outside of these criteria, they cities were and are today free to decide what kind of events they organize during the year they host (Myerscough, 1994).

According to the Palmer-Rae report (2004) monitoring of ECoCs faced some problems and inconsistency. He mentions that respondents complained that the monitoring was too limited, there was not enough time calculated for monitoring procedures and these procedures were not clearly defined. There are records of hosting cities that carried out an evaluation in the past, but most of them did not carry this research out on an independent level concerning the social and economic outcomes on a long-term. Although there have been attempts to do research after the long-term effects of past ECoCs, many of these researchers come across incomplete data, unavailability of data or not enough money to carry out an in-depth research (ibid.). The research that has been carried out on a longitudinal perspective has mainly focused on economic that were measurable and available. The soft and social impacts have been rather left out in these reports, mainly due to lack of measuring tools.

Nowadays the European Commission (EC) is monitoring the chosen ECoCs by setting up meetings with the host cities which are led by their monitoring and advisory panel of the EC (European Commission[d]).

If this panel agrees that the city that wants to host the ECoC meets all the selection criteria, they will be awarded with EU funding, which is called the Melina Mercouri Price. This price consists of € 1.5 million that will support the ECoC for the year it will host the title. The European Commission has set up a timeline for the monitoring phase for all ECoCs (appendix 14). The first (possible) informal meeting is usually scheduled 27 months before the start of the ECoC year of the host city. The first official meeting will be scheduled 6 months after the host city has been designated. The monitoring schedule ends the year after the city was an ECoC, when the evaluation will start.

On the other hand, the European Union also carries out evaluation reports (European Commission[e]). These reports are carried out by external consultants. These consultants write a report on the management and impact of the hosted year. In 2006 the decision has been made that it is obligatory for the Commission to hand in these reports to the Parliament and the Council for every city that has hosted the ECoC. The Palmer-Rae report that has been mentioned throughout this thesis, is also a report that has been carried out by external consultants. However, this report is a long-term evaluation between 1995 and 2004. Evaluations that has not been carried out by cities themselves or commissioned by the EC are quite rare. The European Commission mentions that evaluations conducted by independent researchers are increasing and under development (ibid.).

2.3.4. The role of ECoC's in Cultural tourism

One of the examples that portrays the rising interest in cultural tourism by the EU, is the start of the initiative of the European Capitals of Culture (ECoC) since 1985. The initiative is set up with the following foundations:

- Highlight the richness and diversity of European cultures
- Celebrate the cultural ties that link Europeans together

- Bring people from different European countries into contact with each other's culture and promote mutual understanding
- Foster a feeling of European citizenship.

(Cited from European Union[b], official website, 2013)

The initial idea of the ECoCs is thus not to increase tourism numbers or cultural tourism, but the EU does point out that research has shown that this could be side-result of hosting cities. Cities that host the ECoC are often more concerned about the rise in tourists and urban development.

As mentioned before, the experience economy and the organization of events are becoming more important in cultural tourism. Prentice and Andersen (2003) mention that events and festivals have become more of a creative destination, and cannot just be seen as place-related destinations. Because of this notion, the status of ECoC is used to redevelop cities in underdeveloped urban areas (Roth and Frank, 2000). When redeveloping cities, one of the main aims by cities is to attract more tourists on a long-term base. Redeveloped cities are then able to put themselves on the map and making themselves more known by an audience that could be interested in visiting. One of the most mentioned examples in this case is Glasgow. It used to be perceived as a violent city, but has been able to regenerate and reurbanize itself in such a way that it is now to be considered one of the most culturally vibrant cities of the United Kingdom (Palmer-Rae, 2004). It has shown that the initial idea of regenerating the city has resulted in long-term urban cultural tourism in Glasgow (Liu, 2012).

Richard and Wilson (2006) mention that major events that are held on a large scale, can also have a counter-productive result. When the event is not specifically embedded in the city’s or country’s culture, it may not have a long-term effect on cultural tourism.

As mentioned before, ECoCs could fill in the gap between the world of culture and the world of tourism. According to Palmer-Rae (2004) the ECoCs can establish an increase in economic benefits in the tourism sector in the hosting city and increase participation in the cultural sector.

Besides forming the bridge between culture and tourism, the ECoC should also strive to form partnerships with the private sector (OECD, 2009). Setting up partnerships with businesses could be both beneficial to the tourism sector and to the cultural sector within the cities. This is not only beneficial on an economic level, but can also create long-term partnerships for the benefit of the audience. We can for example think of a ticket that includes dinner at a certain restaurant and a performance or festival visit. Also mentioned by OECD (2009) are partnerships in the larger region or even across borders. In the case of this research we could think of collaborations between the Nordic countries.

Since ECoCs have been able to provide an increase in tourism, urban regeneration, economic and social profits and the distinction of local culture, Palmer-Rae (2004) believes that they are an effective way in further developing cultural tourism in Europe.

Besides the positive notions of ECoCs contributing to cultural tourism, there has also been a severe amount of criticism. According to Hughes et al. (2003) cultural policies concerning the ECoCs have shifted from preserving cultural heritage and fueling the creativity of people towards increasing financial revenues and employment. He explains that this shift is concerning, as it might drive us away too far from the initial aims of hosting an ECoC. Furthermore, he mentions that not all ECoCs have been able to generate more tourists, also due to the much differentiated yearly programs of the hosting cities. Richards (2000) points out that the positive outcomes on cultural tourism that have been found in research are mainly daily tourists. Long-term effects on tourism does not come clearly out of the research that has been conducted, which implies that long-term effects can easily vanish. With long-term effects we mean that the number of tourists keeps increasing over time. Daily tourists, including local and regional visitors, will be included in this research. Hughes et al. (2003) amplify this argument by saying that past hosting cities did not integrate a long-term sustainable outcome of the ECoC for cultural tourism. Moreover, he mentions that the emphasis of the usage of events during the year of hosting has deprived cities from creating long-term cultural tourism strategies. Additionally, Deffner and Labrianidis (2005) emphasize that there

are no pure guarantees that the ECoC has a long-term effect on cultural tourism after the year of hosting.

These assumptions are made on a general basis, taking into account twenty years of European Capitals of Culture. This research will look into four cities specifically in the time period 1996-2002 and wants to find out whether the long-term effect of ECoCs is noticeable in Nordic countries.

2.3.5. Criticism on effects of ECoC's

Although many cities, countries and the European Commission focus on the positive outcomes that arise from being an European Capital of Culture, there has been a lot of criticism that points out that this title also holds a lot of downsides of the large investments and has eventual negative outcomes.

According to Gunay (2009), European Capitals of Culture have the power to regenerate cities in terms of social development, increasing economic power and conserving culture. She mentions that the capitalization of culture is one of the most important driving forces and believes it can have an impact on the promotion of cultural tourism in an urban context. In contrast, Urry (2002) argues that the actual preservation of cultural heritage is at risk during the ECoC year and Bianchini (1993) mentions the problems of the establishment of gentrification in the city center. Kong (2000) points out that the economic impact for most ECoCs is not worth mentioning and does not have a sustainable effect. Additionally, Mooney (2004) believes that the brand or image of the city is usually not rigorously changed and that the general economy in the city is not equally changing.

When we look at a more specific case, we can take the case of Glasgow being European Capital of Culture in 1990. As it is widely known, Glasgow got famous for using the title of ECoC for regeneration and building up the city in economic and social terms (Palmer-Rae, 2004). However, besides from the success stories we read about Glasgow, there were also quite some critics who did not agree on the approach that was taken. It was said that Glasgow aimed

for inward investment, attracting businesses, attracting more tourists to generate money and promoting Glasgow in a shallow way (Mooney 2004; McLay, 1990). The critics agreed that it was not at all about the culture of Glasgow; preserving or promoting it, but about generating more money. The criticism that ECoCs are used for political and pure economic reasons (and hereby leaving out the importance of culture) if heard more often in other cities (Mooney, 2004). According to the people who were pro culture-led regeneration, using the ECoC was the only way to decrease the social and economic problems Glasgow had and that this should be the main goal to achieve during the ECoC. An important question Mooney (2004) asks is: who do we want to benefit from the ECoC? Is it the local, regional of national citizens? Or do we want to create a better image of the city and create cultural facilities for future tourists? It is important to think about what you want to achieve and who you want to achieve it for when organizing an ECoC in your city. It is however difficult to answer these questions, as different groups within the city will have diverse goals they want to achieve and different wants and needs to strive for.

The most important criticism for this thesis is the often mentioned problem that ECoC's are supposedly not sustainable in terms of retaining positive effects on cultural tourism after hosting the title (Palmer-Rae, 2004). It is mentioned that although the attention for culture increases in the city during the year and more people are attracted towards the city because of this, this attention decreases the years after (ibid.). The problem here is that the ECoC would only be temporarily beneficial to the city in terms of increasing cultural tourists and investment in culture, with means not being sustainable on the long-term. The idea of the ECoC is to have a long-term effect, to give a boost to arts and culture in the chosen city and to make sure this is part of an increasing slope (not only in increasing cultural tourism, but also on a social and community level, cultural investment and policies etc.). This thesis will focus on the sustainability of cultural tourism of ECoC's in Nordic countries and has as an aim to figure out whether the critics are right in the way that ECoC's are not sustainable or that the opposite can be proven.

2.4. Linking the three foundations

The cultural industries include various cultural goods and services and use human creativity and intellectual property (Throsby, 2001). They exist out of different sectors, of which several organizations have made a list. The DCMS (2006) is one of those organizations that made a list (others include EU, WIPO, UNESCO) of which sectors to include.

Next to defining the cultural industries by sectors, culture itself has a symbolic meaning and cannot easily be expressed in monetary terms. As culture is the main objective behind the cultural industries and deals with the symbolic meaning too, it is difficult to promote it or sell it. Cultural tourism is one of the forms that tries to link culture and the economy and pursues to promote the cultural industries to tourists (OECD, 2009). As there has been an increasing demand for culture and thereby also an increasing supply which has been fueled by governmental bodies in Europe, cultural tourism has also become more popular (Pahos et al. 2010).

The development of cultural clustering and urban cultural tourism are reasons explaining why city-based cultural tourism has become popular. Cultural tourism pursues to promote culture and thereby the cultural industries within cities. One of the tools to enhance cultural tourism is the European Capital of Culture (ECoC), which the European Commission initiated in 1985. ECoCs should highlight the richness of European cultures in cities that have been designated, make the cultural ties between countries stronger and create mutual understanding by promoting each other's culture (European Union, 2013[b]). Cultural tourism is thus not the priority of ECoC's, but research has shown that ECoC's do have an influence on this (Palmer/RAE, 2004). According to Palmer/RAE (2004) ECoC's have been able to provide an increase in cultural tourism so far and therefore he believes that they will continue to do so in European cities. Next to bridging culture and tourism, ECoC's also try to create partnerships between businesses and the cultural industries, which is very beneficial to both of them, especially as they can be partnerships that continue to exist in the future. We could say that ECoC's are designated cities that use the title of being an ECoC as a cultural tourism tool to promote the cultural industries to

attract more visitors.

The cultural industries, cultural tourism and ECoC's are therefore linked with each other throughout this thesis and form a theoretical background to be able to answer the research question in the end.

3. Methodology and data

This chapter about methodology and data will explain which strategies, design and method that will be used to be able to eventually answer the research question. After this, we will explain which data we collected and why and the methodology we will use to analyze it. The last paragraph explains the limitations this research faces and how they can be confined. Additionally, the validity and reliability of this research will be explained. After we have explained the methodology, we will continue with the results of this research in chapter 4.

3.1. Research strategy, design and methods

3.1.1 Research strategy

This thesis consists of both qualitative and quantitative descriptive research. This means that we choose for a mixed-methods research. The reason for choosing mixed-methods is that the nature of this research is divergent. Measuring the impact on culture and the impact on society is part of a qualitative approach, whereas the impact on the economy, financial results and visitor numbers are part of a quantitative approach. The reason that is chosen to measure the impact on culture in a qualitative approach is because it is very difficult to capture culture in monetary terms. It is important to find out what the impact is on society, on people's idea of the city and on how culture in the city has been able to flourish. Therefore, a qualitative approach is chosen over a quantitative one. The data that can be found in the several reports that are used throughout this thesis are part of the quantitative approach in which the impact on the economy is measured. As there is enough statistical data available to measure the impact on the economy in city, a quantitative approach is chosen. By choosing both a qualitative and quantitative approach to measure the impact on culture and economy, this research will give a broad overview of the situation in the four cities. The two strategies will complement each other and therefore fill in the gaps of results that we could not have seen if only one of these strategies had been chosen.

3.1.2 Research design

When looking at the research design of this thesis, two different designs can be noticed. First of all, this research is cross-sectional, or to be precise, a cross-country analysis. The sample that is chosen are four different cities in four different countries that are part of the Nordic region and five different indicators. The three indicators on a micro level are organization, audience and finance and the two indicators on a macro level are cultural and economic impact. Secondly, we could think of this research as longitudinal, as the time period is 1996-2002. These two designs are seen as contradicting each other since the cross-sectional method works with one moment in time. To be able to carry out this research, we will therefore treat the period 1996-2002 as one moment in time.

Below, a research design matrix is displayed. It shows how the four cities are evaluated on a micro and macro level. Eventually, the results on both micro and macro level will be compared.

Cities	**Micro-level**			**Macro-level**	
	Organization	Audience	Finance	Culture	Economy
Copenhagen	*	*	*	*	*
Stockholm	*	*	*	*	*
Bergen	*	*	*	*	*
Helsinki	*	*	*	*	*

*= results

Table 4. Research design matrix

3.1.3 Research methods

This thesis will solely use secondary data for the analysis. The secondary data consists both of qualitative and quantitative data. The qualitative data consists of mostly reports about ECoC's (for example Palmer/Rae (2004)) and academic research (for example Power (2002, 2003)). The quantitative data is conducted from reports and from statistical data from four statistical bureaus in the four countries, which we could find in Power (2002,2003) and Palmer/Rae (2004).

The reason this study works with secondary qualitative and quantitative data lies in the time frame this research is conducted in and the availability of these data.

3.2. Data collection

As mentioned in the research methods, this study will use secondary data. Most of the qualitative and quantitative data comes from several reports.

One of these reports is the Palmer/Rae report which was written in 2004. This report gives an overview of the ECoC's since the start in 1985 and evaluates the cities based on different categories.

Next to this report, an important study was undertaken by Power (2003). This report compares the cultural industries of Denmark, Sweden, Norway and Finland and uses quantitative data from statistical bureaus from all four countries: Danmarks Statistik (DK), Statistik sentralbyrå (NO) and Tilastokeskus (FI). Most of the data from these four bureaus can be found in Power (2003). The reason that is chosen for these data is because they are accurate and objective, as the research that is done to find these statistics is carried out by national statistical bureaus. The articles by Power (2002,2003) provide the most detailed and relevant data for this research, as he specifically conducted research in the four Nordic countries that are chosen in this thesis. The reason for using Power's data instead of directly from the statistical bureaus is because not all Nordic countries give easy access to these data and a time-consuming process will have to take place in order to receive the statistical data. Additionally, the research Power had undertaken is almost similar to the time period of this thesis, as the time frame 1997-2000 is chosen.

For the in-depth country analysis in paragraphs a mixture of several reports, studies and statistics is chosen to map the cultural industries in these countries. Here, a variety of sources are used, as we needed country-specific information.

More general statistics about ECoC's are mainly retrieved from the European Commission or European Union website and several reports that have been carried out for the European Commission.

3.3. Data analysis

As mentioned before, the three important theoretical foundations in this thesis are cultural tourism, cultural industries and ECoC's. The main aim in this thesis is to connect these theories with the qualitative and quantitative data that were used. The qualitative research part of this thesis will analyze the data and develop a conclusion (Bryman, 2008). This conclusion will indicate which effects can be found in cultural tourism after being an ECoC in Nordic countries. The theory that is used throughout the thesis will be confronted with comparable elements from the secondary quantitative data that were found by Palmer/Rae (2004), Power (2002, 2003) and the statistical bureaus in the four Nordic countries.

As mentioned in the matrix of the research design, the data will be analyzed on both micro and macro level, including organization, audience and finance on a micro level and culture and economy on a macro level.

3.4 Limitations, validity and reliability

3.4.1 Limitations

As this study is cross-country, the way culture, cultural tourism and urban cultural tourism are interpreted are different among the four countries. However, in the theoretical framework a definition of cultural industries is chosen based on several theories, to make it possible to do an analysis with four countries. Also, the countries have different approaches in terms of handling culture in cultural policies and involving culture in communities and urban areas. Thirdly, the countries took different approaches in hosting the European Capital of Culture title and hold different opinions of what the title means and can or could do to the chosen city. To reduce these limitations, we chose to work with the five indicators on micro and macro level that are mentioned before. When applying the five same indicators to the four cities, a consistency in results can be found.

Furthermore, the cities that are studied cannot always reflect the cultural industries in the whole country, therefore we should

not generalize the results of the four countries. Nordic countries are known for being large countries with a small population. Therefore, cultural, social and economic dimensions that can be found in the respective cities do often not reflect the whole country. Although the analysis of the cultural landscape in the four countries is part of the cities' analysis, we should keep this notion in mind and try not to generalize it to the whole country.

3.4.2 Validity

External validity

External validity is to what extent the study carried out can be generalized (Bryman, 2008). This research can be generalized only to a certain extent, as it cannot represent the Nordic countries as a whole. The study works with four different cities from four different countries, which represents the largest part of the Nordic region. This notion adds to the external validity. However, not all Nordic cities that hosted the ECoC title are considered in this research (e.g. Reykjavík in Iceland is excluded), nor do the four cities represent all four countries as a whole. We should therefore be very careful with generalization of the outcomes.

Content validity

Content validity refers to the instruments used in the research and whether they are appropriate for what you want to measure (Bryman, 2008). In this research micro (organization, audience and finance) and macro (culture, economy) effects were researched. Using both a micro and macro perspective adds to the content validity, as it gives a broader perspective and gives us two different levels of results.

3.4.3 Reliability

Reliability refers to the consistency of the research. Four countries that are part of the same region (the Nordic region) are chosen for this research. They can be compared which each other as they share a set of consistent factors (for example geographical location and similarities in culture). Despite the differences we

found in the interpretations in cultural industries, the four cities/countries still overlap in most of their culture. Additionally, the indicators that are chosen on micro and macro level help add to the reliability as they measure the same aspects in four different countries and can therefore be compared which each other.

Secondly, reliability refers to the repeatability of the research (Bryman, 2008). As this research works with a macro and micro level with five different indicators, the research could easily be repeated.

4. Results

4.1. Cultural tourism in Nordic countries (in the 1990s & 2000s)

Cultural tourism has not been particularly popular in Nordic countries looking at the past few decades. This has probably to do with the long, cold winters and assumed expensive lifestyle and living conditions. However, the two decades visiting Nordic countries for tourism purposes has become more popular (Smith, 2003). Flights to Scandinavian cities have become more affordable thanks to low-cost airlines flying to Northern destinations. Next to the general rising interest in Nordic countries, people also became more interested in seeing the Northern Light, visiting indigenous tribes like the Saami, wanting to stay in an ice hotel or going Christmas shopping (ibid.). Next to this, Nordic countries are known for their modern design (think for example Bang & Olufsen in Denmark) which makes tourists also interesting to visit these countries (ibid.).

Most of the tourism in the Nordic countries is located in the larger cities like Stockholm, Copenhagen and Helsinki. Besides the larger cities, Scandinavia's landscape consists of mainly rural areas. Touristic visits to Scandinavian campsites or Finnish mökki's (which are wooden cabins) have also become more popular by European tourists.

When Halkier (2010) discusses the Nordic countries, he points out that these countries are not comparable on a general European level in terms of tourism. Both tourism expenditure and income in Sweden, Norway, Denmark and Finland have been lower than the average countries in Europe (ibid.). In the Nordic countries, three particular types of destinations for tourism are popular, namely weekend trips to larger cities, skiing trips to the mountain areas and holidays to the coastal areas in the summer (Nyberg, 1995).

4.2. Nordic cultural industries

We saw in the theoretical part of this thesis that there are many different definitions of the cultural industries. The DCMS (2006) came up with a list of twelve industries that are considered to be part of the cultural industries. Additionally, Throsby introduced the concentric circles model in which he explains which areas of sectors are part of the creative or cultural industries. We will now have a look at the practical part of the cultural industries and find out whether these definitions are in line with the practical definitions in the Nordic countries.

When Power (2003) jokes in his article that people often think that '*Denmark, Finland, Norway and Sweden tend to blur into a diffuse image of snow, reindeer and mobile phone manufacturers*' (p.168), he is nothing but right. Most people have a vague image of the Nordic countries and assume that they are the same. Although these countries do share similarities concerning geography, size, landscape and living standards, they also differentiate from each another in terms of culture and language.

Power collected data from national statistics bureaus in Sweden, Norway, Denmark and Finland and tried to map the different cultural industries within the Nordic countries. This map holds data from 1997 to 2000 and gets into details about the increase or decline of these industries. He chose to map the cultural industries in terms of employment and number of firms, as he considers this is the clear economical way of defining an industry. He chooses to only include two types of economic indicators, but the research could be broadened by including more indicators. Other ways to map the cultural industries are the increase in start-up firms, presence of more entrepreneurs and artists that settle in the city, higher demand for certain types of culture (for example ticket sales

of different cultural venues) and overnight stays by city tourists.

Power works with a very broad definition of the cultural industries. It is important to do so, as the four different countries have a different perspective of what the cultural industries are and the definition should be in line with all four of them. The industries that Power includes is his definition are: advertising, architecture, television and radio, design, fashion, film, fine arts, furniture, glass and ceramics, cutlery, crafts, jewellery, libraries, museums and heritage, music, photography, print media, publishing, software and new media.

As we can see in the table in appendix 1, Sweden scores the highest in the cultural industries field concerning employees and firms involved. Norway comes second, Denmark third and Finland fourth. We can also acknowledge that for Sweden, Norway and Denmark the amount of employees and firms involved in cultural industries has risen between 1997 and 2000[1]. Power concludes from the table that the cultural industries in Nordic countries cause a significant high field of employment and that these numbers are also increasing in the period of this research. To make clear that the rise in cultural employment was different than any other employment in this period, he points out that the rise of cultural employment was significantly higher than other employment. As the data also points out, Denmark is one of the strongest and consistent players in this field. While in some areas of cultural industries Sweden, Norway and Finland seemed to remain the same or decline, Denmark is continuing to grow. Two particular conclusions are drawn by Power according to the statistical data. He mentions that for all four countries both domestic and international markets in the cultural field have

[1] This is excluding Finland, as this table does not include statistical data for cultural industries in Finland until 2000. However, as we can see in the table, a rise of employees and firms can be found for Finland between 1997 -1999, which makes it plausible to think that the cultural industries also rose until 2000.

been growing. It is explained as a higher demand from the audience for Nordic cultural products, for example Danish and Swedish design. A second reason that is mentioned is that the cultural industries are now differently seen by new entrants of the market. They changed their view in a way that the cultural industries do not necessarily need to be a non-profit market, but can indeed also be profitable (Berranger and Meldrum, 2000). More entrepreneurs setting up new firms or investing in these firms have led to an increase of the cultural industries (ibid.). The change in how the cultural industries are seen can be linked to the theory. We saw that Cunningham (2001) and Galloway and Dunlop (2007) both have their own explanations of the changes in these industries. Changes due to technologies and digitalization and changes in policies have an influence on people's views of a certain industry and how they act upon these developments. The increasing employees, entrepreneurs and entrants in the market in the Nordic countries can be logical effects from the changes that Cunningham (2001) and Galloway and Dunlop (2007) mention.

As we concluded before, much of the cultural tourism takes places in urban areas. Power (2003) also mentions that cultural industries are mostly to be found in urban areas of Nordic countries. The cities that draw the most attention towards cultural industries are the four capital cities of the four biggest Nordic countries: Stockholm, Oslo, Copenhagen and Helsinki (appendix 2). According to Pratt (2008) this is no surprise, as in general capital cities involve most of the cultural industries of European countries. However, Bergen is the only city researched in this thesis that is not a capital (i.e. Oslo is the capital of Norway) and might eventually get some different results as the involvement of cultural industries is lower than in Oslo. However, as we can see in table 2 in appendix 2, Bergen still scores a second place on

the involvement of cultural industries in Norway.

In general, we can say that the cultural industries in these four Nordic countries are predominantly led by small and medium-sized firms. The main direct reason for the growth of employment in the cultural industries in these countries is because small firms hired more people without a regular contract. This relates directly to the higher demand and increasing believe in the cultural industries as a profitable market as mentioned before. As it is proven that these small firms work best in a cohesive network (Hallencreutz and Power, 2003), we see that these firms 'cluster' together in urban areas and mainly in the capitals of the Nordic countries. This development of cultural clustering in the Nordic countries was already noticed in the early 90s as we saw in the theory (Brülhart, 1998).

Thus far, we have given a broad view of cultural tourism in Nordic countries and cultural industries in Nordic countries. Now we will turn to a more country-specific view. To make the overview per country clear, the countries are divided into three segments: involvement, finances and growth perspectives. With involvement we mean which parts of the cultural industries are included in this country and when data was available we also included the amount of employees and amount of firms that were involved in the cultural industries in the 1990s. With finances we mean the turnover of the cultural industries either expressed in a currency or as a percentage of the whole economy. Again, we only express these numbers when data was available. When looking at growth perspectives, we explain how the country has developed in the 1990s and how the cultural industries have grown (or not). It is important to explain the involvement, as it shows which sectors the four countries consider to be involved in the cultural industries and how many people and business are involved. The finances will portray the turnover and share in the economy, so that it

will become clear how large the cultural industries in that country are. The growth perspectives explains how the country has changed in terms of the cultural industries in the 1990s and beginning of 2000s. This is valuable to this research as these growth perspectives can explain certain outcomes of the ECoC.

4.2.1. Denmark

Involvement

In the statistics of the Danish government the following industries are involved in the cultural industries: music, theatre, book publishing, visual arts, film and video, printed media, radio and television, architecture and design and toys and amusement parks (Statistics Denmark, 2001). As we can see, the definitions of which individual industries are part of the cultural industries, differs per country. According to the statistical data, Denmark had 14.000 companies involved in the sector in 1998. Additionally, 59.107 employees were working in the cultural industries in 1998, which counts for 5 per cent of the total employees in Denmark at that time (see appendix 3).

Finances

in 1998 there was an approximate turnover of 75 billion DKK (10 billion euro) in the cultural sector (Culture Business Policy report, 2000), which is 4 per cent turnover within the economy.

Growth perspectives

As for the growth rates in the cultural industries, we see that the industry has grown with 29 per cent between 1992 and 1998, that the percentage growth in cultural exports equals 30 per cent and that the percentage growth of added value is 31 per cent (appendix 4). If we compare the growth in turnover between 1992-1998 with other industries we see that the

cultural industries have grown more than the other sectors, except the medicine/health sector and IT/Communication. It is clear that the cultural industries in Denmark in that time period, were growing on a good pace. The growth within this industry is fairly good distributed, although the books and printed media were growing slightly faster than the other sub-sectors (Culture and Business Policy report, 2001).

Another remark from the report is that the demand for cultural products is rising, both domestically and internationally. Next to this, the global competition for cultural products is also rising. The competition is difficult for the Danish cultural industries as their organizations and their influences are smaller on an international level than for example the large music and film industry in the United States. It is therefore important for Danish cultural organizations to specialize in certain products and create their own niches (ibid.).

If we look at the entrepreneurial side of the Danish cultural industries, we can see a high growth of start-up firms (appendix 5). The highest growth rates and new start-up firms can be found between 1995 and 1997. The highest entrepreneurial rates can be found in the industries architecture/design (10.8 per cent) and theatre (9.2 per cent). These two sectors, together with music, show also the highest growth rates of entrepreneurs between 1992 and 1997. Some sectors show however, a decline of new start-ups between 1992 and 1997 as we can see in the table. If we look at the overall numbers of the cultural industries, we see a rise of new start-ups between 1992 and 1997. Not surprisingly, Copenhagen, as the capital, has the largest numbers of people involved in the cultural industries (ibid.).

4.2.2. Sweden

Involvement

In Sweden, the following art forms are part of the cultural industries: mass media, film, new media, art, design, music and architecture (Kulturanalys (The Swedish Agency for Growth Policy Analysis), 2009), theatre, visual arts, preservation of cultural heritage, museums, libraries (Power, 2002 & Statistiska Centralbyrån (SCB)).
Employment in the cultural industries represents more or less 9 per cent of the total working class in Sweden in 1999. Around 350.000 people were involved in the sector at the time and 113.000 firms were involved (appendix 6). If we would add the related areas of employment, we would get an amount of 450.000 people that worked in the cultural or related industries. In appendix 7 we see that Stockholm had by far the highest concentration of cultural industries in Sweden.

Finances

Unfortunately there were no usable data available about the turnover of the cultural industries in the 90s in Sweden. Both the Statistiska Centralbyrån (SCB) and Kulturanalys (Swedish Agency for Cultural Policy Analysis) answered that these data are not available. The only data that were available were either from the time period 2007-2013 or data that were not specifically focusing on cultural industries alone. Therefore, we could not to include any of the data about finances on cultural industries in Sweden in the 90s.

Growth perspective

We can conclude from the table in Power's (2002) research that the cultural industries grew rapidly during this timeframe. The number of employees working in this industry grew with 24 per cent and the number of firms in the cultural field grew with 41 per cent. In this timeframe, the overall growth rate of employment in Sweden was 3.5 per cent. We can thus say that

in ratio the employment in the cultural industries grew substantially faster than the general growth rate. Exceptionally high growth rates in terms of employment could be found in design (124 per cent), software and new media (112 per cent) and fine arts (71 per cent). The number of firms that were involved in the cultural industries increased with 49 per cent between 1994 and 1999, despite the fact that some categories declined in terms of employment rates. Additionally, the firms that were involved in fine arts increased with a remarkable 232 per cent. We can find this high number back mostly in the start-ups in this category, which we can see in the firms that held 1 to 4 employees. Although some Swedish politicians thought this extreme rise in firms in fine arts could be due to tax avoidance, Power (ibid.) explains that the most likely reason behind this is the rise of cultural entrepreneurs. These people started to have a strong belief in that they were able to make a living through starting up an organization in fine arts.

Additionally, Power mentions that the high growth rate in firms in the cultural industry, but the instable and fluctuating employee rates, shows a form of fragmentation in the market. First, he mentions the above mentioned increase of cultural entrepreneurs and thereby increasing popularity of starting-up organizations. The next reason he mentions, is the global increase in outsourcing and subcontracting in different markets and fields. This could potentially also be seen in the cultural industries. The third reason he mentions lies in the growth of the market power both domestically and internationally. When overall market power increases, it is likely that also the cultural industries will attempt to grow.

These three reasons make up for a strong argument that the cultural industries in Sweden have become increasingly important between 1994 and 1999. An interesting note is that we can see that the market of cultural industries was rising

even before the European Capital of Culture was assigned to Stockholm in 1998.

4.2.3. Norway

Involvement

The rapport 'Kulturnæringene'(2004) shows results of the share of the cultural industries as part of Norway's economy. This rapport shows statistics until 2004 and is based on employment, creation of values, businesses and geographic distribution of business sectors in the creative industries. In Norway, the following industries are part of the cultural industries: Advertising, architecture, art and antique markets, crafts, design, fashion design, film and video, interactive leisure software, music, performing arts, publishing, software and computer services and television and radio (Espelien, A. & Gran, A.B., 2011).
According to the research, around 76.044 people were involved as employees in the cultural industries in Norway. This accounts for a roughly estimated 3.4 per cent of the total number of employees in Norway. If we include the public companies in the sphere of cultural industries, this accounts for a total of 87.074 employees, which is 3.9 per cent of the total employees in the country. We notice that in the public sector there is a relatively large share of employment in libraries, museums and media like TV and radio. Performing arts and film, video and photography have a somewhat smaller share. The industries concerning magazines, newspapers and book publishing have the largest employment rates, which accounts for almost half of the employees in cultural industries. Oslo has by far the largest concentration of cultural industries in Norway in terms of employment, but the area where Bergen is located (Hordaland) comes on a second place (appendix 8).

If we look at the number of firms in the cultural

industries in Norway, we see that there were 30.901 firms in the cultural industries in 2004. This represents 7.2 per cent of the total number of firms in the country. The performing arts industry has the largest share of organizations in the cultural industries, namely 36 per cent. However, they only count for a little more than 12 per cent of employment. This indicates that this sector consists of mainly small organizations. Over 90 per cent of these organizations consists of self-employed people and do not form organizations of more than one person. This research shows that most of the companies in the cultural industries sector in Norway are small or medium organizations (SME's).

Finances

As we can see from appendix 9 the share of GDP of the cultural industries has increased from just over 25 billion to over 33 billion NOK (3.11 billion EUR to 4.10 billion EUR) in the period between 1996-2001. The share of GDP remained quite stable during this period. If we compare the GDP with the employment rates, we notice that the share of both the employment and GDP of the cultural industries is around 3.5 per cent during this period (appendix 10). This indicates that the cultural industries are relatively labor intensive, which is often the case for service industries.

The GDP of the cultural industries is twice as high as agriculture and forestry and more than three times as high as fishery and aqua cultural fishery. It is also higher than the food and beverage industry and almost as high as the engineering industry. These numbers show that the cultural industries are certainly of high importance in the Norway's economy.

Growth perspectives

In general, many researchers have found that the cultural industries in many countries have increased in the past two

decades and have become increasingly important to countries' economy (UNESCO, 2009).

If we try to conclude the statistical analysis that has been carried out by Haraldsen et al. (2004) we see that this argument does not count for Norway. The share of cultural industries in the country in terms of both employment and firms has been stable since 1996. Although some declines and increases can be found, we can consider these as marginal. The only industry that stands out from the others is the performing industries. In this industry we can notice a strong growth in Norway. Haraldsen (2004) explains this by explaining that there was a higher demand for performing arts and relatively more start-up firms. Although the cultural industries have not grown in Norway, we can still conclude they are a large part of the industries in Norway.

If we look at the development of employees in the sector over time, we can notice a quite stable figure (see appendix 10). The report, however, explains that there was a marginal decline in the cultural industries' share of employment from 2000 primarily due to a decline in employment in the industries of books, newspapers and magazines. The number of employees in this sector has been decreased by over 3,000 people in the period between 1997 to 2001. Additionally, there has been a stagnation of employment in the industries of TV, radio and advertising. In contrast, the performing arts experienced an increase in employment. Finally, there was an overall rise of the share of employment in cultural industries from 9.6 per cent to 12.3 percent between 1997 and 2001.

4.2.4. Finland

Involvement

The cultural industries in Finland involve the following industries: Artistic, theatre and concert activities, art and antique shops, libraries, archives, museums, print industry,

motion pictures and videos, music and sound recordings, radio and television, advertising, architecture, photography, amusement parks, cultural events and cultural education (Creative Industries in Finland: Facts & Figures, 2009).
If we look at the share of cultural industries in the whole economy in Finland we can notice that this is a significant sector. In Appendix 11 we see that cultural industries have a larger share than for example tourism and sports.

When we look at the labor force market of the subsectors of the cultural industries more specifically, we can find the following notions between 1995 and 2005: employed labor force in architectural services doubled and almost quadrupled in industrial design. In the film industry the employed labor force increased with 118 per cent. In the music industry, the employed labor force increased with 59 per cent and visual arts with 21 per cent (Cultural Satellite Account, 2009). We can say that in general, the employed labor force market in Finland in the creative industries has increased between 1995 and 2005.

Finances

In terms of cultural industries, it was not until quite recently that the Finnish authorities saw the greater importance of cultural industries. The state mainly finances the more general types of cultural industries, including radio and television, press, film production and distribution and book publishing (Cultural policies, Finland).
In 2000 the value added in the cultural sector was 3.8 million euros (Tilastokeskus/Statistics Finland, 2013).

Growth perspective

Most research shows that the share of cultural industries has grown during the past two decades and has been growing faster than other industries in European countries. This notion does not account for Finland (Cultural Satellite Account, 2009).

The cultural industries in Finland have been fairly stable over time, just like we saw in the data of Norway. In appendix 12 we even see that value added of culture as part of the whole economy in Finland has decreased between 1995 and 2005. In the second table of appendix 12 we see that also the employees involved in the cultural industries has stayed roughly the same and there are no rapid increases to be found. In 2005 the share of the cultural industries was 3.6 per cent and the employees were 4.3 per cent as part of the whole economy. The total value added in terms of monetary values was 4.406 billion EUR. The largest number of people involved in cultural industries can be found in the urban areas, with Helsinki as a leading city (ibid.).

Overall, we can say that the attention towards cultural industries has recently become more important in Finland. Although the cultural industries sector has not grown more rapidly than other markets in Finland and has been stable in terms of value added, we do notice that the cultural industries are an important sector in the country. The employed labor force has increased and since the 2000s more initiatives have been set up in terms of entrepreneurship and enhancing creativity in the country.

4.2.5. Comparison

Involvement

When we compare the four countries in terms of the meaning of cultural industries and the involvement of companies and employees, we can notice the following.
The table below shows what the four countries consider to be the cultural industries. As we can see, only four subsectors are seen as cultural industries by all four countries: theatre, publishing, film and architecture. There are four subsectors that are seen as cultural industries by three out

of four countries: music, video, radio & TV and design. Some subsectors might have an overlap, like video and radio and TV or mass media and print media.

Countries→ Industries↓	Denmark	Sweden	Norway	Finland	
Music	✓	✓	✓		
Theatre	✓	(✓)	✓	✓	✓
Publishing	✓	✓	✓	✓	✓
Visual Arts	✓	(✓)			
Film	✓	✓	✓	✓	✓
Video	✓		✓	✓	
Print media	✓			✓	
Radio & TV	✓		✓	✓	
Architecture	✓	✓	✓	✓	✓
Design	✓	✓	✓		
Amusement parks	✓			✓	
Toys	✓				
Mass media		✓			
New media		✓			
Preservation cultural heritage		(✓)			
Advertising			✓	✓	

Antiques			✓	✓	
Crafts			✓		
Fashion			✓		
Software/computer services			✓		
Interactive leisure software			✓		
Museums		(✓)			
Archives				✓	
Libraries		(✓)		✓	
Photography				✓	
Concerts & events				✓	
Cultural education				✓	

Figure 3. Comparison of the cultural industries in the Nordic countries

As the comparison shows, the definition of cultural industries and which sectors are involved varies quite heavily among the four countries. In the theory we could see that the DCMS (2006) has made a list of sectors that are involved in the cultural industries, but these sectors do not comply with the sectors that are considered to be cultural industries in the four Nordic countries. Therefore, we can conclude that there is no general definition of the cultural industries that can be applied to every country. Sweden has the most limited definition. The checkmarks between brackets in figure 3 are additional sectors, which are mentioned by the Statistiska

centralbyrån, Power (2002) and Culturelink, but are not part of the official definition according to Kulturanalys. Frederik Junkka from Kulturanalys explains that the Swedish definition is rather narrow and goes along with the model of ESSnet. According to him, the Swedish model does not include the trade of cultural products and therefore has a smaller share in the economy than might seem in other countries (Junkka, email, 27 August 2013).

If we look at the employees involved in the Nordic countries in the 90s, we can notice the following. In Denmark and Stockholm we see a rise of employees involved in the cultural sector, something we do not see in Norway and Finland. The highest concentration of employees involved in this sector is in the four capital cities. This remark is in line with the cultural clustering in urban areas that we found in the theory. Sweden has the highest amount on employees involved in the cultural sector, with 9 percent as a total of the employees in Sweden, Denmark follows with 5 per cent, followed by Finland with 3.8 per cent and Norway with 3,4 per cent.

Finances

Unfortunately Sweden and Finland do not give enclosed percentages of the share of the cultural industries in the whole economy. In Denmark it was 4 per cent (1998) of the total economy and in Norway it was 3.5 per cent (2000) of the whole economy. We can say that the financial share of the cultural industries in Denmark and Norway as part of their whole economies was rather similar.

Growth perspective

In Denmark we saw that the cultural industries were rising in the later 1990s. There was an increasing demand for the sector and more start-up firms in the sector were noticeable. In Sweden, the sector also grew significantly, faster than most

other sectors. We can notice exceptionally high growth rates in a few subsectors. In both Norway and Finland no increase of the cultural sector can be found. Both countries have been fairly stable in the sector, with some marginal fluctuations, even including some decreases. In Norway, the only sector that grew significantly was the performing arts sector, due to an increasing demand. As seen in the reports on Finland, the cultural industries was and is becoming more important to Finland, but this is not to be seen in the data concerning the growth perspective yet. We can notice that there is a dichotomy to be found, with Denmark and Sweden as nations with rising cultural industries at the time on the one hand and Finland and Norway as stagnating and sometimes even decreasing nations in terms of cultural industries.

The theoretical framework explained the three foundations that are used throughout this research: cultural tourism, cultural industries and the European Capitals of Culture (ECoC). The cultural tourism chapter explained the different types of tourism, cultural tourism and urban cultural tourism. We can conclude that specifically urban cultural tourism is of importance in this research. We can confirm that urban cultural tourism is of importance to the four cities that are studied, as they all deal with the notion that the cultural industries tend to cluster in urban areas. This clustering phenomenon can be seen in all these four cities and therefore attracts cultural tourists, as there is a larger abundance in the cities than in the rural areas.

In the paragraphs about the Nordic countries and specifically the part about the cultural industries per country we could see that they have different perspectives of what the cultural industry includes, how much the countries spent on cultural industries and how the countries have developed in that perspective. The changes in cultural

industries in terms of technology, importance and shifts in policies can be seen back in theory (Cunningham (2001) and Galloway and Dunlop (2007)) and can help to explain certain results that came out of the ECoC's. As mentioned before, we can conclude that there is not one definition of cultural industries available that can be applied to all countries, as all four countries that are studied have different perspectives on what is in involved in the cultural industries.

In the third chapter we saw how ECoC's work but also the criticism it has received on the eventual effects on culture, tourism and other levels. This research wants to link the background of the ECoC's and the criticism they received to the research question and find out whether the ECoC's in the Nordic countries had positive effects. We want to find out whether these ECoC's were useful to cultural tourism and if they had the initial effects that were expected. When we combine this with the chapter about cultural tourism, we can develop a question that intends to look for the positive effects that the ECoC's in Nordic countries had on cultural tourism. As we want to be specific towards the world cultural tourism, we will follow two levels in this research. To be able to give a broad overview both a micro level (organization, audience and finance) and a macro level (impact on culture and the economy) are chosen.

4.3. Organization

The paragraph about the organization of the ECoC's in the four cities explains several facets. First, there will be an explanation of the board and its main duties and tasks. Additionally, the operational structure will be explained together with the public authorities that were involved. Moreover, problems that occurred in the main board, operational structure and public authorities will be mentioned. The reason for giving an overview of the organization is that hereby we can further explain the course of the ECoC and the final results can sometimes be traced back to the organization.

Copenhagen

In the beginning of 1992 a board was formed for the ECoC in Copenhagen. This board was an independent board, part of a foundation with a total of 12 members involved. A second board was set up to support the main board, scheduling meetings and arranging other events that had to take place. The main board had several responsibilities to the ECoC, mainly forming strategies for the upcoming year and taking important decisions about cultural projects that would take place. Moreover, they had the control over all the financial means concerning the ECoC. Some problems occurred within the board, as they had several different political interests and positions.

The secretary board of the ECoC was in charge of the development of the cultural projects and events, the communication, promotion and marketing before and during the year of hosting the ECoC.

At the peak point of the ECoC around 180 employees were involved. After five to eight months after the ECoC had ended, the organizational structure parted. This process went rather quickly and the organizational office closed down in May 1997. Although the structure behind the ECoC was rather organized, some problems occurred in terms of communication and lack of responsibility. Public authorities were also involved in the organizational

structure. Both the municipality of Copenhagen and surrounding municipalities were involved, as well as several counties. The involvement of the public authorities did cause some tension as there were disagreements concerning priorities and several events.

Stockholm

In Stockholm a board was formed in 1994 and that board had a total of 24 members. The board had responsibilities concerning strategies and taking final decisions concerning the cultural events and also managed the financial budget. Just like in the board in Copenhagen, the board members had some issues concerning different political interests. They also struggled with relationships among them and had disagreements concerning responsibilities.
The operational structure was also similar to the one in Copenhagen. The operational responsibilities included the starting-up and developments of the cultural events as well as coordination and marketing of these projects. Issues that the operational structure faced were mainly international communication problems.

The city of Stockholm took responsibility for cultural policies and economic development and wanted to create more social cohesion and community feeling among the citizens. The Swedish Tourist Board took the task to further develop the tourism industry during the ECoC.
The number of employees involved in the ECoC were at its highest peak 140 people. Around May 1999 this organizational structure parted.

The public authorities that were involved in the organization of the ECoC were both the municipality of Stockholm and surrounding municipalities. Also on a regional and national level governmental bodies were involved. They faced some problems concerning the financial budget and infrastructural issues as there were road works in the city centre of Stockholm during the year they hosted the ECoC.

Bergen

In January 1997 the organizational board was formed with a total of 10 members. Board members faced similar issues as the ones in

Copenhagen and Stockholm, like different political interests. Another problem was that the board members lacked some expertise in specializations. The main role of the board was to control the financial budget and monitor the organization of the projects. The operational structure was mostly similar to the ones in Copenhagen and Stockholm. Some major changes were made in the organization board. Two financial managers left the board in 1998 and 1999, the initial director also left in 1999 and the information manager was mostly ill during the ECoC in 2000. There were some personal problems within the board, both concerning different interests and management styles. The board itself disbanded around three to four months after the ECoC had ended, which is quickly, if we compare this to Copenhagen and Stockholm.
There were also some problems in the operational structure. The organization was too small, which made the work load of the members too heavy.

The municipality of Bergen was one of the public authorities that worked together with the board before and during the ECoC as well as surrounding suburbs of the city. The public authorities and the organizational board faced some issues concerning the financial budget and had disagreements concerning the priorities of the ECoC and the projects that were planned.
Bergen received some advice and information about ECoC's from fellow Nordic cities Copenhagen and Stockholm as well as advice from the other ECoC's that hosted the title in 2000.

Helsinki

The organization board was formed in December 1996 and consisted of 15 members. The board had as main duties to create policies and strategies, take final decisions and control the financial budget. The board did not face any problems during the organization of the ECoC and no major changes were made in the board itself. Moreover, no problems occurred in the operational structure as well.
The responsibilities of the operational structure were similar to the ones in Copenhagen, Stockholm and Bergen. At the peak point 41 employees were involved in the organization. The board parted in June 2001, six months after the ECoC had ended.

Many public authorities were involved, including the

municipality of Helsinki and surrounding municipalities, the national government and multiple ministries of the government. No problems occurred between the organizational board and the public authorities. Helsinki received advice about ECoC's from Copenhagen, Stockholm and Glasgow.

4.3.1. Reasons for bidding

Copenhagen

The main reason behind the bid was that Copenhagen tried to bridge the popular culture with the traditional arts. High priorities for the city were social inclusion and the development of communities. As we can see in Richards (2000), the reason for Copenhagen to be European Capital of Culture in 1996 was to improve the image of the city and to create a long-term, sustainable outcome. They wanted to involve the communities and the businesses in the region during the process of hosting the European Capital of Culture. Copenhagen took a very broad view on how to interpret the European Capital of Culture title and came up with three foundations: The arts, the community and the city.

Stockholm

The motivation behind the bid was to put Sweden and Stockholm on the map in Europe and to show that Stockholm was a cultural city (Palmer-Rae, 2004). For Stockholm, it was important to attract both visitors from the city and their country and visitors from abroad. Just like the mission of Copenhagen, Stockholm also wanted to create long-term, sustainable outcomes by hosting this title. Additionally, they wanted to encourage the debate around artists and culture in the city.

Bergen

The motivation behind the bid was to show Bergen's culture on a national and European level and to celebrate ten years of strengthening the municipality of Bergen (Palmer-Rae, 2004). The main mission was to enhance the existing cultural plans in Bergen and develop these on a higher level. The main objectives mentioned were running cultural events and a good creative atmosphere along

with creating awareness on an international scale. If we compare the objectives with the ones in Copenhagen and Stockholm, we see Bergen had less straightforward goals and was far more modest in what it wanted to attain by hosting the ECoC. Less prioritized objectives were focusing on attracting more national and international visitors and creating a long-term cultural development (ibid.). No specific themes were chosen during the year.

Helsinki

The motivation behind Helsinki's bid to host the European Capital of Culture was to develop the city to attract more tourists and put the identity and image of the city on the map on an international level. They aimed for long-term improvement for local and regional residents and to show tourists what Helsinki had to offer in terms of culture and arts (Palmer-Rae, 2004). As we saw with the other cities, Helsinki also wanted to attract more local visitors to its arts and culture and create social cohesion within the city.

4.3.2. Missions and objectives

Copenhagen

Copenhagen had several missions when organizing the ECoC. They wanted to promote the Danish art and culture in the region, with the aim to have more Danish citizens participate and to create long-lasting improvements. Additionally, they wanted to promote Danish culture on an international level and emphasize international trends. In the European sphere they wanted to show that Copenhagen had a role as a European cultural centre and strengthen its geographical location.

When we look at the objectives, Copenhagen mainly wanted to create a long-term development in terms of arts and culture and enhance the pride of Danish culture. They wanted to attract both more national and international visitors. In terms of national visitors, they emphasized that they were interested in creating a larger audience on a local level. Next to these objectives, they also aimed at economic development, social cohesion, community

development and create an atmosphere that was artistic and innovative and thereby attract young artists.

Stockholm

The city of Stockholm also wanted to create long-term effects and develop a stronger position for Stockholm as a cultural city. They aimed at better accessibility of the culture in Stockholm and Sweden. Their main objectives were to attract visitors from Sweden and to create a larger audience in the local region. Moreover, they wanted to attract more international visitors and put Stockholm on the map. Next to these main objectives, Stockholm also was interested in developing more social cohesion and development of the communities. More pride had to be developed for the culture in Stockholm and the city should be seen in an international and European light.

Bergen

The main mission for Bergen was to enhance culture in the city and to further develop the cultural plans. The main objectives were to create a program that included cultural activities and highlight a festive atmosphere. On a second level, Bergen wanted to expand the local audience for culture, attracting more visitors from Norway to the city and to a lesser degree also international visitors. The city also aimed for long-term cultural development and creating relationships with other European countries.

Helsinki

The city of Helsinki had as a main mission to increase the quality of life of the local and regional residents and to show that Helsinki is a city of culture on an international level.
The first main objective is therefore quite predictable, namely to increase the local audience for culture and to promote creativity and arts. Helsinki was also interested in developing a long-term cultural plan and raising awareness in terms of Finnish culture on an international level. On a local level they also aimed for better social cohesion and community development. On a lower level they also wanted to attract visitors from abroad, create a platform for artists and develop relationships with other European cities.

4.4. Audience

4.4.1. Target audience

The four cities had all made a ranking of the most important visitors they wanted to attract. These rankings will be made clear in the table below.

City→ Order of importance↓	**Copenhagen (1996)**	**Stockholm (1998)**	**Bergen (2000)**	**Helsinki (2000)**
1.	Regional	Local	Local	Local
2.	National	Regional	Regional	Regional
3.	Local	National	National	National
4.	European	European	European	European
5.	International	International	International	International

Table 3. Rankings of target audience which the cities aimed to attract in order of importance. (Source: Palmer/Rae (2004), table made by Y.A. Groenendijk)

As we can see in table 3, three out of four cities thought the local audience was the most important audience to attract. All four cities had local, regional and national audience in their top three priority audience. The cities also agreed that attracting European and other international audiences were the least important ones to attract to their ECoC. In the mission and objectives we could read that all four cities prioritized involving local residents in the city's culture and to increase participation by locals and often also regional residents. However, this thesis focuses on the influence on cultural tourism. We can notice that all four cities that are studied do not have cultural tourism and visitors from outside the regional area as a priority.

4.4.2. Results visitors

Copenhagen

If we look at the figure below, we see that the region of Copenhagen dealt with a decline of overnight stays from 1995 to 1996. When we include the region of Greater Copenhagen (including Frederiksborg and Roskilde) we notice an increase in overnight stays of around 12.2 per cent (Palmer/RAE, 2004).

Year	Greater Copenhagen	Region[5]	Denmark
1995	3.537.000	10.840.000	44.216.000
1996	3.935.000	11.710.00	44.008.000
1997	3.873.000	11.566.000	44.101.000

Figure 4. Overnight stays in Denmark between 1995-1997. Source: Palmer/RAE (2004) p.38.

In figure 5 we can find the overnight stays by foreign visitors in the Greater Copenhagen region between 1995 and 1997. Here we see again an increase in overnight stays of around 12 per cent between 1995 and 1996, which is the year of the ECoC. Interesting is that we can also see that the foreign overnight visitors number decreased slightly the year after the ECoC (1997).

1995	2.171.000
1996	2.434.000
1997	2.415.000

Figure 5. Overnight stays by foreigners in the region of Greater Copenhagen between 1995-1997. Source: Palmer/RAE (2004) p.38.

Figure 6 shows the number of visitors going to museums and other attractions within the Greater Copenhagen region that attract more than 50.000 people a year. Again, we see an increase in visitors

between 1995 and 1996 of around 12 per cent. Even though Copenhagen did not prioritize cultural tourism and foreign visitors, the ECoC did eventually have a positive effect on this. The year after the ECoC (1997) we notice a small decrease again. Figure 7 shows us the theatre visitors in the Copenhagen region and Denmark between 1994/1995 and 1996. Here we notice an increase of 6 per cent in the Copenhagen region.

1995	8.653.000
1996	9.750.000
1997	9.545.000

Figure 6. Visitors going to museums and other attractions in Greater Copenhagen region with more than 50.000 visitors a year between 1995 and 1996.

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

Figure 7. Visitors going to the theatre in the Copenhagen region and Denmark between 1994/1995 and 1996. Source for both figures: Palmer/Rae (2004), p.40)

We can say that in all four figures the number of visitors have increased in the year of the ECoC in the (Greater) Copenhagen region. The most remarking data are the ones that prove that cultural tourism has increased in the year of the ECoC and has not dropped significantly the year after the ECoC had ended in Copenhagen. This shows that without giving priority to cultural tourism from outside the local and regional, they did see increasing numbers for overnight stays.

Although it is difficult to conclude that this increase is only caused by hosting the ECoC, it is plausible to think that hosting the ECoC had a positive effect on the number of visitors going to Copenhagen for cultural tourism in 1996.
Palmer/RAE (2004) confirms this assumption by saying that hosting

the ECoC in Copenhagen in 1996 had a significant effect on the increase in visitors to the city and region of Copenhagen both coming from Denmark and abroad.

Stockholm

The city of Stockholm had difficulties with counting the visitors during the year of the ECoC due to the fact that many events took place in public places without having to pay for any tickets. As far as measurable, they figured that 40 per cent of the visitors during the year were local residents, 20 per cent were day visitors, 20 per cent were domestic tourists and 20 per cent were foreign tourists.

In the figure below we find that there was an increase of visitors in the year of the ECoC (from 1997 to 1998), by 11 per cent. The year after the ECoC we notice a decline in visitors of around 12 per cent. The total number of overnight stays in Stockholm increased between 1997 and 1998 by 11 per cent and the year after the ECoC the number decreased by around 7 per cent. The total number of overnight stays by foreign visitors increased between 1997 and 1998 by around 10 per cent and decreased the year after by 7 per cent. Although it remains difficult to say that the ECoC in Stockholm in 1998 was the reason for the increase of visitors and overnight stays, it is plausible to think that the ECoC had a positive effect on these numbers and thus on cultural tourism in the city. As we also saw in the figures of Copenhagen, the number of visitors and overnight stays seems to decline the year after the ECoC, which would imply that hosting the ECoC did not have a long-term effect on these numbers.

	1997	**1998**	**1999**
Total number of visitors	18.000.000	19.800.000	17.500.000
Total number overnight stays	22.600.000	25.200.000	23.400.000
Total number of overnight stays by foreign visitors	6.800.000	7.500.000	7.000.000

Figure 8. Number of visitors and overnight stays in Stockholm between 1997 and 1999. Source: Adjusted figure from Palmer/RAE (2004).

Bergen

In Bergen the priority was given to attract domestic and international day visitors. Figure 9 shows that the change in visitors in Bergen during the ECoC year was only 1 per cent and the year after 1.2 per cent. This is a lot lower than the average percentage of the cities hosting the ECoC, which is 12.7 per cent (Palmer/RAE, 2004). This is also a very low percentage compared to Copenhagen and Stockholm. Unfortunately Bergen did not have the same figures of visitors and overnight stays available.
Although the year after the percentage grew (in contrast with the decrease in Stockholm and Copenhagen), this can be considered to be marginal. The overnight stays also did not change much during the year. We can therefore say that the ECoC in 2000 had very little influence on the number of visitors and overnight stays in Bergen and thus the ECoC did not have clear results on cultural tourism as shown in the data.

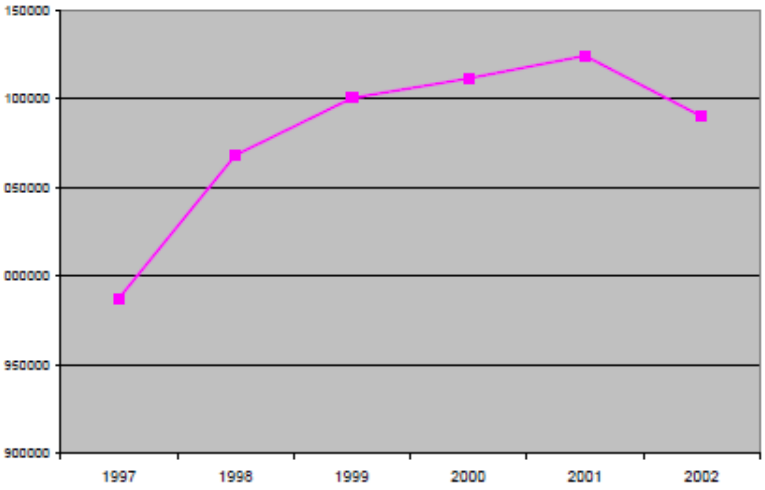

Figure 9. Total of overnight stays in Bergen between 1997 and 2002. Source: Palmer-Rae associates (2004), p.117.

Palmer/RAE (2004) mentioned different issues that could relate to the low visitor and overnight stays in Bergen during the year of the ECoC. First of all, the managers and programmers had different managing styles and had personal issues with each other. They also had difficult relationships with certain cultural institutions within the city (ibid.). These problems were extensively discussed in the media. Additionally, the program was too broad, there were too many projects to handle, projects were not high-profile enough, financial problems occurred and the quality of the projects was not

always on the same level. Additionally, Bergen had to compete with the other cities that hosted the ECoC title in 2000. As Bergen is a small, expensive and somewhat secluded city, it did not stand a good chance in competing with the other cities.

Helsinki

When considering the visitors perspective, Helsinki had as a goal to increase the visitors coming to Helsinki. Their priority was domestic and foreign overnight stays.
In figure 10 we can see that total overnight stays increased by around 7 per cent between 1999 and 2000 and decreased by around 2 per cent the year after the ECoC. The total number of overnight stays by foreigners increased by 11 per cent in the year of the ECoC and increased by less than 1 per cent the year after the ECoC. The increase of 1 per cent can be considered marginal and does not necessarily mean that the ECoC had a positive influence on a long-term effect. We can say that the ECoC in 2000 had a positive effect on the total number of overnight stays and overnight stays by visitors. However, we cannot exclude that other events of happenings had an influence on these numbers.

	1999	2000	2001
Total number of visitors	-	10 million of which 7,5 million day visitors	-
Total number of overnight stays	2.403.635	2.589.044	2.537.360
Total number of overnight stays by foreign tourists	1.350.000	1.504.502	1.515.590

Figure 10. Total number of visitors and overnight stays in Helsinki between 1999 and 2001. Source: Palmer/RAE (2004), p.193.

4.4.3. Critique

Copenhagen did not receive a lot of negative criticism by the audience. Some respondents in the evaluation mentioned that the ECoC was not able to initiate great changes in cultural policy in the region and that there was not enough interest by politicians. Another point that was mentioned by the audience was that the

international cooperation had developed in a positive way, but the national networking did not (Palmer/RAE, 2004).

In Stockholm, many projects were not continued after the ECoC year, because of politicians being unwilling to do so. Many of these projects were therefore unsustainable. There was also press and media distortion because of a seemingly top-down approach (ruled by elites) and focus on the city center, rather than on the whole city. This created a lot of negative buzz, making people believe Stockholm was not successful in hosting the European Capital of Culture.

Bergen had a lot of difficulties with attracting a larger audience. The reason for this lies in different angles of the organization. There was a lack of organization, lack of interest and experience, lack of energy and structure, there was a lot of media criticism and the projects were unsustainable (Palmer/RAE, 2004). In terms of attracting audience, Bergen lacked the right knowledge and effort to do so. Palmer/RAE (2004) also mentions that the audience thought that the state of Norway was giving not enough support to the ECoC. Additionally, local inhabitants from Bergen mentioned that there was not enough representation of the Norwegian state in the organizational board. Another major reason that is mentioned for the audience not attending the ECoC in Bergen, is that Oslo was celebrating the 1000th anniversary of the church, which deprived the attention from the ECoC in Bergen (ibid.). The problems which the organization faced were covered in the media since the beginning, which could also have had a negative effect on the audience participation.

In Helsinki most of the initiatives and events were not sustained in the years after, which caused a drop in audience coming to Helsinki for cultural reasons (ibid.). If we look back in history, Finland underwent dramatic changes in the 1990s. They became a member of the European Union in 1995. They had the highest rate of unemployment (18 per cent) in 1995 due to a recession, but were able to decrease these numbers further in the 1990s. Before and during the ECoC year they were taking steps to further develop their economic and social strategies. In this perspective, Helsinki followed also a similar path as Glasgow (hosting the ECoC in 1990), wanting to regenerate the city and open up new chances to develop.

Unfortunately, Helsinki was critized by the Finnish people for using the ECoC as an economic tool and showed both weak leadership and political strength to make the year a long-term success (ibid.).

Overall, all four cities faced problems in terms of sustainability. They found it difficult to keep the events going after the year of the ECoC had ended and therefore faced difficulties with attracting the same amount of visitors for cultural purposes.

4.5. Finance

4.5.1. Operating income and expenditure

Copenhagen

After the ECoC in Copenhagen had ended, two different reports were written about the financial budget. The first report comes from the Secretary of the organization and the second one comes from the Danish National Institute of Social Research (DNIS).
In the figure below we see that both researches portray different numbers concerning income and expenditure. Palmer/RAE (2004) mentions this reason lays in the difference of describing the group data.

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

Figure 11. Operating income and expenditure researched by the Secretariat and the Danish National Institute of Social Research (DNIS) in the year Copenhagen hosted the ECoC (1996). Source: Palmer/RAE (2004), p.35/36.

As we can conclude from the data, Copenhagen had a large budget for hosting the ECoC. Both reports show in the table that there was a deficit of roughly 4.7 million euros, which means that Copenhagen exceeded the initial budget for the ECoC. The city faced some issues concerning the forecasting of the budget and had a lack of income which was the cause of the deficit.

Stockholm

	1996	1997	1998	1999	Total
OPERATING INCOME					
1. Public					
National government	-	5,43	10,71	-	
City	4,13	-	20,73	2,17	
Region	-	2,72	2,72	-	
EU (general support)	-	-	0,59	-	
EU (project support)	-	-	0,24	-	
2. Private					
In-kind sponsorship	0,03	1,38	2,35	-	
3. Other					
Trusts, foundation, donations	-	-	0,05	-	
Ticket sales	-	-	0.11	-	
Merchandise	-	-	0,11	-	
Other	-	0.03	1,25	-	
TOTAL OPERATING INCOME	**4,16**	**9,56**	**38,86**	**2,17**	**54,75**
OPERATING EXPENDITURE					
Promotion and marketing	1,93	4,86	5,29	0,43	
Programme expenditure	1,47	3,48	32,28	1,43	
Management and central functions	0,74	1,24	1,21	0,30	
TOTAL OPERATING EXPENDITURE	**4,14**	**9,58**	**38,78**	**2,16**	**54,66**

Figure 12. Operating income and expenditure of Stockholm hosting the ECoC (1998). In millions of euros. Source: Palmer/RAE (2004), p.70.

The total operational expenditure was around 54.75 million euros. Stockholm faced some issues concerning the budget, mainly because the funding by the EU was confirmed very late. Stockholm did not have a funding deficit as we can see in the table, because the total operating income exceeds the total operating expenditure. The financial outturn in euros was approximately 90.000.

Bergen

As we can see in the figure below, Bergen had a total expenditure of 12.71 million euros. This is much lower than the expenditure numbers we saw in Copenhagen (58.7 million EUR) and Stockholm (54.66 million EUR). As mentioned before, Bergen was facing multiple problems concerning the finances. As like in Stockholm, the funding was confirmed very late. Additionally, they had issues in managing the budget; they had insufficient operating income and were not accurate in the forecasting of the finances (Palmer/RAE, 2004). Bergen's total expenditure did not exceed the total income and there was a financial outturn of 80.000 euros.

	1998	1999	2000	2001	2002	Total
OPERATING INCOME						
1. Public						
National government	1,46	1,46	1,71	-	-	4,63
City	0,45	0,49	2,32	-	-	3,26
Region	0,12	0,12	0,30	-	-	0,54
EU (general support)	-	0,02	0,04	-	0,22	0,28
Other	-	-	-	-	-	0,35
2. Private						
Cash and in-kind sponsorship	0,73	0,85	1,36	0,21	-	3,15
3. Other						
Trusts, foundation, donations	-	-	0,11	0,02	-	0,13
All commercial income	-	0,21	0,22	0,02	-	0,45
TOTAL OPERATING INCOME	**2,76**	**3,15**	**6,06**	**0,25**	**0,22**	**12,79**
OPERATING EXPENDITURE						
Promotion and marketing	-	0,23	0,68	-	-	0,91
Programme[6]	0,12	1,16	4,06	0,26	-	5,60
Wages, overheads, sponsorship	2,10	1,59	2,01	0,50	-	6,20
TOTAL OPERATING EXPENDITURE*	**2,22**	**2,98**	**6,75**	**0,76**	**-**	**12,71**
TOTAL EXPENDITURE	**12,71 million Euros**					

Figure 13. Operating income and expenditure of Bergen hosting the ECoC (2000). In millions of euros. Source: Palmer/RAE (2004), p.120.

Helsinki

According to figure 14 Helsinki had a total expenditure of 32.89 million euros during the ECoC. Helsinki did not have a deficit and the financial outturn was around 160.000 euros. In the table we only find a part of the finances that were portrayed by the Foundation of the ECoC. 60 per cent of the finances were received from elsewhere. These finances together with the finances through the foundation were approximately 62.2 million euros. Helsinki faced some minor problems in finances as some projects had too little income.

	1997	1998	1999	2000	2001
OPERATING INCOME					
1. Public					
National government	-	1,65	2,20	5,80	-
Cities Helsinki, Vantaa, Espoo	0,81	1,82	4,46	8,81	0,84
2. Private					
Sponsorship and other funds	-	0,61	1,80	3,68	0,57
TOTAL OPERATING INCOME	**0,81**	**4,08**	**8,46**	**18,29**	**1,41**
OPERATING EXPENDITURE					
Wages/salaries/admin	0,25	0,37	0,45	0,44	0,25
Promotion and marketing	0,12	0,82	2,32	2,99	0,45
Programme expenditure	0,40	2,14	5,63	15,00	1,26
TOTAL OPERATING EXPENDITURE	**0,77**	**3,33**	**8,40**	**18,43**	**1,96**

TOTAL OPERATING INCOME 1997-2001: 33,05 million Euros
TOTAL OPERATING EXPENDITURE 1997-2001: 32,89 million Euros

Figure 14. Operating income and expenditure of Helsinki hosting the ECoC title (2000). In millions of euros. Source: Palmer/RAE (2004), p.191.

4.5.2. Financial results

From the four cities that were studied, only Copenhagen showed a deficit in the balance sheet. In figure 15 we see that Copenhagen spent 108.7% of their initial budget (in this case the total operating income). The other three cities all spent slightly less than their initial budget.

	Copenhagen	**Stockholm**	**Bergen**	**Helsinki**
Total operating income	54.000.000	54.750.000	12.790.000	33.050.000
Total operating expenditure	58.700.000	54.660.000	12.710.000	32.890.000
Financial outturn €	-4.700.000	+90.000	+80.000	+160.000
Operating expenditure in %	108,7%	99,8%	99.37%	99,52%

Figure 15. Total operating income and expenditure, financial outturn in real numbers and operating expenditure in percentage of Copenhagen, Stockholm, Bergen and Helsinki the year they hosted the ECoC.

However, this figure does not include the financial problems that some of the cities were facing. The deficit Copenhagen had, came from insufficient income and an inaccurately forecast budget. Bergen faced the most complex financial issues, even though we do not see this back in the form of a deficit. However, Bergen had by far the smallest budget for their ECoC. Stockholm had problems with their finances because of the late confirmation of certain income. Helsinki only faced some minor problems, due to a lack of income for certain projects.

4.6. Cultural and economic impact

The former paragraph dealt with the results on a micro level. This paragraph will go deeper into the macro level perspective of the results. Both the impact on culture and the impact on the economy will be described. By describing the results on a macro level next to having described the micro level in paragraph 4.3, it will give a complete and broad overview of the final results that came out of the four cities.

4.6.1. Impact on culture

Copenhagen

When we look at the cultural program of the city of Copenhagen, we see that many different sectors of the cultural industries were involved. The sectors that were featured mostly were music, visual arts, theatre, architecture and a mixture of different sectors. If we link these sectors to the theories about the cultural industries in Denmark, we see that both theatre and architecture were sectors that already showed a growing line. Between 1995 and 1997 we saw that architecture grew by 10.8 per cent and theatre by 9.2 per cent.

In terms of long-term effects on culture improved the cultural infrastructure in the city and created a basis for long-term

cultural development (Palmer/RAE, 2004). Additionally, the city raised awareness of the city's culture by foreign visitors. Copenhagen created certain events that kept continuing after the ECoC had ended, for example ArtGenda and Summer Stage. Certain organizations that were established in the year of the ECoC also kept on existing after it had ended, like the Nordic Sculpture Halls and Oeksnehallen (ibid.).

As the organization took a broad definition on the meaning of culture, many different kinds of events were organized. This broad term of culture is in line with what we saw in the literature. The involvement of cultural industries in Denmark includes a lot of different subsectors. The Secretariat's report also stated that many different local and regional initiatives were carried out that normally would not have gotten the chance to develop. This entrepreneurial approach we can link back to the data about the cultural industries in the late 1990s in Denmark. We saw that Denmark was dealing with many start-ups and new initiatives in the sector in that time. The ECoC could have therefore been a positive influence on the entrepreneurial spirit in the cultural sector. The Secretariat's report stated that the many people regained trust and pride in the city's culture and that many new visitors got to know about the city. However, respondents in the evaluation do mention that the ECoC was still not strong enough to be able to change the cultural policy in the city and region on a larger scale. As we saw in the theory (Galloway and Dunlop, 2007), there was a change in cultural policies going on in the 90s. The reason for the ECoC not being strong enough yet to change these policies, could have been because the country was still in the process on changing policies.

Stockholm

The most important sectors of the ones that were involved in the ECoC in Stockholm were music, theatre, visual arts, architecture and design and heritage. High growth rates in terms of employment in the sector design can be found back in the data. Employment in design rose with 124 per cent in the same time period of the ECoC. Visual

arts (in the data mentioned as fine arts) also showed a growth of 71 per cent. It is possible that the high growth rates are related to the extra attention that these two sectors received during the ECoC. Or, as these sectors were also rising, the ECoC could have reinforced this growth.

Furthermore, we also see an entrepreneurial tendency in Stockholm's ECoC. There were mentor programs, internships and apprenticeships for artists, new networks and increased collaboration between cultural institutes. This entrepreneurial trend we can link back to the theory. We saw that Stockholm was dealing with new start-ups and entrepreneurs initiating new ideas in the cultural sector in that time period. Power (2002) mentioned that the reason for this entrepreneurial approach lies within the changes in outsourcing, the growth of the market power and the overall popularity of cultural entrepreneurship. The latter change could very well be related to the entrepreneurial approach that was taken during the ECoC. This approach could have reinforced people's interest in cultural entrepreneurship or have given them the extra push to start-up a new organization and follow-through with a new idea.

In terms of long-term effects we do see that some of the events kept on existing after the ECoC. However, most of the events did not continue afterwards. A reason for this is mentioned in the evaluation report by Palmer/RAE (2004), which is that politicians were not interested in following-up the achievement of the ECoC.

Additionally, the bad media coverage back then had a negative influence on Stockholm. They overshadowed the good results in the cultural field in Stockholm and left the municipality of Stockholm with a weak position in cultural policy.

Bergen

When looking at the cultural impact after Bergen's ECoC, we can find only few changes. As mentioned before, the city of Bergen was facing issues in terms of lack of energy, experience and structure. Visitors mentioned that the Norwegian government was not represented well in the board and did not put enough effort into the ECoC. This lack of interest in the ECoC, we can also be seen back in the

reports. Norway has a much smaller cultural industry than the surrounding countries, the investment of the government has been stable over years and thus not rising and the growth perspectives also show that Norway did not see the rise in the cultural industries as neighboring countries have. In the literature and statistics we also found that some subsectors in the cultural industries even saw a decline. This shows a waning interest and demand for these sectors in Norway. This decline of interest could also have had a negative influence on the ECoC and therefore again on the impact on culture.

Although some events and networks seemed to have a long-term effect in Bergen, most of them did not. The reason that Bergen did not have a great influence on culture could lie in different areas. The lack of interest in the cultural industries by both the government and the audience, the decline or stagnation of the cultural industries, the large church event in Oslo that year and the problems the organization of the ECoC was facing, most likely add up to the modest results.

Helsinki

One of the main goals of the organization in Helsinki was to invest in culture - that it would have a lasting impact in the future. Another important goal was innovation, as they city wanted to revive its culture and find ways to improve the sector (Palmer/RAE, 2004).

The most featured sectors in the ECoC were visual arts, performing arts, music and open-air events. When we look at the numbers in the data, we see that the employed labor force in visual arts increased by 21 per cent and the music industry by 59 per cent. These increases could be related to the extra attention that was given to these sectors during the ECoC. However, the overall tendency in Finland at that time was not so dramatic. The cultural industries were fairly stable and the increases in the sector that we could find back in Denmark and Sweden could not be found in Finland. As explained, Finland had issues because of the financial crisis in the 1990s. The fact that almost all of the projects during the ECoC were unsustainable after it had ended can be linked back to the literature. The city and country had different priorities as

they were still dealing with the financial crisis and this could have influenced the poor impact on culture that came out of the ECoC. However, even though we see some poor results in numbers, Helsinki and Finland have showed increasing interest in the cultural sector the years after the ECoC. The ECoC in Helsinki was used to create economic development after difficult years and cultural policy was one of the new policies that received attention. 64 per cent of the respondents in the evaluation said that the ECoC was a good idea and that it was a start-up for Helsinki's cultural development.

4.6.2. Impact on economy

When explaining the impact that the ECoC's had on the economy, we will focus on general terms. This means we can include changes in employment rates, changes in the amount of tourists and changes in investment in the cultural sector. Unfortunately no detailed data was available of the subsectors of the ECoC's and their impact on the economy. The difficulty of trying to measure the impact of ECoC's on the economy is that there is usually no direct evidence. We cannot leave out other factors that could have had an influence on the economy in the years the ECoC's were hosted. Therefore, we will use changes in numbers as mentioned above, as they show us the most likely influence the ECoC's have had on the economy.

Copenhagen

The city of Copenhagen enjoyed positive outcomes after the ECoC in terms of economic impact. The most important outcomes were that Copenhagen received more visitors going to the city after the ECoC and that new jobs were created during the ECoC that lasted after the year had ended (ibid.). Especially the notion that Copenhagen received more visitors is important to this research. It shows that the ECoC in Copenhagen had an effect on cultural tourism in the year after the ECoC.

The image of Copenhagen and its culture was enhanced during the ECoC. This enhanced the tourism industry in Copenhagen and its region and also created more jobs in that subsector. The increase in

jobs was important for Copenhagen, as they faced unemployment rates in the early 1990s. Besides developing the city in terms of culture, it was therefore also emphasized that Copenhagen should be recovered in terms of the economy. Although the emphasis on culture was much larger, the city also paid attention to regenerating the city. This we could also see back in the large investments in cultural infrastructure.

Stockholm

In Stockholm there was no strategy towards enhancing the economy through the ECoC, as it was intentionally left out of the organization (Palmer/RAE, 2004). Even though little to no interest was showed towards an economic impact, the year still showed some positive results. During the year, there were more visitors who came to Stockholm and more jobs in the cultural sector were created. The budget spent on culture was severely larger than in other years in Stockholm.

Although Stockholm faced some issues on a financial level, they did have a surplus. This surplus was used to keep some of the events going after the ECoC had ended (ibid.). However, because the organization of Stockholm in 1998 did not put any emphasis on developing the economy in the city, there were also no major results to be found.

It remains difficult to say whether the ECoC had a large role in the increase in tourists and development of the cultural sector in the city and country, as there was already a rising tendency as we can find back in the literature (in Power, 2002 and 2003).

Bergen

The idea of Bergen was to increase the amount of tourists that would come to the city and to expand the market for cultural events. The most important outcome that could be found were more tickets sales and an increasing interest in the cultural industries. After the ECoC more money was spent on culture and the arts, both by private and public funding.

However, besides these positives outcomes, most of the events did not seem sustainable. The strategy of Bergen was not very clear,

also not on the level of economic changes. This most likely has to do with Norway's position of being a very wealthy country. There was simply no need for them to develop the city or country on an economic level. The community and also businesses therefore felt very little interest in investing in certain projects.

Helsinki

As said before, Helsinki struggled financially in the 1990s. Especially in the beginning of the 1990s they had high unemployment rates. The ECoC therefore had quite a strong emphasis on economic development. Some visitors and Finnish people were criticizing the economic approach and claimed that the ECoC should have been more about culture (Palmer/RAE, 2004). Additionally, the respondents from the evaluation mentioned that they found it difficult to identify any long-term effects of the ECoC.

The most important outcomes that were found were an increase in tourism, both nationally and internationally, extra jobs in the cultural sector (100.000 of which in the programs during the year) and an increase in cultural funding. Although most projects seemed unsustainable after the ECoC had ended, we do see a tendency of improvements in the cultural sector. Finland came out of a difficult situation in that period and they better the city of Helsinki in a cultural, economic and social perspective.

The organizations that were initiated during the ECoC year had to shut down due to a lack of sustainability (ibid.). However, other respondents were quite positive about the ECoC. They mentioned that even though the results could not be viewed right away, they did see possibilities that the effects could be seen a few years later. The image of Helsinki had been revitalized, marketing strategies for culture had been set up and there were increased network and business cooperation in the cultural sector (ibid.).

4.7. Comparison of the cities

When comparing these four cities, we can mention a few noticeable outcomes. Bergen and Helsinki did not have the desired results. Most of the reasons behind these results can be led back to the theories and statistics about cultural industries in Bergen and Helsinki. The

two countries saw declining or stagnating figures in the cultural industries in the 1990s.
The reason behind the stagnation is however different. The lack of energy and interest in Bergen had to do with little government support and because the cultural industries did not have a high priority in policies in Norway. The lack of structure and interest in Helsinki can mostly be linked to the difficulties in the economy Finland was facing in the 1990s. It seems that the change in cultural policies that were noticed in the 90s (Galloway and Dunlop 2007) did not have a priority in policies in Norway and Finland.

The growing figures in the cultural industries in theories about Denmark and Sweden can be seen back in the ECoC's. Both ECoC's had quite positive results and saw growing numbers in visitors going to the city. According to Corijn and Mommaas (1995), the cultural tourism sector was already significantly developing in the 90's. Additionally, Pahos et al. (2010) mentioned that in the past few decades we could see a rise in demand and supply for cultural attractions. These theories can be linked to the rising figures we can see back in data in Denmark and Sweden. The interest in Stockholm and Copenhagen during the ECoC could already have been fueled by the rising interest and entrepreneurial approach both cities and countries were going through in the 1990s.

Although all four cities faced difficulties with the long-term effects and sustainability of the ECoC, we can notice a dichotomy in the results. Bergen and Helsinki did not receive all the desired results, although Helsinki did see some positive results on a cultural and social level. Stockholm and Copenhagen saw quite positive outcomes and we could say that their ECoC's had a positive influence on cultural tourism.

5. Conclusion

5.1. Conclusion and discussion

Bridging culture with economy has always been a difficult task for countries. The European Capital of Culture is seen as a tool to bridge these two and embraces the keyword cultural tourism. The ECoC has been an initiative of the European Commission whereby cities in the European Union have been able to develop in terms of culture, tourism and often also economy. Although quite some research has been done in evaluating the yearly designated ECoC's (Liu (2012), Palmer/Rae (2004), Cogliandro (2001)), very little attention has been given to the Nordic cities. As shown in the data, the Nordic countries are very different in terms of cultural tourism and cultural industries, and therefore it was important to evaluate their ECoCs. This research included a cross-sectional study between Copenhagen, Stockholm, Bergen and Helsinki as ECoC's in the 1990s and early 2000's. As there has been criticism on the actual results of ECoC's after the year had ended, it is important to find out whether the time, money and effort has had an effect on the cities' cultural tourism. This research had as a main goal to bridge the theoretical side of cultural tourism with the results of the four chosen Nordic ECoC's and came with the following research question:

What were the effects of European Capitals of Culture in Copenhagen (1996), Stockholm (1998), Bergen (2000) and Helsinki (2000) on cultural tourism between 1996-2002 in terms of organization, audience, finance and cultural and economic impact?

The four cities have been evaluated in this research based on organization, audience and finance on a micro level and on the impact of culture and economy on a macro level and their effects on cultural tourism. As we saw in the results, the main objective of the four cities was to organize the ECoC for local and regional purposes.
However, it is an interesting remark that the results on cultural tourism are easily to be seen in the results, even though this was

not their main objective. We saw in the article by Smith (2003) that there has been an increasing interest in urban cultural tourism in European cities and that cities also saw how cultural tourism can be beneficial to cultural, social and economic developments in the city. Here we can see that ECoC's have been used as a cultural tourism tool to enhance the cultural field and thereby also the creative industries within a city, which relates to the three foundations of this thesis.

Additionally, we can link this back to the article of Mooney (2004) that was mentioned in the paragraph about ECoC's. He mentioned that it is important to think about who we want to benefit from organizing an ECoC. All four cities prioritized visits from locals and regionals (albeit in a different order of priority) and to create a better cultural environment for them, and did not have cultural tourism and visitors with overnight stays as a priority. We can conclude that even though cultural tourism was not their first priority, the ECoC did show results in this perspective.

The tendency of rising cultural industries in Sweden and Denmark we could see back in the ECoC's they hosted. The results in terms of cultural tourism were predominantly positive in both cities, apart from some drawbacks. As mentioned before, the rise in cultural tourism can be linked back to the theories of Corijn and Mommaas (1995) and Pahos et al. (2010).

The struggles that Finland was facing in the 1990s and therefore the lack of attention for the cultural industries that we saw in other reports was also seen back in the results of the ECoC. Helsinki showed less obvious results than Copenhagen and Stockholm, but did have good intentions towards the development of the cultural industries that later seemed useful. Bergen had the least positive results of the four cities studies. The lack of interest in the cultural industries by both government and citizens in Norway were unfortunately pursued in the organization of the ECoC. The stagnating or declining figures we saw in the data were found back in the results of the ECoC's of both Helsinki and Bergen. Overall, we can say that all four ECoC's did have an influence on cultural tourism even though it was not a priority to either of the four ECoCs and somehow had an impact on culture and the economy, albeit

that these results vary heavily among the four cities.

"En kedja är inte starkare än dess svagaste lank" is the Swedish title of this thesis. It literally means that a chain is no stronger than its weakest link. We saw the weaknesses in the organization, energy, lack of finances and even lack of interest in Bergen and Helsinki, which had its effects on the eventual outcomes of the ECoC's. In the ECoC's in Stockholm and Copenhagen we saw rather strong 'chains' whereby both cities showed a stronger organization and interest in increasing the cultural tourism in their cities, which in the end, paid off. The changes and developments in the cultural industries, for example the clustering and changes in cultural policies can therefore be linked to the positive results towards cultural tourism in the cities of Copenhagen and Stockholm.

5.2. Recommendations for further research

This research has initiated to find the results of ECoC's on cultural tourism in Nordic countries. Not much research has been done cultural tourism in Nordic countries, and therefore this research can be a starting point for other researchers.

It could be useful to repeat this research in another ten years, to be able to see the results of ECoC's in Nordic cities more clearly.

Further research can also lie in the field of the development of the cultural industries or cultural tourism in Nordic countries. Although there are some other studies to be found (e.g. Fleming (2007) and Kreanord (2012)), more research could contribute to this field of research. An ongoing research in the field of cultural tourism in Nordic countries could be followed by studies that contribute to the theories.

As mentioned in the theory, the Nordic countries often have developed cultural tourism on a lower level than other European countries. The tendency of Nordic cities and countries growing in this field is rather new and it would be useful for both academics and policy-makers to better understand these developments and how to

respond to them. Therefore, it is important to see whether the Nordic countries develop a similar path in cultural tourism as other European countries, or, if they follow a very path of their own.

This research has tried to link the existing theories about cultural industries and Nordic countries with the ECoC's. However, if more theories will be developed in terms of the cultural industries and cultural tourism in the future, it is likely that the results of the ECoC's towards cultural tourism in Nordic cities could be evaluated more extensively.

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Appendices: Appendix 1

Table 1. The Scandinavian cultural industries production system in 1999: number of employees and number of firms by size (number of employees or people taking an income from the concern). Measures of change for the extended period 1997–2000 are presented where figures were available. Figures in italics refer to number of firms active in the area.

Sector	Total	% change 1997–1999	% change 1997–2000	Sector	Total	% change 1997–1999	% change 1997–2000	Sector	Total	% change 1997–1999	% change 1997–2000
Advertising				*Architecture*				*Broadcast media*			
Sweden	27308	+17.36	+26.47	Sweden	5758	+3.01	+9.03	Sweden	33655	–8.25	–8.11
	10952	+6.49	+13.80		2378	+9.43	+16.98		810	+10.35	+30.65
Norway	8827	+2.80	–1.25	Norway	4674	+10.40	+9.14	Norway	5480	–11.25	–27.50
	3566	+4.57	–1.52		1929	+9.63	+8.15		389	–8.33	–25
Finland	7060	+28.53	***	Finland	4418	+10.45	***	Finland	6176	+5.09	***
	2576	+11.03	***		1801	+3.80	***		228	–3.39	***
Denmark*	11993	+11.57	+17.68	Denmark*	6552	+3.49	+3.03	Denmark*	3000	+11.36	+16
	4528	–7.84	–4.80		2867	–6.98	–6.13		591	–0.67	+7.73
Design				*Fashion clothing*				*Film*			
Sweden	7944	+32.89	+62.48	Sweden	51283	+2.08	+3.89	Sweden	7026	+9.27	+19.16
	5757	+32.59	+58.87		14368	–2.83	–2.61		2547	+6.70	+16.46
Norway**				Norway	39688	+8.18	+9.56	Norway	3203	+9.38	+22.66
					8893	+9.90	+10.22		1255	+8.20	+21.31
Finland**				Finland	26000	–4.09	***	Finland	1952	+29.96	***
					7482	–4	***		635	+3.76	***
Denmark*	3074	+26.50	+38.56	Denmark*	34366	+6.79	+0.79	Denmark*	4091	+12.39	+16.98
	2339	+21.25	+37.58		8364	–14.69	–14.95		1543	–0.71	+7.08
Furniture				*Glass, ceramics, cutlery, crafts*				*Heritage*			
Sweden	37847	+5.16	+7.00	Sweden	6694	+3.32	+6.25	Sweden	5968	+6.48	+10.81
	5549	+0.85	+3.38		2881	+4.65	+9.34		584	+12.31	+22.69
Norway	19964	+13.88	+16.21	Norway	5231	–5.33	–3.60	Norway	3368	+18.21	+25.24
	3529	+15.57	+15.92		925	–10.26	–4.72		390	+10	+18
Finland	16156	+9.20	***	Finland	1173	–7.64	***	Finland	160	+29.03	***
	3911	–0.03	***		191	+7.91	***		49	+4.26	***
Denmark*	27913	+4.78	+2.09	Denmark*	3512	+71.07	+63.76	Denmark*	2664	+20.93	+110.08
	2493	–12.62	–13.92		612	–11.05	–13.66		369	–2.12	–1.86
Jewellery				*Music*				*Photography*			
Sweden	3680	–4.39	–3.07	Sweden	6335	+6.78	+12.24	Sweden	7509	–4.85	+0.04
	1391	–2.25	–1.05		3183	+7.28	+13.82		4027	+9.58	+17.36
Norway	3857	–6.50	+8.42	Norway	4224	–12.62	–17.03	Norway	7632	+9.72	+11.40
	943	–8.61	+6.62		1794	–12	–16		2585	+9.72	+11.74
Finland	2658	–3.42	***	Finland	1543	+1.92	***	Finland	3038	–1.65	***
	1005	–0.89	***		1006	+6.34	***		1196	–1.08	***
Denmark*	1791	–0.44	–0.56	Denmark*	2795	+10.78	+14.86	Denmark*	3819	+2.25	–2.70
	904	–11.98	–9.06		1179	+4.15	+12.28		2225	–6.47	–5.76
Print media				*Software, new media*				*The 'finer' arts*			
Sweden	58018	–2.76	–5.47	Sweden	73028	+6.03	+12.36	Sweden	20453	+42.89	+69.28
	8147	–0.46	–0.38		17320	+1.38	+4.87		11593	+26.69	+48.04
Norway	46620	–2.62	–4.11	Norway	27741	+65.08	+119.23	Norway	8419	–30.79	–6.81
	5755	–2.96	–4.25		6290	+54.09	+105.66		5038	–26.32	–8.77
Finland	30408	–0.24	***	Finland	22359	+32.69	***	Finland	1754	–19.62	***
	3353	–2.67	***		3133	+7.92	***		1399	+13.19	***
Denmark*	35830	+14.12	+11.27	Denmark*	33206	+33.60	+48.93	Denmark*	5256	+6.33	+20.96
	5787	–8.32	–8.63		9939	+14.70	+35.06		2962	+0.14	+8.05
The cultural industries				*Related industries*				*Totals (incl. related industries)*			
Sweden	352506	+9.62	+16.35	Sweden	87190	+21.20	+33.64	Sweden	439696	+8.88	+15.53
	91487	+12.23	+22.56		19897	+42.86	+70.04		111384	+10.12	+19.13
Norway	188928	+6.64	+10.68	Norway	8419	+6.12	+9.26	Norway	261223	+6.49	+10.29
	43281	+6.58	+10.15		8244	+4.78	+9.13		51525	+6.10	+9.87
Finland	124855	+6.68	***	Finland	41791	+10.58	***	Finland	166646	+7.63	***
	27965	+1.37	***		9563	+2.03	***		37528	+1.54	***
Denmark*	179862	+13.71	+16.20	Denmark*	44062	+13.35	+10.37	Denmark*	223924	+13.64	+15.05
	46702	–3.24	+2.35		12234	–15.07	–12.48		58936	–5.96	–1.06

* Due to Danish data protection laws the figures for employment incorporate estimates based on firm data and therefore may underestimate employment.
** Accurate comparable data were not available for design activities in Finland and in Norway.
*** Year 2000 data not available for Finland at the timing of writing.
Sources: Figures based on data delivered by Statistiska centralbyrån (Statistics Sweden), Danmarks statistik (Statistics Denmark), Statistisk sentralbyrå (Statistics Norway), and Tilastokeskus (Statistics Finland).

Source: Power, D. (2003). 'The Nordic 'cultural industries': a cross-national assessment of the place of the cultural industries in

Denmark, Finland, Norway and Sweden'. *Geografiska Annaler*, 85B (3), pp. 170.

Appendix 2

THE NORDIC 'CULTURAL INDUSTRIES': A CROSS-NATIONAL ASSESSMENT OF THE PLACE OF THE CULTURAL

Table 2. The top 15 Scandinavian cultural industry municipal concentrations in 1998/1999.

	Municipality	Country	Total CI employment	Location quotient	% employment change 1995-98/99
1	Stockholm	Sweden	83225	1.75	+33.00
2	Oslo	Norway	52173	1.57	+40.60
3	Helsinki	Finland	43695	1.42	+38.02
4	Copenhagen	Denmark	42620	1.38	+7.08
5	Göteborg	Sweden	30218	1.28	+28.03
6	Århus	Denmark	21245	1.31	+19.47
7	Malmö	Sweden	16970	1.44	+23.82
8	Espoo	Finland	12655	1.51	+24.84
9	Bergen	Norway	11893	1.06	+19.41
10	Tampere	Finland	10998	1.29	+13.74
11	Odense	Denmark	10047	1.05	+10.50
12	Aalborg	Denmark	9609	1.05	+19.28
13	Turku	Finland	8916	1.16	+17.04
14	Bærum	Norway	8215	1.73	+35.96
15	Trondheim	Norway	7853	1.08	+34.06

Source: Data are for November 1999, except for Finland which are for week 52, (1998). Figures based on data delivered by Statistiska centralbyrån (Statistics Sweden), Danmarks statistik (Statistics Denmark), Statistisk sentralbyrå (Statistics Norway), and Tilastokeskus (Statistics Finland).

Source: Power, D. (2003). 'The Nordic 'cultural industries': a cross-national assessment of the place of the cultural industries in Denmark, Finland, Norway and Sweden'. *Geografiska Annaler*, 85B (3), pp. 177.
Adjusted by Y.A. Groenendijk, 2013.

Appendix 3

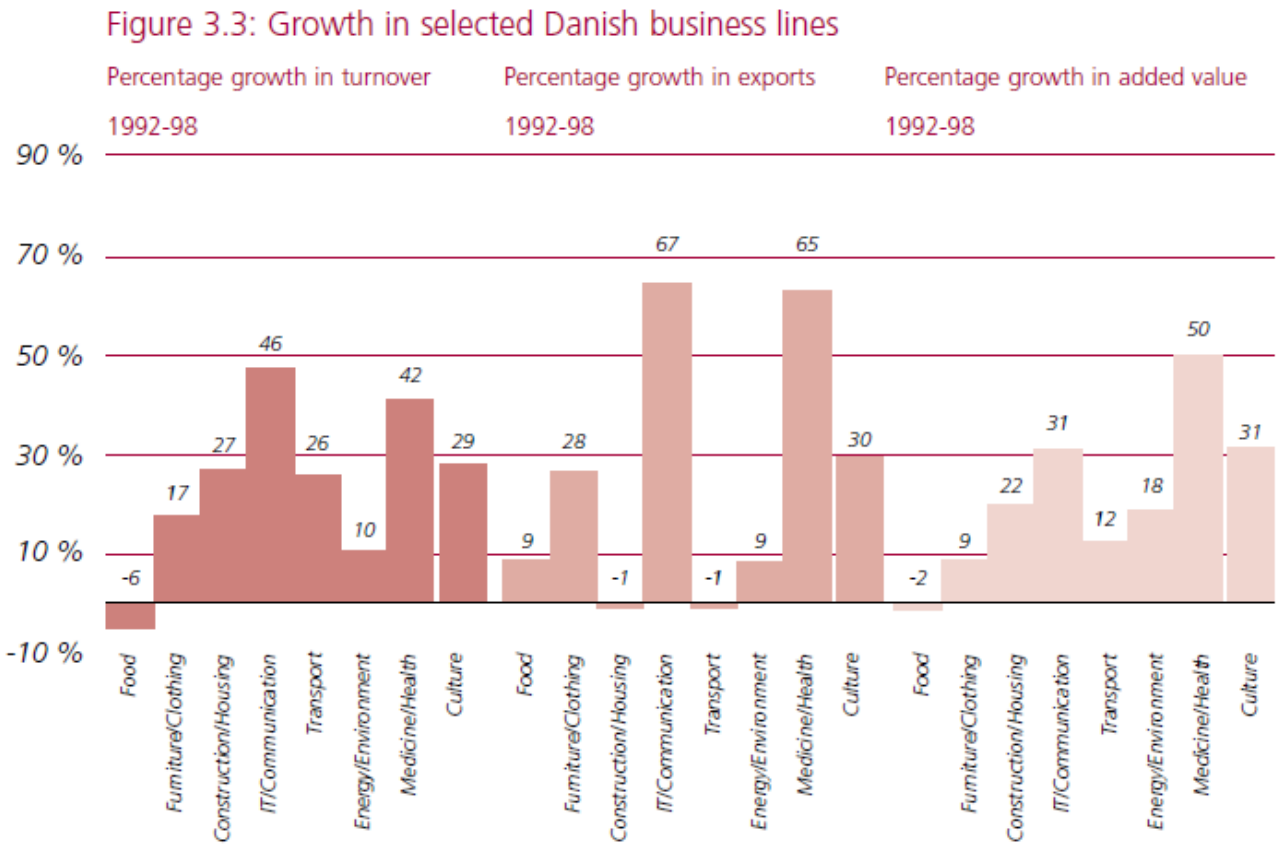
Table 3.1 The cultural industry in figures Cultural industry statistics, 1998	Turnover (year's prices, DKK million)	Export (year's prices, DKK million)	Full time employees	Number of firms	Number of new firms*
Cultural industry	75,478	15,825	59,107	14,108	977
Private industry as a whole	1,879,318	447,369	1,134,247	323,298	15,964
The cultural industry as a percentage of all business lines	4	4	5	4	6
Book publishing	24,648	1,973	16,685	3,367	90
Printed media	15,179	3,874	15,254	727	56
Radio/TV	13,008	3,499	528	1,059	39
Music	5,261	500	1,695	858	79
Toys/Amusement parks	6,470	4,449	6,615	855	62
Film/Video	4,932	1,179	3,566	1,300	96
Architecture	3,916	133	4,499	2,811	141
Design	1,376	198	801	2,005	320
Theatre	463	6	363	590	82
Visual arts	225	14	101	536	32

Source: The Ministry of Culture and the Ministry of Trade and Industry. Based on figures provided by Statistics Denmark

** New companies are categorised as companies started within the past year. These are actual new firms in the sense that they have not been run by another owner, another form of ownership, under another name or by private interests already registered for VAT previously.*

Source: The Ministry of Culture and the Ministry of Trade and Industry, based on figures provided by Statistics Denmark *in*: Denmark's Creative Potential, Culture and Business Policy Report. Published in 2001 by the Ministry of Trade & Industry and the Ministry of Culture in Denmark.

Appendix 4



Source: Denmark's Creative Potential, Culture and Business Policy Report. Published in 2001 by the Ministry of Trade & Industry and the Ministry of Culture in Denmark.

Appendix 5

Table 4.3 Newly established companies

	1992	*1995*	*1997*	*Entrepreneur %*
Music	19	76	62	7.2
Theatre	43	41	51	9.2
Literature	202	80	117	3.4
Visual arts	80	32	33	4.8
Film/Video	99	89	96	7.6
Media	102	95	113	6.5
Architecture/Design	154	292	491	10.8
Sport/Leisure	205	128	150	6.9
Cultural industry total	904	833	1,113	7.3
Other sectors	14,971	13,443	15,050	4.8
Total	15,875	14,276	16,163	

Source: Statistics Denmark

Source: Denmark's Creative Potential, Culture and Business Policy Report. Published in 2001 by the Ministry of Trade & Industry and the Ministry of Culture in Denmark, pp. 68.

Appendix 6

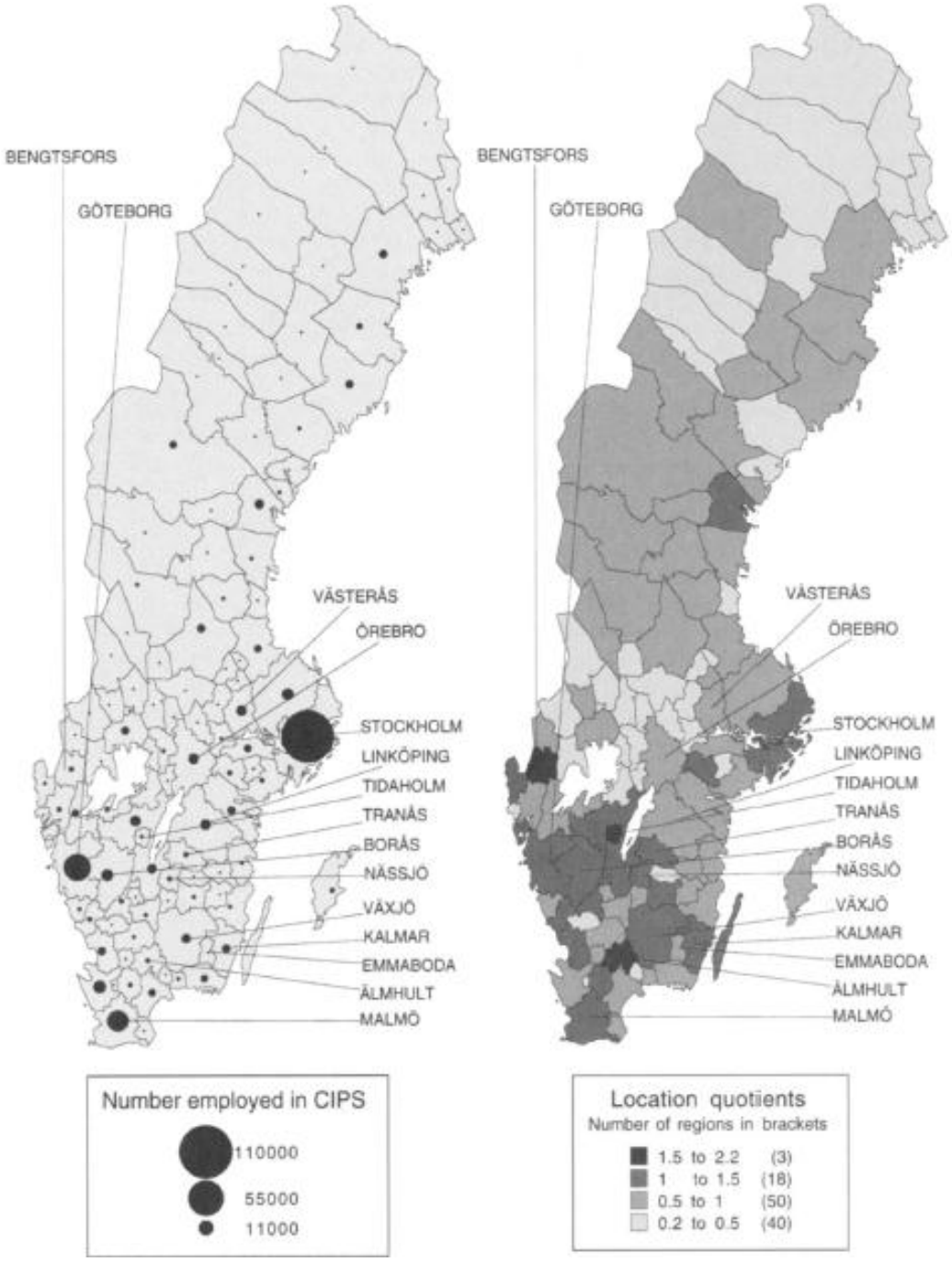
The Swedish Cultural Industries Production System, 1999: Number of Employees and Number of Firms, by Size[a]

Sector	Firm Size 1–4	5–9	10–19	20–49	50–99	100+	Total	% Change 1994–99
Advertising	12,180	3,387	3,728	3,832	1,634	2,547	27,308	+41.64
	(9,990)	(516)	(282)	(128)	(23)	(13)	(10,965)	(+32.82)
Architecture	2,685	887	906	334	246	700	5,758	+9.86
	(2,149)	(140)	(70)	(13)	(4)	(2)	(2,378)	(+27.58)
Design	6,125	665	449	406	131	168	7,944	+124.09
	(5,602)	(105)	(33)	(14)	(2)	(1)	(5,757)	(+115.54)
Fashion–clothing	17,004	5,440	4,432	5,470	3,587	15,350	51,283	+6.13
	(12,894)	(856)	(341)	(187)	(53)	(37)	(14,368)	(+7.7)
Furniture	5,065	2,448	2,721	3,781	3,744	17,293	35,052	+20.84
	(4,010)	(371)	(205)	(124)	(52)	(34)	(4,796)	(+16.63)
Glass, ceramics, cutlery, crafts, etc.	3,218	623	259	577	218	1,799	6,694	+8.6
	(2,733)	(101)	(20)	(19)	(3)	(5)	(2,881)	(+24.13)
Software, new media	18,404	3,760	5,444	8,890	4,860	31,670	73,028	+112.66
	(15,881)	(572)	(405)	(296)	(72)	(94)	(17,320)	(+118.88)
Broadcast media	778	313	393	1,498	996	29,677	33,655	−10.12
	(647)	(50)	(27)	(47)	(14)	(25)	(835)	(+76.53)
Film	2,855	742	770	802	141	1,716	7,026	+30.21
	(2,339)	(112)	(57)	(29)	(2)	(8)	(2,555)	(+37.96)
The "finer" arts	12,066	862	648	1,171	1,169	4,537	20,453	+71.9
	(11,335)	(140)	(49)	(36)	(17)	(16)	(11,609)	(+232.16)
Jewelry	1,742	584	326	149	60	819	3,680	−3.74
	(1,263)	(94)	(24)	(5)	(1)	(4)	(1,395)	(+9.58)
Libraries, museums, heritage	616	228	283	498	1,652	2,691	5,968	+16.09
	(476)	(36)	(21)	(15)	(26)	(12)	(598)	(+59.89)
Music	3,553	657	655	796	404	270	6,335	+20.07
	(2,985)	(107)	(48)	(29)	(6)	(2)	(3,195)	(+31.45)
Photography	4571	735	383	480	319	1,021	7,509	+5.13
	(3,857)	(116)	(29)	(17)	(3)	(5)	(4,032)	(+36.59)
Print media	8,951	5,182	6,169	6,786	6,041	24,886	58,015	−4.26
	(6,479)	(795)	(460)	(229)	(84)	(107)	(8,254)	(+9.57)
Cultural industries	99,813	26,513	27,566	35,470	25,202	135,144	349,708	+23.74
	(82,640)	(4,111)	(2,071)	(1,188)	(362)	(365)	(90,938)	(+49.44)
Related industries	25,277	13,200	12,833	15,706	8,562	24,834	100,412	+23.71
	(18,776)	(2,033)	(963)	(527)	(126)	(64)	(22,489)	(+16.2)
Totals	125,090	39,713	40,399	51,176	33,764	159,978	450,120	+23.73
	(101,416)	(6,144)	(3,034)	(1,715)	(488)	(429)	(113,427)	(+41.42)

Source: The figures are based on data delivered by SCB (Statistiska Centralbyrån–Statistics Sweden).
Note: Figures in parentheses refer to the number of firms active in the area.
[a] Number of employees or people receiving income from the firms.

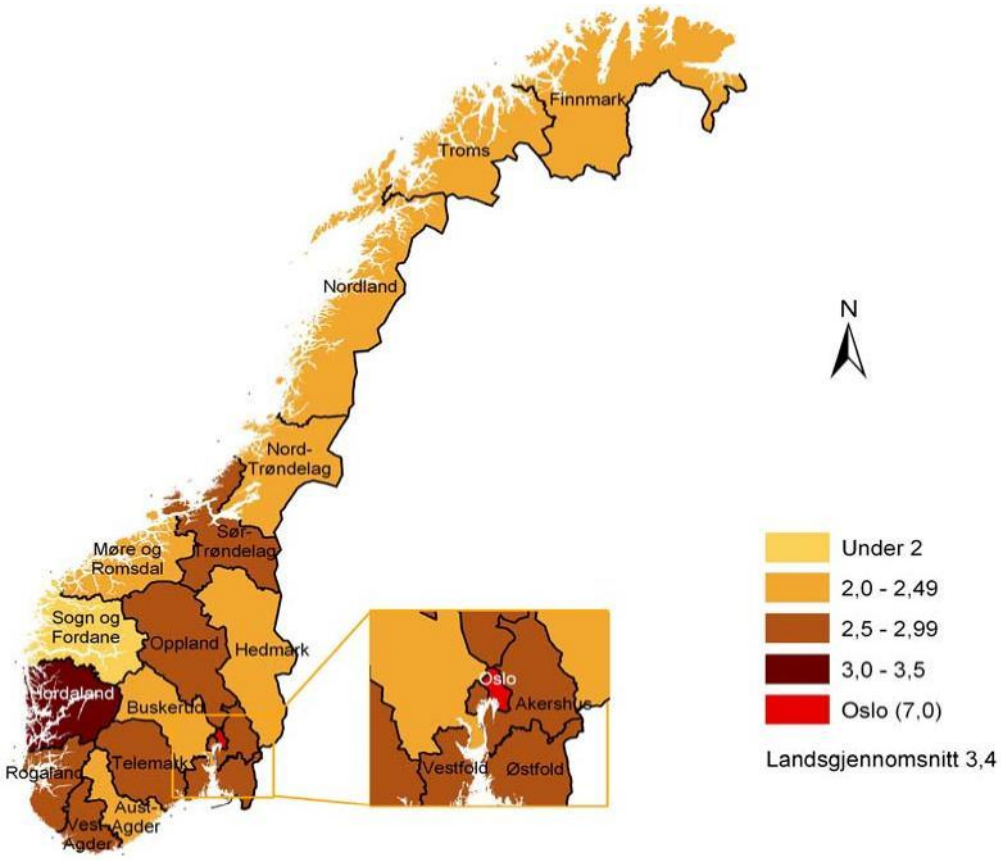
Source: Power, D. (2002). 'Cultural Industries in Sweden: An Assessment of Their Place in the Swedish Economy'. Economic Geography, 78 (2), pp. 112.

Appendix 7



Source: Power, D. (2002). 'Cultural Industries in Sweden: An Assessment of Their Place in the Swedish Economy'. Economic Geography, 78 (2), pp. 116.

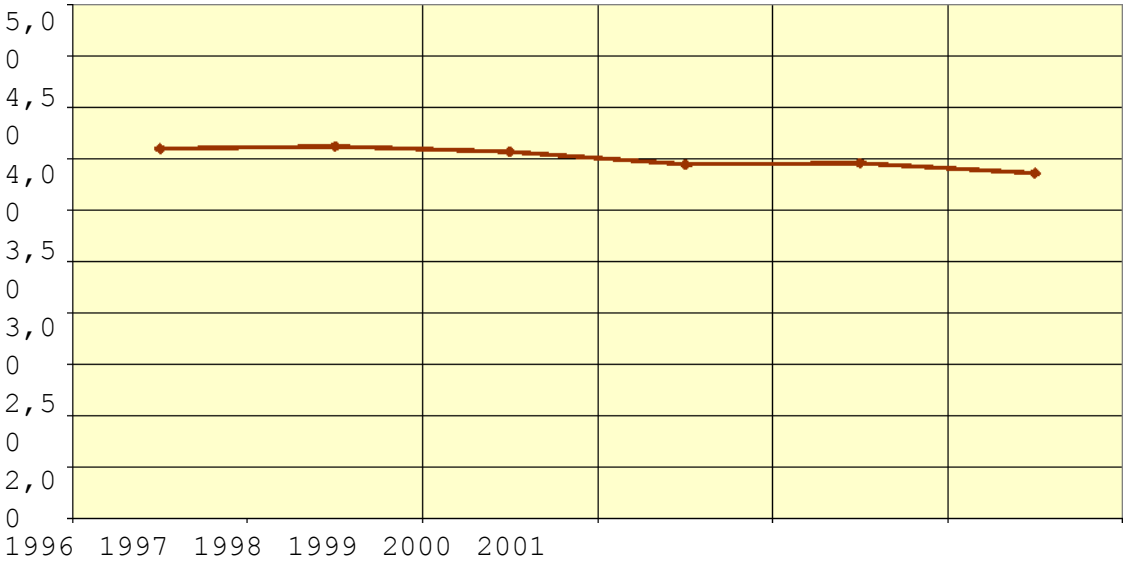
Appendix 8



Employment in the cultural industries as percentage of the total employment in the county in the private sector in 2002. Original souce of statistical data: Statistics Norway. Map: Norwegian Mapping Authority.

Source: Haraldsen, T., Flygind, S.K., (2004). Kartlegging av kulturnæringene – økonomisk betydning, vekst- og utviklingspotensial. Øf-rapport nr 10/2004. Østlandsforskning, Lillehammer, pp. 30.

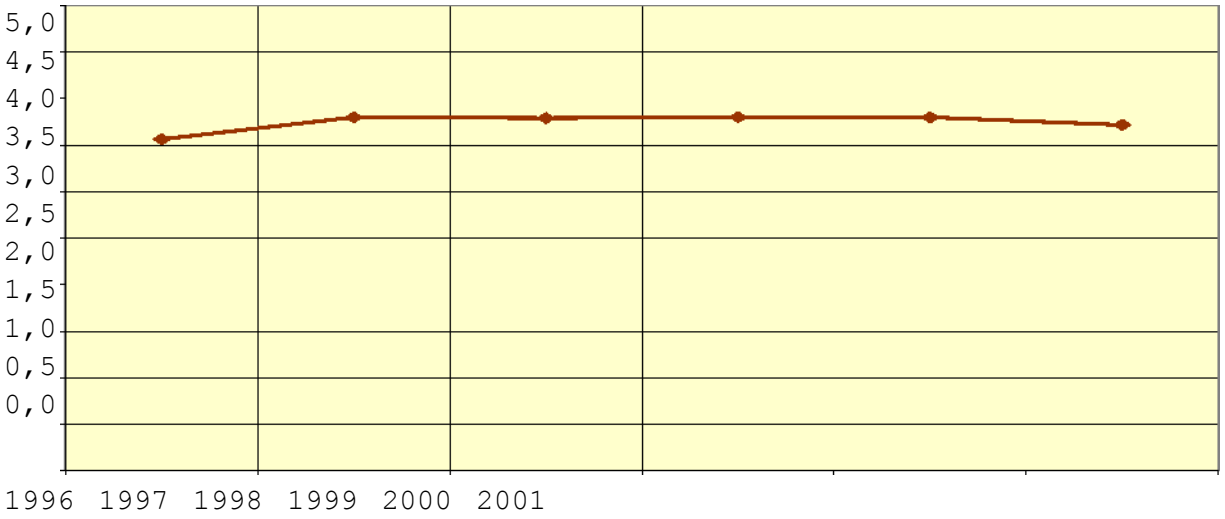
Appendix 9



Share of the cultural industries of GDP between 1996 to 2001, both private and public sector. Original source statistical data: SSB, Statistics Norway

Source: Haraldsen, T., Flygind, S.K., (2004). Kartlegging av kulturnæringene – økonomisk betydning, vekst- og utviklingspotensial. Øf-rapport nr 10/2004. Østlandsforskning, Lillehammer, pp. 25.

Appendix 10

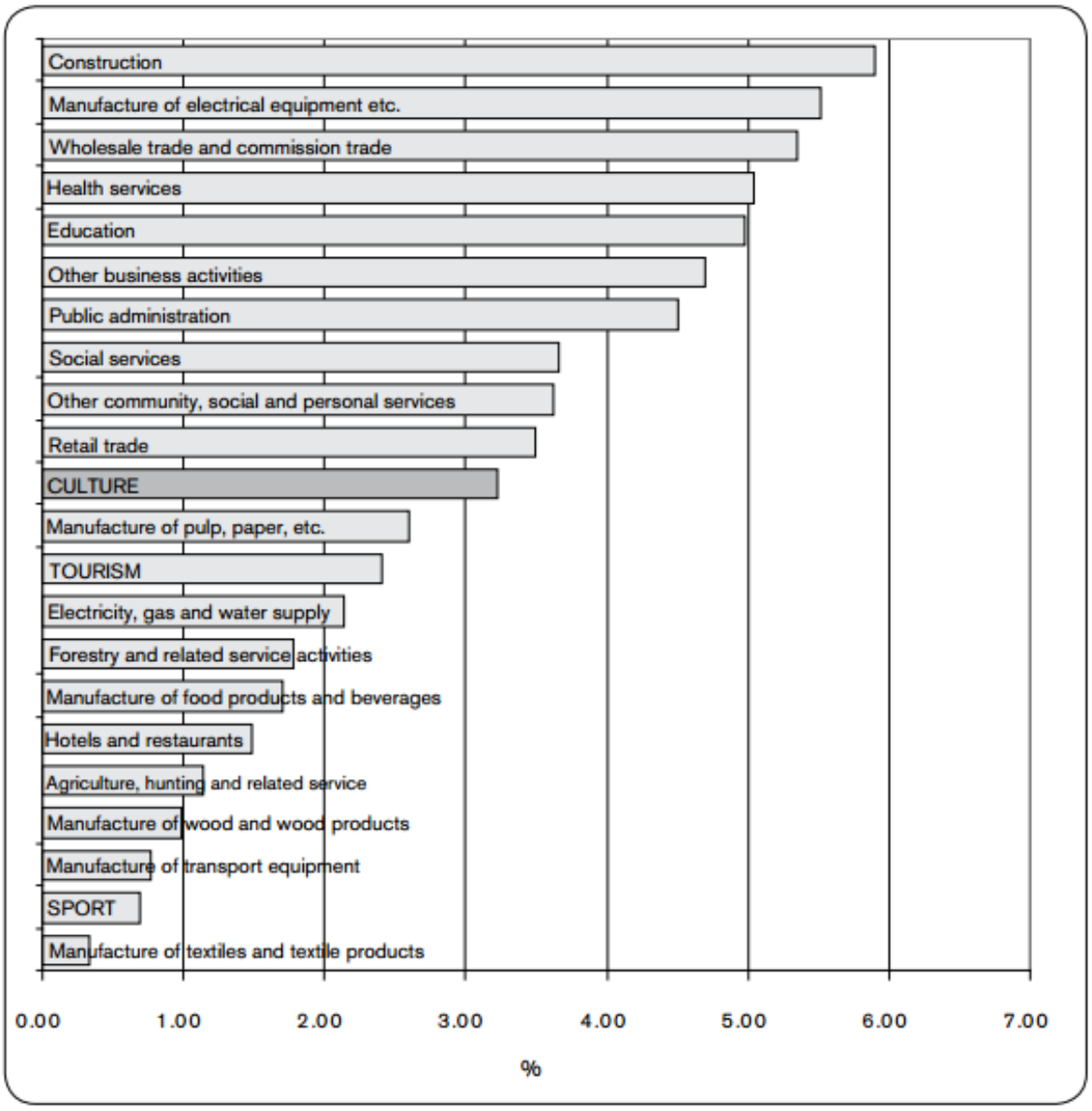


Percentage employed in cultural industries as percentage of the total employment between 1996-2001 in Norway, private and public sector (preliminary figures).

Source: Haraldsen, T., Flygind, S.K., (2004). Kartlegging av

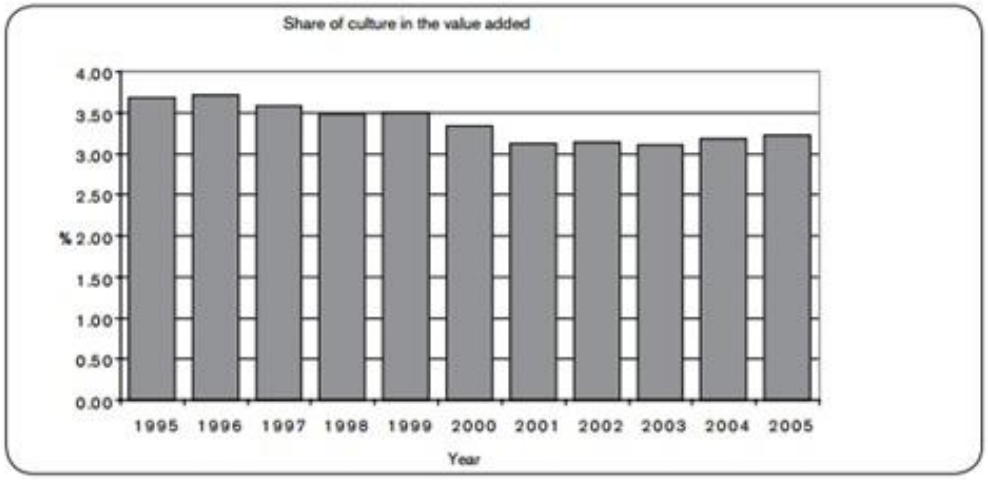
kulturnæringene - økonomisk betydning, vekst- og utviklingspotensial. Øf-rapport nr 10/2004. Østlandsforskning, Lillehammer, pp. 23. Original source statistical data: www.ssb.no/

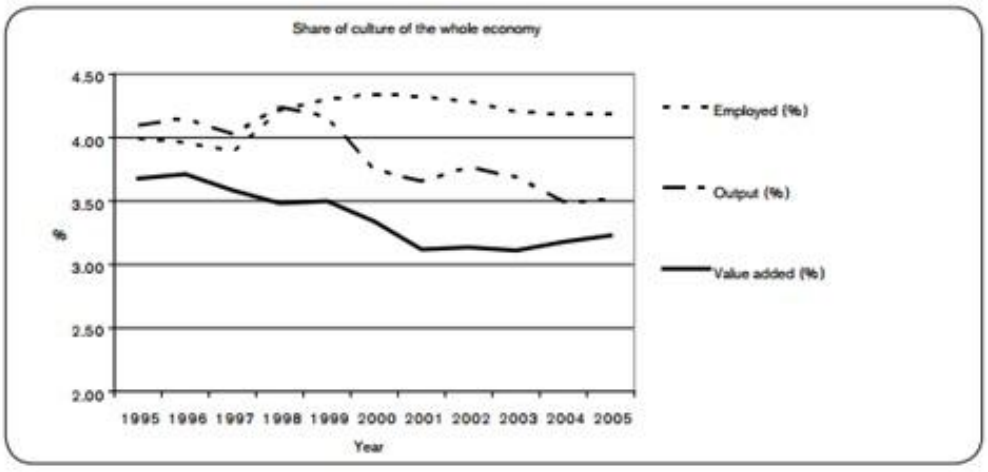
Appendix 11



Share of culture in comparison to other sectors in Finland in 2005. Source: Culture Satellite Account. Final report of pilot project. Publications of the Ministry of Education, Finland 2009:13.

Appendix 12





Upper table: Share of culture in the value added, as percentage of the whole economy in Finland between 1995-2005.

Lower table: Share of culture in percentage in employed, output and value added as part of the whole economy in Finland between 1995 and 2005.

Source: Culture Satellite Account. Final report of pilot project. Publications of the Ministry of Education, Finland 2009:13.

Appendix 13

Decision No 1622/2006/EC of the European Parliament and of the Council of 24 October 2006 establishing a Community action for the European Capital of Culture event for the years 2007 to 2019

Article 1

Subject matter

A Community action entitled "European Capital of Culture" is hereby established in order to highlight the richness and diversity of European cultures and the features they share, as well as to promote greater mutual understanding between European citizens.

Article 2

Access to the action

1. Cities in Member States and in countries acceding to the European Union after 31 December 2006 shall be entitled to be designated as European Capitals of Culture for one year, in the order set out in the Annex.

2. The designation shall apply to one city in each of the Member States appearing in the list in the Annex.

The chronological order given in that list may be altered by mutual agreement between the Member States concerned.

Article 3

Applications

1. Every application shall include a cultural programme with a European dimension, based principally on cultural cooperation, in accordance with the objectives and action provided for by Article 151 of the Treaty.

2. The cultural programme of the event shall be created specifically for the European Capital of Culture year, highlighting the European added value in accordance with the criteria laid down in Article 4.

3. The programme shall be consistent with any national cultural strategy or policy of the relevant Member State or, where applicable under a Member State*s institutional arrangements, any regional cultural strategies, on condition that any such strategy or policy does not aim to restrict the number of cities which may be considered for designation as European Capitals of Culture under this Decision.

4. The programme shall last one year. In duly justified cases designated cities may opt for a shorter period.

5. A linkage between the programmes of the designated cities of the same year shall be made.

6. Cities may choose to involve their surrounding regions in their programmes.

Article 4

Criteria for the cultural programme

The cultural programme shall fulfil the following criteria, subdivided into two categories, "the European Dimension" and "City and Citizens":

1. As regards "the European Dimension", the programme shall:

(a) foster cooperation between cultural operators, artists and cities from the relevant Member States and other Member States in any cultural sector;

(b) highlight the richness of cultural diversity in Europe;

(c) bring the common aspects of European cultures to the fore.

2. As regards "City and Citizens" the programme shall:

(a) foster the participation of the citizens living in the city and its surroundings and raise their interest as well as the interest of citizens from abroad;

(b) be sustainable and be an integral part of the long-term cultural and social development of the city.

Article 5

Submission of applications

1. A call for submission of applications shall be published by each of the Member States concerned no later than six years before the event in question is due to begin.

Each call for submission of applications, aimed at the candidate cities for the title, shall refer to the criteria laid down in Article 4 and the guidance available on the Commission website.

The deadline for submitting applications under each call for submission of applications shall be scheduled 10 months after its publication at the latest.

An application submitted under a call for submission of applications shall present the outline of the programme which the candidate city plans to realise for the given year.

2. Applications shall be notified to the Commission by the Member State concerned.

Article 6

Selection panel

1. A selection panel shall be established for each Member State concerned to assess the applications of the candidate cities. Each panel shall recommend the nomination of one city in the Member State concerned.

2. Each selection panel shall consist of 13 members, seven of which shall be the persons nominated by the European institutions as referred to in paragraph 4. The remaining six members shall be nominated by the Member State concerned in consultation with the Commission. The Member State concerned shall then appoint the selection panel. The panel shall designate its chairman from among the persons nominated by the European Parliament, the Council, the Commission and the Committee of the Regions.

3. The selection panel members shall be independent experts with no conflicts of interest with regard to the cities which responded to the call for submission of applications, and with substantial experience and expertise in the cultural sector, in the cultural development of cities or in the organisation of a European Capital of Culture.

4. The European institutions shall nominate the members of selection panels for three years as follows: two members shall be nominated by the European Parliament, two by the Council, two by the Commission and one by the Committee of the Regions. By way of exception, in the first year during which this Decision is in force, two experts shall be nominated by the Commission for one year, two by the European Parliament for two years, two by the Council for three years, and one by the Committee of the Regions for three years.

Article 7

Pre-selection

1. Each of the Member States concerned shall convene the relevant selection panel as referred to in Article 6 for a pre-selection meeting no later than five years before the event is due to begin.

2. The selection panel shall assess the applications of the cities which responded to the call for submission of applications according to the criteria laid down in Article 4.

It shall agree on a short-list of candidate cities which are to be considered further and issue a report on the applications of the

candidate cities and recommendations to the short-listed candidate cities.

3. The selection panel shall submit its report to the Member State concerned and to the Commission. Each of the Member States concerned shall formally approve the short-list based on the report of the selection panel.

Article 8

Final selection

1. The short-listed candidate cities shall complete their applications and transmit them to the Member States concerned, which shall then forward them to the Commission.

2. Each of the Member States concerned shall convene the relevant selection panel, for final selection, nine months after the pre-selection meeting.

3. The selection panel shall evaluate the amended programmes of the short-listed candidate cities according to the criteria of this action and the recommendations issued by the panel during its pre-selection meeting.

4. The selection panel shall issue a report on the programmes of the short-listed candidate cities together with a recommendation for the nomination of one city in the Member State concerned as European Capital of Culture.

The report shall also contain recommendations to the selected city concerning the progress and the arrangements to be made by the given year, if designated as European Capital of Culture by the Council.

The report shall be submitted to the Member State concerned and to the Commission. It shall be published on the Commission website.

Article 9

Designation

1. Each of the Member States concerned shall nominate one city to be European Capital of Culture and shall notify the European Parliament, the Council, the Commission and the Committee of the Regions thereof, no later than four years before the event is due to begin.

The notification must be accompanied by a justification for the nomination based on the reports of the selection panel.

The nomination shall take into account the recommendations issued by the selection panel.

2. The European Parliament may forward an opinion to the Commission no later than three months after receipt of the nominations of the Member States concerned.

3. The Council, acting on a recommendation from the Commission drawn up in the light of the opinion of the European Parliament and the justifications based on the reports of the selection panels, shall officially designate the cities in question as European Capitals of Culture for the year for which they have been nominated.

Article 15

Entry into force

This Decision shall enter into force on the 20th day following its publication in the Official Journal of the European Union.

It shall apply from 1 January 2007, with the exception of Article 5, which shall apply from 23 November 2006.

Done at Strasbourg, 24 October 2006.

For the European Parliament

The President

J. Borrell Fontelles

For the Council

The President

P. Lehtomäki

[1] OJ C 115, 16.5.2006, p. 56.

[2] Opinion of the European Parliament of 5 April 2006 (not yet published in the Official Journal) and Council Decision of 25 September 2006.

[3] OJ L 166, 1.7.1999, p. 1. Decision as amended by Decision No 649/2005/EC (OJ L 117, 4.5.2005, p. 20).

[4] Conclusions of the Ministers of Culture meeting within the Council of 18 May 1990 on future eligibility for the "European City of Culture" and on a special European Cultural Month event (OJ C 162, 3.7.1990, p. 1).

Appendix 14

Timeline (n = 1 January, year of the event)	**Stage in the procedure**	**Body responsible**
± 6 months after designation	**(possible)informal meeting**between panel and host city	European Commission
n - 27 months (*3 months before 1st monitoring meeting*)	Submission to Commission of **mid-term progress report**	**Host city**
n - 2 years (*e.g. end of 2011, for an event in 2014*)	**1st (mid-term) monitoring meeting** between panel and host city	European Commission
n - 11 months (*3 months before 2nd monitoring meeting*)	Submission to Commission of **final progress report**	**Host city**
n - 8 months	**2nd monitoring meeting** between panel and host city	European Commission
n - 3 months	(*possible*) award of Melina Mercouri**prize**	European Commission
n	Year of the **event**	**Host city**
n + 1 year	**Evaluation** of the event begins	European Commission

Timeline of monitoring phase of ECoC's.
Source: http://ec.europa.eu/culture/our-programmes-and-actions/capitals/eu-monitoring-and-funding_en.htm Retrieved on April 23rd 2013.