

GLASGOW 1990

1. AIMS AND OPERATIONAL FEATURES

1.1 Background

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

1.2 Designation and rationale

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

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

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

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

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

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

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

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

1.3 Objectives and broad approach

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

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

Two important decisions influenced how Glasgow would interpret the designation:

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

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

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

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

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

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

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

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

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

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

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

1.4 Arrangement of the Year

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

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

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

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

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

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

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

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

1.5 Framework of relations

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

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

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

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

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

2. FUNDING

2.1 Available resources

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

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

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

2.2 Expenditure

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

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

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

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

2.3 Sponsorship

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

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

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

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

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

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

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

2.4 Voluntary sector

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

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

2.5 Infrastructure and longer term strategies

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

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

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

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

3. PROGRAMME

3.1 Programme elements

Glasgow 90 encompassed all the cultural activity in the City for the year. Investment in the core programme produced a major expansion in professional activity. Exhibitions numbered 429 in 1989 which represented an increase of 86 per cent over 1988, and opening hours were extended. Theatre and concert performances (3,961 in 1990) were 32 per cent higher than in 1989. Variations can be seen in different sectors: whilst concert life expanded two and a half times above the 1989 level, and small venue/art centre activity increased by 11 per cent, activity in the producing and receiving theatres carried on at much the usual level.

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

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

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

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

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

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

3.2 Other programmes

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

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

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

3.3 European theme

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

3.4 Artists' opportunities

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

4. **IMPACT**

4.1 Promotion

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

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

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

4.2 Media reaction and debates

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

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

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

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

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

4.3 European themes

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

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

4.4 Attendance

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

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

4.5 Social impact

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

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

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

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

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

4.6 Tourism development

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

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

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

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

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

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

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

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

4.7 Economic impacts

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

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

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

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

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

4.8 Reservations

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

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

4.9 Lasting effects

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

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

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

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

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

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

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

5. CONCLUSION

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

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

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

Tourist trips, Glasgow and Scotland

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

Source: Scottish Tourist Board.

^a Methodology change; no comparable figures available.

^b 1989/1990 average.

^c Three years average.

^d Estimate.

Tourist trips, Glasgow and Scotland, domestic and foreign

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

Source: Scottish Tourist Board.

^a Methodology change; no comparable figures available.

^b 1989/90 average.

^c Three years average.

^d Estimate.

Glasgow foreign tourism, changing market structure, by region

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

Source: Scottish Tourist Board

^a Three year average.

Glasgow foreign tourism, changing market structure, by traffic type

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

Source: Scottish Tourist Board.

^a Three year average.

^b Visiting friends and relatives.

Tourist trips, Glasgow, Edinburgh and Scotland

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

Source: Scottish Tourist Board.

^a 1989/1990 average.

^b Three year average.

Glasgow 90, income and expenditure

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

Source: Glasgow District Council; Strathclyde Regional Council.

^a Office of Arts and Libraries £0.5m; European Commission £0.08m.

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

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

Glasgow, attendance at arts events and attractions

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

Source: Glasgow District Council.

^a FY.

^b Excludes pop, rock, folk, jazz, commercial cinema, street entertainment, free events, amateur presentations.

^c Provisional figures.

Perceptions of Glasgow^a: changing for the better

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

Source: Saatchi and Saatchi.

^a Among adult ABC1s resident in London and the South East.

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

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

Source: Glasgow District Council.

- ^a Tramway, Glasgow's Glasgow, Dome of Discovery.
- ^b Festival attendance included under venues.
- ^c Includes special seasons at Theatre Royal; excludes Scottish Opera/Scottish Ballet performances; Pavilion figure estimated.
- ^d Includes attendance at amateur shows.
- ^e Includes World Orchestra Series at Glasgow Royal Concert Hall.
- ^f Tramway, The Ship, Bolshoi, Arches, Sinatra; also includes commercial promotions.

Glasgow 90, outdoor events, attendance

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

Source: Glasgow District Council.

Glasgow 90, events and activities

Number of events/activities

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

Source: Glasgow District Council.

* School visits totalled 7,710.