



MASTER THESIS

**A MODEL OF PUBLIC INTERVENTION FOR MUSIC
FESTIVALS AS CREATIVE INDUSTRIES IN SMALL AND
MEDIUM-SIZE CITIES:
an assessment of the case of Enschede**

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TABLE OF CONTENTS

1. INTRODUCTION	3
2. LITERATURE REVIEW	5
2.1 THE RISE OF INNOVATION AND CREATIVITY IN CULTURAL INDUSTRIES.....	5
2.2 THE MUSIC INDUSTRY AS A CREATIVE INDUSTRY	6
2.2.1 <i>How technology has shaped the music industry?</i>	9
2.3 GOALS OF CULTURAL POLICIES	10
2.4 THE ROLE OF SMALL AND MEDIUM-SIZE CITIES IN THE CREATIVE INDUSTRIES.....	11
2.5 RATIONALES FOR SUPPORTING MUSIC FESTIVALS THROUGH CULTURAL POLICIES IN SMALL AND MEDIUM-SIZE CITIES.....	13
2.6 THE CYCLE OF CREATIVITY OF WOOD AND TAYLOR.....	15
2.6.1 <i>Enhancing the ideas-generating capacity of the town</i>	17
2.6.2 <i>Turning ideas into reality</i>	17
2.6.3 <i>Networking and circulating ideas</i>	17
2.6.4 <i>Providing platforms for delivery</i>	17
2.6.5 <i>Building audiences and markets</i>	18
3. RESEARCH DESIGN	19
3.1 RESEARCH QUESTION AND SUB-QUESTIONS	19
3.2 RESEARCH APPROACH	19
3.3 MODEL FOR INTERVENTION OF LOCAL GOVERNMENTS ON MUSIC FESTIVALS: A HEURISTIC	20
3.3.1 <i>Ideas generating capacity</i>	20
3.3.2 <i>Ideas into practice</i>	21
3.3.3 <i>Networking and circulating</i>	22
3.3.4 <i>Platforms for delivery</i>	23
3.3.5 <i>Markets and audiences</i>	23
3.3.5.1 <i>Importance of context and identity for local governments</i>	25
3.4 DATA SOURCES	27
3.4.1 <i>Desk research</i>	28
3.4.2 <i>Interviews</i>	29
3.5 CASE STUDY	29
3.5.1 <i>Case selection</i>	29
4. RESULTS	31
4.1 DECENTRALIZED NATIONAL POLICY FOR INNOVATION AND PROFESSIONALIZATION	31
4.1.1 <i>ARTS FOR LIFE’S SAKE (Ministry of Education 2008)</i>	31
4.1.2 <i>CULTURAL POLICY IN THE NETHERLANDS (Ministry of Education 2009)</i>	33
4.2 “ENSCHUDE, STAD VAN NU”. THE CITY-MARKETING STRATEGY.	35
4.2.1 <i>NOTA STADSMARKETING IN ENSCHUDE 2009 (Gemeente 2009)</i>	35
4.2.2 <i>STRATEGISCHE VISIE. City-marketing Enschede 2020 (Gemeente 2011)</i>	36
4.2.3 <i>ENSCHUDE: CULTURELE HOTSPOT VAN HET OOSTEN. (Gemeente 2012)</i>	38
4.3 “ENSCHUDE MUZIEKSTAD”. MUSIC FESTIVALS IN ENSCHUDE.....	41
4.3.1 <i>MUNICIPALITY OF ENSCHUDE. Cultural Program, Events and City-marketing</i>	41
4.3.2 <i>ENSCHUDE PROMOTIE</i>	43

4.3.3 GREEN VIBRATIONS FESTIVAL	46
4.3.4 INTERNATIONAL JAZZ FESTIVAL ENSCHEDE	48
4.3.5 FRESHTIVAL	50
5. MUSIC FESTIVALS IN ENSCHEDE UNDER THE SCOPE OF THE INTERVENTION MODEL	
PROPOSED	53
5.1 FROM MUSIC FESTIVALS TO CULTURAL HAPPENINGS. INNOVATION AND CREATIVITY	55
5.2 SUBSIDIES AND AGENCY FOR MUSIC FESTIVALS.....	56
5.3 ENSCHEDE PROMOTIE AS THE “NETWORK ADMINISTRATIVE ORGANIZATION”	57
5.4 INFRASTRUCTURE, A PRIMARY ASSET FOR ENSCHEDE	57
5.5 LOOKING FOR NATIONAL MARKETS AND AUDIENCES.....	58
5.5.1 PROFILE OF ENSCHEDE AND CONSOLIDATION OF ITS IDENTITY.....	59
6. CONCLUSIONS	60
7. REFERENCES	62

1. INTRODUCTION

Within the cultural industries, music festivals are increasingly been considered effective platforms for the promotion of cultural heritage as well as for the support of innovative artistic projects. Its relevance for the local authorities has considerably increased lately, given the positive results shown in city positioning and the economic potential associated with them (Prentice and Andersen 2003; O’Grady and Kill 2013).

In fact, in the latest years, cultural and creative industries have proven to be strongly shaped by innovation and technology (Scott 2004) and have become one of the sectors with fastest growth in the global economy (Cunningham 2004). New business models have been promoted for these industries, fostering socio-economic benefits for the communities where they operate.

Local authorities have introduced city-marketing, urban-development and urban-regeneration strategies with the aim of encouraging innovation and creativity in different artistic disciplines, making small and medium-size cities more attractive for residents and visitors. According to Olsen (2012), one of the most important platforms to implement cultural policies and promote local cultural products are music festivals.

In the current research we will study how music festivals are important policy tools for the promotion of local-cultural products, for testing innovative ideas and urban strategies, for presenting a more appealing image of a city and, allegedly, for fostering social cohesion as their main goal. In this sense, it is important to highlight how profitable these platforms are for local governments, helping them to achieve common goals stated in public discourse, policies and strategies.

Given the challenge of local governments to ensure an optimal investment of public resources in culture, and the lack of guidelines to support an effective exploitation of the potential music festivals have to offer as a creative industry to small and mid-size cities, this dissertation assesses and proposes a model for public intervention for supporting music festivals as part of city-marketing and urban-development strategies implemented in small and medium-size cities; a model that takes into account the inherently creative character the music festivals have reached lately. The assessment of the context and the development of the new model takes as starting point available scientific literature on the topic and contrasts it with practical knowledge derived from the analysis of the case of the city of Enschede in the Netherlands, where the recent implementation of a city marketing strategy includes music festivals in its components.

Scientific literature on urban development, creative and cultural industries, and music festivals is discussed in detail in chapter two, providing a theoretical framework for the development of a new intervention model. Chapter three contains the research design and the methodological approach used to provide an answer to the research question formulated. Chapter four contains the empirical findings of the study in Enschede and

the context of music festivals from national and local policies, local authorities and music festivals. With this information the proposed model is revised and contrasted with the local context in chapter five; and general conclusions are presented in chapter six.

2. LITERATURE REVIEW

Based on scientific literature, in this chapter we will study how innovation and creativity has affected the culture industry and specifically music festivals in the latest years, giving raise to the creative industries. Then, the role of public authorities on culture will be discussed and, focusing on small cities, a model to foster production of innovation and creativity in culture is presented.

2.1 THE RISE OF INNOVATION AND CREATIVITY IN CULTURAL INDUSTRIES

During the past two decades, the fields of cultural industries and performing arts have become more attractive for local governments in order to foster economic and social development. Governments and public institutions are aware of the evolution from the “Fordist economy” into the new global markets, based on the production and exploitation of knowledge (Martí-Costa and Pradel i Miquel 2012).

However cultural production and its relation with economic markets has been studied since long time ago (Adorno and Rabinbach 1975), the fast advance of technology has changed mainly all economic sectors and the way society interacts with them, stressing on the need for stake-holders to pay attention in this aspect to assess growth and development on industries. The culture sector has not been the exemption. The importance and influence of culture on people’s life, is given to its direct representation of patterns of life and the expression of the material life experience; thus, the change on cultural products given the influence of innovation and creativity affects directly the way how we express and interact as society. In brief, *“culture is the way, the forms, in which groups “handle” the raw material of their social and material existence”* (Clarke, Hall, Jefferson & Roberts 1976 in: Longhurst 2007, 212). The way we conceive cultural industry no longer concerns only about the production of goods and services with a higher symbolic value than it’s utilitarian function, directed to entertain or educate; but about its relation with technology and markets (Scott 2004; Grodach 2011).

Nowadays, the way culture is produced and delivered has been constantly changing depending on two phenomena: globalization and digitization (Cunningham 2004). Both trends have encouraged rapid innovation in the culture industry. On the one hand, globalization has strongly affected the distribution of products and reach of services; cultural-industry’s stakeholders are placed all around the world and under diverse conditions are now able to be part of global open markets. This “openness” of the global markets has allowed to promote domestic initiatives, and represents an opportunity for local production to integrate through the process called “glocalization”, which claims for the importance of local production to foster diversity and overcome territorial boundaries (Bauman 1998).

Within a sociological perspective, Robertson (1995) brings the concept of glocalization to describe the interaction between local, national and world system societies, and the

human being. The concept explains the constant interaction between the universal and the particular, recognizing the existence of the “global” as the macro-manifestation of the localities and the “local” as the micro-manifestation of the global; even when the influence of local manifestations in the global scope might be asymmetrical. Later, Bauman (1998) develops Robertson’s concept, applying it to the field of public administration, as a response from the local order to face the polarization of a world divided into rich and poor, inserting local knowledge into the global, through the preservation of local identities and boosting local economies. In the music industry, local cultures have influenced global markets of music and conditioned the expansion or bifurcation of markets and musical genres (Longhurst 2007). An example of this is the introduction of traditional music from local communities into the production of electronic music with the emergence of genres like “electro-cumbia” and “folk-tronica”.

On the other hand, digitization has shown that the introduction of new technologies has changed the way cultural products and knowledge are being created, promoted, distributed, stored and consumed. These advances have shaped cultural products, composed by what Longhurst (2007) calls “text artifacts” and “functional artifacts”. The first ones are the subjective content of the artistic productions (for example the lyrics or the melody of a song), and the second ones are those devices created to contain the text artifacts (like LP’s, cassettes, tapes, CD’s and new technologies like server storage systems or the so-called “clouds”).

These changes, following the technological determinism thesis, have proven that technology is the most important cause of change in society; and specifically, music has played a key role fostering innovation and creativity (Longhurst 2007; Florida and Jackson 2010).

2.2 THE MUSIC INDUSTRY AS A CREATIVE INDUSTRY

The sector of culture industries (where musical festivals originally have been placed) is one of the sectors that has faced one of the strongest transformations with the increased production of creativity and innovation. The transition from cultural to creative industries has mainly been based on the inclusion of creativity and innovation into the production of cultural assets; but there are some characteristics that make part of this new field and that determine its way of structuring. First, the economic profit obtained from artistic disciplines is no longer a condition for the production of cultural assets and services, but it is a goal itself. A few decades ago, the aim of cultural industries was the production of cultural goods and services, to preserve and communicate cultural values and identities through artistic disciplines. It had as a consequence the need of creating economic incomes to guarantee its constant production. Nowadays, and with a strong influence of technology, culture industries have focused on the very different ways to obtain economic profit from the arts (Martí-Costa and Pradel i Miquel 2012). For example in the music industry, the

business is no longer only selling records, but profiting from different products or services derived from music, for example attracting sponsors and users in websites that provide music-services like magazines, lyrics or tabs data bases; or from the entrance fees of music festivals and concerts, which have increased considerably in the latest years (Prentice and Andersen 2003). Second, the economic profit obtained from the artistic disciplines is derived from the intellectual property and knowledge production, which has attracted special attention by scholars and protection by public institutions (Deuze 2007). Third, technology has become very important for the culture industry, creating a bridging platform between culture, business and technology; the advent of innovative knowledge on culture has made possible the increase of already existent cultural production, and the creation of new cultural products, heightening the contribution from arts to local and national economies (Evans 2009). Fourth, there is a linkage between telecommunication and cultural industries to get involved into multi-sector networks, which demands investments from public and private funds on innovation, research, high quality on education, connectivity, access to information and communication technologies (Cunningham 2004).

According to Scott (2004), innovation and creativity are achieved through processes of networking formation between history, identity and the involvement of new technologies as a mean to express subjective values. However, it is hard to determine the boundaries of creative industries because normally their goods and services are overlapped with each other, making it very difficult to set limits. For example in car manufacturing there is involvement of creative industries but it is not possible to affirm to what extent. On the music industry, creativity and innovation have become constitutive elements, making it impossible to study the music industry and its products, without considering about them.

Other concerns of the creative industries are markets. After two decades of developing theory on creative industries, since 2000's there is a second generation of public policies that has highlighted the function of markets. This new generation of policies looks not only for encouraging creativity and innovation to involve products in a global market, but to do it in an auto-sustainable way. The auto-sustainability of the industry implies that companies and producers, once inserted in the markets will not depend on public grants or subsidies. The results of this new wave of policies have brought positive results in countries with high investment on creative industries, proving that creative industries can effectively contribute to development in social and economical spheres. In UK and US, the labor force in cultural and creative industries has reached 4.5% and 2.4% respectively of the total labor force (Scott 2004). These new policies have created a structure of the industry, characterized by the consolidation of networks, integrated by small companies and connected through large institutions.

The main threat that creative industries face is determined by its own nature. The uncertainty on how the industry will evolve with technology development brings

uncertainty on how the supply and demand are going to respond. The pay off generated from creative industries depends mainly on how technological development affects the functional artifacts, developed to contain cultural products. To illustrate this point, and as Longhurst (2007) shows, we can take a look on how trading files through internet with the P2P file-sharing systems has caused big changes in the global markets of music; those changes do not have the same consequences in all the places or clustered markets, giving relevance to local contexts. For example while in US, records sales have dropped down considerably because of the illegal download and file-sharing platforms, on the other hand, in Japan the sales of ringtones and music through iTunes is maintaining the music economy stable.

For each sector of the creative industries, there is the raise of at least one dominant center globally (like Hollywood concerning film industry). Still, small independent firms are expected to emerge in small cities, where innovation is more likely to grow, networking in clustered markets by activity or sector, but not necessarily by geographic location (Scott 2004).

As a result of the raise of global centers, industrial conglomerates have emerged and became international companies that participate in the processes of creation, production, distribution, commercialization and evaluation of cultural products. This broad participation and the limited access to means of production of cultural products in previous decades, has led few companies to take control of the whole media industry, exercising a dominant role and constituting a monopoly over the economic activities (Brown, O'Connor et al. 2000). As Bishop (2005) explains, the 75% of the media released all around the world is owned and controlled by four media companies that control all the production chain. For the case of music industry, Longhurst (2007, 31) explains that those companies own studios and hire producers to record music, then distribute their magazines where their artists are rated, finance venues and festivals where their artists play and own shops where their records are sold. This leaves few chances for independent artists to emerge without the support of these few "media empires".

Emerging independent firms have found in technology a source to overdrive the dominance of big labels that control the music industry. According to (Bishop 2005), with the fusion of two of the biggest music production companies in 2004, Sony BMG Music Entertainment acquired the control of 25.2% of the global music market, becoming the second biggest production corporation, after Vivendi Universal (which holds the control of 25.9% of the market). Just two more companies can be added to the list of the "big four", EMI and Warner, holding together 23.9% of the market. The other 25% of the global music market is managed by small independent firms that by separate are not significant or influential for the music business (Bishop 2005; Longhurst 2007). These four companies have turned into a monopoly in the industry.

Despite the main dominance of large size companies in the global market, a new landscape for the music industry is being shaped by technology; there is an increasing emergence of small networks, outside from the dominant geographic centers, operating independently from the big companies, and working as alternative platforms for artistic creation and innovation (Evans 2009).

2.2.1 How technology has shaped the music industry?

The fast development of new technologies has led to increase the production of creative and innovative expressions: some tasks that were hard to accomplish previously, nowadays are simple to do because of the easiness of manipulating technological tools and devices (Longhurst 2007); also the reduced cost of technology has democratized its access and has made it easier to experiment and create media (Deuze 2007). This phenomenon is explained by the rivalry between technology companies that has forced them to lower the prices of innovative artifacts. The distribution of products is affected by technology when the products are able to be digitized (like music or films) (Scott 2004). Live musical performances have changed substantially with the upcoming technology, from the inclusion of new musical instruments to the easiness to document, store and reproduce media content in different physical spaces, for example through tools like “live streaming”. This context has widened the opportunities for producers, musicians and artists in general to access other cultural markets and diffuse their productions.

The interaction between producer and consumer has also been shaped by technology. Nowadays it is possible to have a deeper understanding of consumers’ preferences; products and services are being customized in different forms to satisfy specific needs of the audiences. Some examples are the selective media platform of “YouTube” (that constantly suggests you content considering your previous played and liked videos) or the co-creation procedure used by “Wikipedia” (Deuze 2007). Thus, the understanding of audiences’ preferences is determinant for the inclusion of cultural products in cultural markets and guarantee sustainability of demand. Live performances in music festivals have also faced the re-formulation of the role that audience plays in these cultural spaces. The interaction between performer and audience has opened the doors to participative performances where cultural products are presented in a space to converge values, traditions and identities, promoting dialogue and cultural exchanges (O’Grady and Kill 2013).

So far we have studied the strong relevance of innovation and creativity on the cultural industries, specifically on the music industry. The analysis on how these changes have affected society provides information to recognize the potentiality that innovation and creativity holds to foster social and economic development. On the next part we will discuss the role of the public sector (specifically local authorities) towards creative industries and the opportunities to foster growth and development from there.

2.3 GOALS OF CULTURAL POLICIES

In this new environment shaped by technology, public authorities are playing an outstanding role through public policies. The main goal of public policies of culture is to create the most suitable conditions to support cultural production, in an environment of innovation and creativity; and the importance to link production to the global markets (Scott 2004; Martí-Costa and Pradel i Miquel 2012), fostering socio-economic opportunities and promoting social cohesion through shared values and identities (Scott 2012).

Brown, O'Connor et al. (2000) and Olsen (2012) suggest that the interventionist measures of the governments have a “hands off” approach, where innovation and creativity is supported in order to optimize the conditions for the freedom of expression on cultural identities, and this freedom implies not interfering nor conditioning the ideological content of arts or the textual artifacts . In other words, public institutions have to make sure that new ideas are being produced but without assessing the artistic content of them, neither constraining their diffusion through independent or monopolized markets.

As Scott (2012) posits, with the increase of knowledge production and the immersion in global markets, public policies are expected to improve the conditions of workers in the creative industries, making it possible for artists to have better chances to achieve professional recognition as citizens fully integrated to their societies, with the same rights and responsibilities of a worker from any other industry .

From public institutions, it is important to promote diversification of the cultural consumption. According to Longhurst (2007), the investment on programs that integrate different artistic performances on the same space (e.g. music festivals) will lead to meet different knowledge and put it together to foster creativity and innovation. Schulte-Römer (2013) presents music festivals as suitable scenarios to do so, filtering an over supplied market and reducing costs of access to culture while congregating several arts or artists in one platform. To allow the convergence of knowledge, facilities, services and infrastructure are needed. The consolidation of multi-sector systems where creative workers do not depend solely on public funding (encouraging private investment) and strengthening links within networks to cooperate, are basic needs for successful results (Brown, O'Connor et al. 2000; Evans 2009; Scott 2012).

Given that the implementation of public policies on creative industries has shown positive results for national, regional and local governments (Cunningham 2004), a strong articulation between cultural policies of these territorial levels is suggested, in order to guarantee a more efficient spending of the public resources. This articulation, will allow citizens to benefit from national and local programs, making possible the equality on the access to culture services in all the territory. Nakamura (2003) calls for

the construction of articulated networks to share knowledge helps to avoid the duplication on the production of knowledge and provides tools for a faster growth of local, inter-local and national markets . Specialization of multi-level articulated policies brings benefits on the accomplishment of national goals towards culture. One example is to state guidelines where local governments will stress their investment on infrastructure and amateur arts, whereas national governments will focus on agency, internationalization and professionalization, bridging national and local levels with complementary policies.

According to Paleo and Wijnberg (2008), when implementing cultural policies, the levels of innovativeness are needed to be assessed and special attention should be paid on how new is the knowledge, and how relevant is it for similar local and global markets .

2.4 THE ROLE OF SMALL AND MEDIUM-SIZE CITIES IN THE CREATIVE INDUSTRIES

As discussed earlier, alternative clusters can emerge from independent and/or local markets outside the big cities (under certain conditions that will be analyzed further) as a response to the existence of imbalanced power on the music industry. According to this perspective, Longhurst (2007, 48) claims that “more attention should be paid to the production (and consumption) of music in specific local contexts, as part of a consideration of the interaction of the global and the local”.

Localities have been recognized as suitable spaces for the emergence of innovation and creativity because they are not tied to the control of markets; it means more freedom for creation outside from the standardized production of monopolies. In this environment of freedom, the global practices or global music meets the local, and in art spaces like music festivals the interaction generates innovative processes of mixture of cultures or “trans-culture” (Longhurst 2007, 49); as well as glocalization processes, helping to the emergence of clustered cultural markets (Bauman 1998; Florida and Jackson 2010).

Inside the music industry, big cities like New York, Los Angeles, London or Paris hold a significant concentration of opportunities for the creative community, connecting actors of the sector (artists, producers, venues, etc.) and boosting diffusion, becoming in strategic platforms to emerge. However, big cities do not generate musical innovation by themselves, but conglomerate artists from different localities increasing diversity through migrations and cultural ex-changes (Florida and Jackson 2010). In fact, Lewis and Donald (2010) argue that small and medium-size cities have proven to be seedbeds of innovation and creativity because of the diversity found in particular identities, values and artistic practices, and its contribution to global markets . Besides, in small and medium-size cities, the introduction of innovation and creativity through cultural policies has shown positive results on urban regeneration, city- marketing,

tourism, entertainment and increase of employment rates in the culture sector (Brown, O'Connor et al. 2000).

Music festivals are suitable platforms to promote the emergence of local cultural markets, and its success will facilitate that big companies turn their eyes into local productions, making possible the interaction between local, inter-local and global markets.

Local identities and cultural heritage are the main components of local cultural products, and the phenomenon of globalization faces two possible consequences towards local production: First, the fast spread of media, its integration in a global sphere, and its monopolized administration by big companies, seems to standardize cultural values and disclaim particular ones. Then the erosion of local identities might lead to the consolidation of what Brown, O'Connor et al. (2000, 438) call the “global airport culture”, homogenized to consume the same products everywhere. Second (and more likely to occur), the global dispersion of media provides tools for the emergence of hybrid cultures, product of migrations, and cultural-knowledge exchanges, resulting in multiplying diversity and a constant production of novelty.

Globalization and glocalization processes make possible a better environment for diversity, allowing the exchange of knowledge and fostering the production of novelty. Localities constitute themselves as centers for innovation and production from their local identities, using global tools and technologies to reach new audiences (Brown, O'Connor et al. 2000; Florida and Jackson 2010). Then, it is important to analyze the role of local governments and how, through public policies, they can consolidate local markets, networking with similar ones as a manifestation of glocalization processes (Brown, O'Connor et al. 2000; Longhurst 2007).

As Deuze (2007) posits, media produced in localities is a container of identities for consumers and producers, because its textual artifacts reflect a socio-political view of the particular context. According to Longhurst (2007), the influence of idiosyncrasy and migrations has made possible the emergence of new musical genres for example, identifying with other local cultures and clustering alternative cultural markets. Local markets, have the opportunity to be connected to other similar because of (or thanks to) technology, shortening physical boundaries, making unnecessary the existence of a physical place to concentrate if there is a strong network capable to meet local and global knowledge (Florida and Jackson 2010).

Other positive characteristic of small cities in order to foster innovation is the bigger chance to build strong networking links and achieve consensus (Lewis and Donald 2010). Given that in small cities it is more likely to know all the members of the “musical scene”, the promotion of trust between members, its reduced number and their common interests are helpful to build strong networks committed with local

growth and development.

In conclusion and seconding Scott (2004), domestic production is expected to continue flourishing, fostering the incursion of new markets and products. Local cultural centers and distribution platforms like festivals allow creative projects to grow anywhere in the world; that does not imply a threat to large cities' industries but a complementarity in the construction of different cultural markets.

2.5 RATIONALES FOR SUPPORTING MUSIC FESTIVALS THROUGH CULTURAL POLICIES IN SMALL AND MEDIUM-SIZE CITIES

As a transition from "Fordist Industries", local governments are adopting strategies to make part of the new global economy, involving culture and knowledge sector in their policy agendas (Martí-Costa and Pradel i Miquel 2012; Scott 2012).

The creative industries have shown in the previous years, their capability to host economic growth and development (Brown, O'Connor et al. 2000; Scott 2004) as the sector of fastest growth in the global economy (Cunningham 2004). The immersion of local governments into the creative sector brings positive consequences of its implementation through local policies: positioning the image of the cities and promoting urban regeneration (specially the music industry has been relevant for reaching a "new city image"); improvement of the quality of life; increase of employment rates in the cultural sector (Brown, O'Connor et al. 2000; Scott 2004); improvement of tourism and city life, especially in business like hotels, bars and restaurants (Murray 2004; Scott 2004; Wilks-Heeg and North 2004); and attraction of new investors and students (Wilks-Heeg and North 2004). As Grodach (2011) claims, these positive consequences show not just economic but social benefits from the performing arts, strengthening social cohesion, supporting socialization (Prentice and Andersen 2003), preserving cultural heritage and introducing suitable platforms for the promotion of healthy and sustainable practices for citizens (for example the promotion of use of energy saving devices or encourage political participation); also the creation of scenarios for the proper use of leisure time makes cities more appealing for potential. According to Nakamura (2003), the more sources of support for the production and distribution of cultural products, a faster progress and thus a bigger benefit from the fields of arts, science and commerce. Furthermore, as Prentice and Andersen (2003) show, the constant increase of music festivals in small and medium-size cities, has shown positive effects on tourism, city positioning and promotion in the previous years in developed and developing countries.

During the past two decades, industrialized countries like UK, that in 2010 reported to be hosting more than 700 music festivals, have led the achievement of urban regeneration through cultural policies, showing significant increase of employment rates on creative industries (Wilks-Heeg and North 2004; O'Grady and Kill 2013).

However, to maintain a demand on cultural products has shown to be a challenge for the industry given the overcrowded market of festivals nowadays.

Evans (2009) presents the Netherlands as a great example of the potential of creative industries with a 47% of employment in creative occupations (including here entertainment and science), one of the highest rates in the world (Evans 2009).

Cultural policies concerning innovation and creativity are the corner stone between social change, local governance and economic success (Wilks-Heeg and North 2004); and small and medium size cities are places where cultural economic development is likely to emerge (Scott 2004).

Because of the potential of economic growth and development that creative industries embrace, there are many small and medium size cities around the world (like Enschede) that have established public policies based on this sector. Evans (2009) affirms that the establishment of creative cities has become a movement, while others are using “urban regeneration models” to integrate cultural heritage, which is more suitable. Specifically about festivals, O’Grady and Kill (2013) claim that these platforms have been instrumentalized to only attract tourism and investment, undermining its cultural significance and reducing chances to nest innovation and creativity. Finally, as Scott (2000) talking about local development efforts after the 80s affirms: *“it is in general not advisable to attempt to become a Silicon Valley when Silicon Valley already exists elsewhere”*.

Threats to cultural policies

The process of implementation of Cultural Policies modifies the context where it occurs (Evans 2009). As explained before, there are lots of benefits to the cities that foster development through creativity. However, some of those benefits have pay offs that can affect in a negative way to the creative community or the general inhabitants of the places where these policies are implemented. For example, as neighborhoods can become more beautiful esthetically and provide more and better services like public transportation, security or entertainment facilities, the living costs for the residents on the cultural neighbors are likely to increase considerably, causing displacement, inequality and social elitism (Wilks-Heeg and North 2004; Lewis and Donald 2010). One example is the case of the “22@ District” project in Barcelona in 2000, where a policy of urban regeneration caused the migration of artistic collectives to other areas where the price of rent and services was lower (Martí-Costa and Pradel i Miquel 2012). Adding to that, the creation of cultural quarters and improvement of cultural areas inside localities can have as consequence the reduction on the production of new knowledge, because creativity constantly emerges from spontaneous scenarios (Wilks-Heeg and North 2004).

Finally, we have seen that innovation and creativity is expected to keep increasing in local scenarios, and this growth holds potential social and economic benefits for municipalities and citizens. However, there are also threats; so it is imperative to count on tools that guide accurately the support for these scenarios from the public authorities.

2.6 THE CYCLE OF CREATIVITY OF WOOD AND TAYLOR

During the previous decade, music festivals have proven to be useful for local policies in the achievement of socio-economic goals like fostering economic development, implementation of culture citizenship programs, strength social cohesion, and preservation of cultural heritage and democratization of cultural services (Olsen 2012; Schulte-Römer 2013). These results have encouraged local governments to increase progressively the support for these platforms, raising the need for guidelines that guarantee an efficient use of public resources for culture (Wood and Taylor 2004). To my knowledge, there is not a specific model for the intervention of local governments on music festivals; however, the literature suggests models to boost innovative and creative projects that can be adapted for music festivals. These are:

National Innovation System (NIS) (Freeman 1995): Based on the production of new technologies to accelerate or make possible industrialization in national economies (leading capitalist economies), this theory calls for the need of introducing entrepreneurial projects with a strong emphasis on Research and Development (R&D). The implementation of NIS on music festivals could be framed in the emphasis on the creation of institutions for education on arts and foster innovation from the professionalization of the artistic disciplines. However this model does not includes spaces for amateur arts and diffusion to broaden audiences, which is a need in cultural policies.

National Learning Systems (NLS) (Viotti 2002): Looking for the engine of economic development, the theory stresses on the relationship between incremental innovation and diffusion, nesting processes of learning to generate technical change on industries. Under the structure of the NLS, music festivals can achieve a continuous process of learning through networking to share information and increase quality.

Cycle of creativity (Wood and Taylor 2004): Focused on a process of urban regeneration, the theory highlights the role of creative industries to foster economic growth on small cities and regions. The operationalization of the model stands from the potential of creativity in artistic disciplines in order to create a competitive industrial environment with sustainable projects integrated to markets.

Considering about the pertinence of its application in local contexts, it's clear operationalization through stages, and the explicit focus on artistic disciplines as part of the culture industries, the "Cycle of Creativity" presented by Wood and Taylor (2004) is the theory selected to understand and describe the local context of the

Municipality of Enschede and the role of public authorities fostering innovation and creativity of music festivals. NIS and NLS are models designed to apply in national contexts and given the high relevance of local identities on the cultural industries suggested by the literature, it might be complex (however still possible) to adapt the models to localities and to music festivals. In addition, NIS has a strong emphasis on R&D, which is not exactly the scope we study in the music festivals that looks for cultural and social innovation.

Other positive feature of the model presented by Wood and Taylor (2004) is its normative connotation, explaining how public institutions can intervene with specific actions, with the purpose of boosting the production of innovation and creativity as a mean to reach policies' goals. NIS and NLS are more descriptive models that explain the processes to nest innovation and creativity on national economies.

The "Cycle of Creativity" (Figure 1.) is presented to assess a process of urban regeneration in Huddersfield, a small city of (121.620 inhabitants) in UK; it is a tool to drive and focus the public intervention on supporting creative industries. It's cyclical design allows projects to identify themselves on the stages and considers about where and what support is needed, generating a debate on the context and understanding the roles of people or organizations participating on the industry. The model can assess new projects and on-going processes, understanding how creativity can be exploited in the most strategic way to ensure long term sustainability and transformational change, as we will see below.

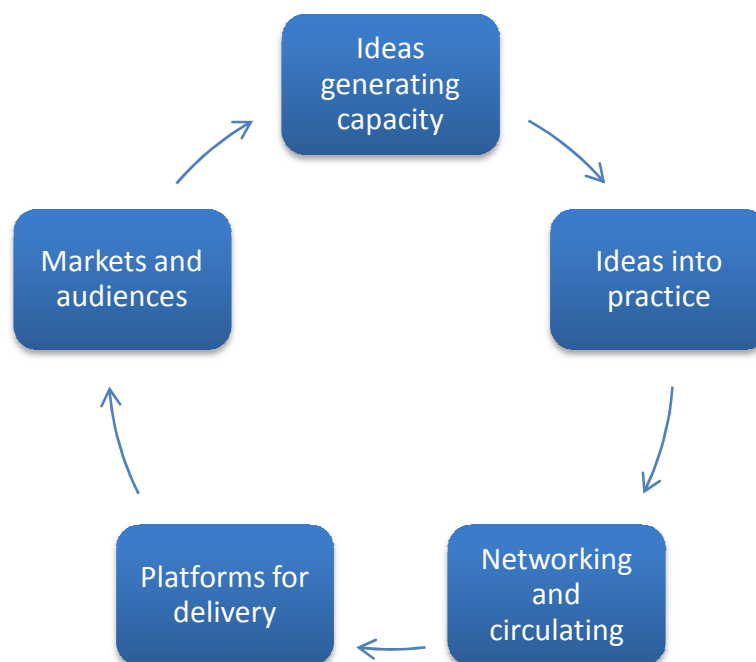


Figure 1. Wood and Taylor's cycle of creativity.
Source: Wood and Taylor (2004)

2.6.1 Enhancing the ideas-generating capacity of the town

The first stage of Wood and Taylor's model concerns the generation of new ideas and how to encourage people to come out with new *"ideas, insights, innovative business models, artistic creations, inventions, and new services"* (Wood and Taylor 2004, 383).

As the authors claim, to raise the production of ideas, it is important to generate discussions and keep them up to date with the upcoming knowledge. Programs like debates, exhibitions, lectures and explorative visits to other projects are targeted as opportunities where public institutions can participate in creative processes.

2.6.2 Turning ideas into reality

The second stage of the model states that once achieved the creation of new ideas, it is important to count on resources to try them out, providing the necessary tools to implement particular initiatives. These implementations have to consider about the possibility of failure and, even further, on alternatives to try again.

Depending on the type of support needed (money, advice, infrastructure, equipment), strategies of incubators that put together people with ideas, money and resources, are suitable schemes to collaborate to make projects reality. Grants, loans, and physical spaces for new-start businesses are also strategies that must be considered, as well as the need for advisory tools to guide and help new projects to grow and sustain.

2.6.3 Networking and circulating ideas

Based on the referred model, the construction of a "creative community" does not only implies many people testing their ideas, but making it possible to inter-connect those ideas, generating collaboration, exchange of knowledge, resources and contacts. The model encourages the creation of platforms and tools to network stakeholders on the industry.

The authors stress on the "vital importance" of knowing the stakeholders involved in the cultural sector, and to have an updated survey, systematizing for example which suppliers are in the area and what is their capacity. This helps to build a wide database where any member can relate with each other. Once the creative community is identified, gathering events to meet members are helpful to inter-relate them and foster their cooperation.

2.6.4 Providing platforms for delivery

According to Wood and Taylor, all stake-holders on the cultural industries need to count on physical and virtual infrastructure in order to produce goods and services. The need of platforms can be supplied by *"business centers, production facilities, studios, galleries or websites, available to the right specification at the right place"* (Wood and Taylor 2004 p. 385).

For this stage of the model, it is important to map the demand and offer of infrastructure present in the area, which can be undersupplied in some cases or over-

used in some others, the creation of networks (built in the previous stage) help to meet needs and resources, as well as to create alliances to share responsibilities and to profit from the acquisition or access to certain infrastructure.

2.6.5 Building audiences and markets

The authors claim that cultural products and services have no value if there are no people interested in acquiring or consuming them. It is important to think about the existent capacity to present ideas and products, and to make them accessible and attractive to others.

According to the model, strategies for diffusion, through websites, publications and alternative events, are designed to attract new people and widen the promotion to new consumers of cultural products. To do so, there is a need for training in marketing and sales, as well as exchange agreements to get to know other platforms and how they operate and promote themselves.

With the five stages described, the outcomes provided by the application of the model are expected to generate a new dynamic on the creative processes, encouraging reluctant stake-holders or new ones to produce new knowledge and integrate to networks.

Finally the model calls for the attention to keep a balance on the support for each of the stages, because an imbalanced intervention can hinder the functioning of the cycle.

Summarizing this chapter, we have studied the importance of innovation and creativity on the development of cultural industries; the context where music festivals occur; the potential benefits of music festivals to encourage social and economic growth specially in small and medium-size cities; and a model presented as a policy tool to achieve social and economic growth from creative industries (Wood and Taylor 2004). Coming next, it is presented the procedure how the current research assesses and proposes a model for public intervention for supporting music festivals as part of creative industries.

3. RESEARCH DESIGN

In order to drive significant conclusions on the study of a practical issue, the observance of certain rules to process information needs to be ensured. In this chapter, it is presented the method to achieve new knowledge, result of a process of logical inference in a methodologically ordered way. The design presented is based on the studies of Reichertz (2009), Maxwell (2005) and Flick (2009) on qualitative research methodology.

3.1 RESEARCH QUESTION AND SUB-QUESTIONS

Interested on how governments support music festivals through cultural policies, and contrasting the theoretical developments discussed with practical knowledge collected in the Municipality of Enschede, this research project aims to develop a model with specific policy instruments to and foster creativity and innovation from music festivals, answering to the following **research question**:

To what extent does the model by Wood and Taylor suits the assessment of the Municipality of Enschede's efforts aiming at supporting music festivals conceived as creative industries?

Sub-questions:

1. What strategies are contained in the Cultural Policy in the Netherlands to support and promote music festivals as creative industries in small and mid-size cities?
2. What strategies are contained in the Local Cultural Policy of Enschede to support and promote music festivals as creative industries?
3. How are music festivals in Enschede administratively organized, financed and articulated with other institutions; and what role the Municipality of Enschede plays?
4. Given the interest of the Municipality of Enschede on becoming an innovative city, how to improve results accomplishing this goal through the support of music festivals?

3.2 RESEARCH APPROACH

The qualitative research in the present study is conducted through an abductive method. The process of research is based on the study of relevant theory and the analysis of empirical material to better understand and adapt the theoretical constructions to particular contexts (Flick 2009), in this case music festivals in the Municipality of Enschede. The process of abduction helps to nurture with empirical findings (and its interpretation) the theoretical frameworks, as an application of models in local contexts leading to the construction of new knowledge (Reichertz 2009). The analysis of a model for intervention of local governments on music festivals developed through theory and its comparison with the empirical data collected in the Municipality of Enschede, from local cultural authorities and music festivals, leads to

have a deeper understanding on how systems operate under particular conditions, given by the context of localities (Flick 2009; Lewis and Donald 2010).

The process of structuring a model that may help to guide the **intervention of local governments on music festivals**, based on the development of creative industries in **small and medium-size cities**; and contrasting it with the findings from the current city-marketing strategy implemented in the Municipality of Enschede (where music festivals are one of the components) serves two purposes: First, to assess the city marketing strategy implemented in the Municipality of Enschede on the fields concerning music festivals using the model formulated based on Wood and Taylor's Cycle of Creativity (Wood and Taylor 2004). And second, to evaluate the utility of the intervention model formulated when studying concrete cases, identifying concrete actions that lead to materialize opportunities and tackle weaknesses in the local context.

3.3 MODEL FOR INTERVENTION OF LOCAL GOVERNMENTS ON MUSIC FESTIVALS: A Heuristic

Taking Wood and Taylor's (2004) model as a starting point, and to adapt the cited model to music festivals, insights from relevant literature on urban development, creative industries and festivals has been added to the stages of the "cycle of creativity", including actions and tools that public institutions can use in order to achieve the most efficient procedure to support music festivals. Although the model is presented to frame the intervention of public institutions, the actions proposed are generally done in a multi-sector environment, requiring the participation of the private sector, civil organizations and the creative community. The examples listed below are merely illustrative, considering that new practices and tools are always expected to emerge after processes of implementation and evaluation.

Although the model is in principle designed to foster only economic growth in urban areas, the proposed revision of the model considers the cultural significance of music festivals, and considers aspects that improve the quality of life of the citizens of a locality. This will lead to the construction of spaces not only instrumentalized to attract investment but also to preserve and promote cultural values, stressing on the need for policies that include social cohesion and economic development objectives (Olsen 2012). Here the contextualization of the stages of the model to music festivals is developed with relevant scientific literature on the fields of urban development, cultural policies and music festivals.

3.3.1 Ideas generating capacity

As discussed earlier, the focus of this stage is to highlight the importance of enhancing the capacity to generate innovative knowledge concerning festivals, and motivate actors to raise discussions between multi- disciplinary partners who make part of the cultural sector (Wood and Taylor 2004).

In the case of music festivals, there is a big space for creativity, where innovativeness can be reached from different elements that make part of a festival, such as the involvement of new artists, new genres, the use of different instrumental artifacts, the inclusion of different artistic disciplines (Murray 2004), or new strategies of promotion and marketing. These are some examples of how a festival can re-shape and keep innovating through its different editions (Paleo and Wijnberg 2008).

Schulte-Römer (2013) conceives festivals as “fair spaces” for high production and consumption of novelty, with a “non-exclusive, non-competitive” environment. The possibility to assess the success or failure of new ideas opens opportunities for commercial and scientific exploration .

There are different ways to increase the debate about innovation and creativity as suggested by Wood and Taylor (2004); few music festivals have their own platforms to do so, for example forums, lectures, debates, exhibitions besides or during the main program of the festivals. The constant publication of information through communication strategies and electronic platforms (television, radio, blogs, websites, and magazines) keeps the discussions of topics up to date (for example evaluations of the festival) and fosters the generation of new knowledge. The intervention of public institutions in the generation of mainly academic events requires special attention because not all music festivals count on these spaces, given the lack of installed capacity to produce them or the lack of interest of the producers (these events do not represent significant economic profit); however the lack of spaces for discussion, evaluation and exchange of knowledge can slow down the production of novelty.

Music festivals offer the best venue as production laboratories, providing scenarios to test innovative and creative cultural products, where uncertainty is a constant. This experimentation platform offers novelty and knowledge for assistants, producers, artists and mediators (Schulte-Römer 2013). But festivals are not only suitable places to test new cultural products but also urban strategies, like campaigns to promote civic culture created by initiative of local, regional or national governments.

The documentation of information is important for public institutions, it provides information that can be analyzed systematically in order to study patterns and evaluate programs and policies. Counting with an organized archive where projects and programs can take a look back, provides the opportunity to look forward, understanding how projects should be planned and designed in the future (as we will see in the last stage of the model).

3.3.2 Ideas into practice

As stated previously, it is important to count with mechanisms and tools to try out new ideas in the production of festivals, even those that have possibilities of failure (Wood and Taylor 2004).

Concerning music festivals, funds, grants and loans are the traditional “direct funding” strategies used by public institutions. Besides, the local authorities can encourage the involvement of the private sector and boost investment in festivals through business roundtables. Facilitation of conditions to achieve inter-organizational agreements (agency) is not a frequently used activity but it offers good opportunities for artists; for example a public institution can finance the transportation of artists to encourage the consolidation of an ex-change agreement between festivals.

3.3.3 Networking and circulating

As shown earlier, this stage of the Wood and Taylor’s model points to the fact that local governments must foster the consolidation of spaces for face-to-face collaboration, strengthening networks and/or institutionalizing them (when needed) to attract more “creative workers” (Lewis and Donald 2010), in order to create a cultural scene or what Wood and Taylor call a “creative community” (Brown, O'Connor et al. 2000; Scott 2004; Grodach 2011; Martí-Costa and Pradel i Miquel 2012). According to Scott (2004) the networks built are tools for the integration of local and small producers, who put their capacities together to finance and distribute local art.

In practice and for the case of music festivals, the construction of these spaces (which does not mean a physical space in strict sense) gives more chances for the exchange of knowledge, experiences, validation and testing as the result of collaborative clusters. The members of a “creative community” do not represent competence with each other but with their similar clustered markets (Brown, O'Connor et al. 2000; Grodach 2011). The administration of those “art spaces” has to promote trust between the members of the network, helping to strength links to cooperate, reach consensus and share knowledge (Scott 2004).

According to Wood and Taylor (2004), periodic mapping of the existence of networks and the flow of the creative economy in the sector helps to understand strategic alliances to foster development . New companies engaged in the local creative industry, new services provided, emergence of artists and musical genres in the sector or globally are important to understand how the local industry works and to where music festivals must be projected in the upcoming editions.

The existence of physic cultural spaces and electronic platforms for forums and networking helps the community to know each other, strengthening links among the creative community. Communication strategies to attract isolated actors, like press conferences for example; and assistance on the consolidation of associations are other actions that public institutions should consider.

For music festivals, the existence of a local network is important in order to know all possible suppliers of products and services in the area, and have access to different options when purchasing a product, hiring a supplier or an artist. Also, networking with

other festivals or institutions can strength capabilities in order to reach big investors or sponsors, and to build circuits of festivals in the area to promote and attract audiences jointly.

3.3.4 Platforms for delivery

As stated by Wood and Taylor (2004) for this stage, organizations and artists require a minimum infrastructure where to produce, manufacture, gather, exploit creativity and project into markets (Wood and Taylor 2004). Music festivals need to count on spaces like studios, concert areas, offices and lecture rooms; however, this infrastructure not necessarily has to be of exclusive use of one particular festival but can be shared with other artistic spaces. Given that these are common needs of many festivals, investment of public resources should be directed to the consolidation of public infrastructure at the service of all cultural projects that want to use them.

Mapping networks, stakeholders and existent facilities in the locality, as well as understanding how they operate are basic needs to direct policies to specific cultural practices or artistic disciplines (Brown, O'Connor et al. 2000; Wood and Taylor 2004); this will avoid the construction of undersupplied or dissipated infrastructure (Scott 2004). The outcomes of the mapping will lead to identify the need for strategic infrastructure like cultural centers for amateur arts, offices, venues, studios. Besides physical spaces, websites and communication platforms are effective tools to attract diffuse and promote music festivals.

The local art spaces help to grow the creative community with artists, consumers and supporters; this growth do not implies only an increase in number of actors but also an increase in their capabilities. However, local art spaces are not expected to provide the highest quality of equipment, nor high professional and technical assistance; they represent a scenario to learn and share knowledge, bridging amateur artists to get more involved with the industry. The education for amateur arts in youth programs encourages the professionalization of artists in long term, and those participants who do not become professionals, become audience (Grodach 2011) or supporters of the creative industries, linking this stage of the model with the next one.

3.3.5 Markets and audiences

This last stage is one of the main concerns of the “second generation” of cultural policies (Scott 2004). It is through the involvement on markets (local, inter-local or global) and guarantee of demand (audiences) that festivals can achieve auto sustainability, not depending solely on public intervention, funds or grants (Evans 2009).

Evans (2009) explains that policies have focused on supporting short term projects, but the lack of planning on long term expansion, growth and business-to-business relations has resulted in the failure for some of them. Specifically for the case of music festivals,

long term planning is of vital importance. Organizations, institutions or companies in charge of the production of festivals, have only one chance each year to try their new ideas in their venues, given the nature of Festivals, celebrated annual or biannually as general rule. Projection of audiences, inclusion of new genres, marketing to increase tourism, sponsor involvement and facing politic transitions are some of the aspects that must be planned in long term periods to achieve a progressive growth or stability on the markets.

In order to position a music festival in the global market, there are factors that festivals should maximize as much as possible. The factors are: uniqueness, intensity (agenda and audience), excellence and reputation (Prentice and Andersen 2003). The proper management of the external relations of the festival is a key point in order to achieve and maintain the good reputation of a festival. Inviting key actors of the cultural scene, journalists, producers and cultural managers as VIP guests or lecturers increases the chances of participating in new networks and receiving good critics in magazines and blogs.

Once networks are consolidated and production is guaranteed, it is important to facilitate the commodification of cultural products in the global markets, supporting risky innovation and involving the private sector on the structure (Nakamura 2003; Cunningham 2004; Wood and Taylor 2004; Martí-Costa and Pradel i Miquel 2012). There is a special interest given to the character of “International” that festivals must achieve, showing their capacity to present local and international acts on the same venue, combining specificity and universality, and fostering quality improvement on local acts (Prentice and Andersen 2003).

Other measures implemented by governments are special flexibility for creative companies on planning, legal regulations and taxation (Brown, O'Connor et al. 2000) in order to achieve economic stability of cultural companies. Also, regulations to give special protection to intellectual property promote safe investment in the sector (Scott 2004).

As stated by Wood and Taylor (2004), to guarantee the demand of festivals, it is important to think how to make these spaces accessible and attractive to assistants on a local, national and international level. The promotion of diverse cultural products in the same space is a particular characteristic of festivals, providing a favorable scenario to diversify cultural consumption (Longhurst 2007). Also these scenarios are perfect nests of innovation, helping not to close but to start once again the “cycle of creativity” proposed by Wood and Taylor (2004).

Festival goers have different reasons to assist to a particular one: cultural exploration, socialization, familiar environment or simply gregariousness is some of them (Prentice and Andersen 2003). The clear identification of reasons to assist to a particular festival

is of vital importance, helping to target right audiences and design effective promotion strategies. For example it is not advisable to promote clustered festivals concerning particular musical genres (like metal or hip-hop) in places where these sub-cultures do not use to congregate.

Schulte-Römer (2013) explains that gathering different arts or artists in one platform (like music festivals or magazines) serve as a quality filter for the audiences, as a solution to the over-flow of new projects and reducing the costs of accessing to cultural acts. In order to make cultural products accessible, governments can afford to pay the over cost of constant production of innovation through subsidies or grants (Nakamura 2003). One example takes place in the Netherlands, where during the period 2008 – 2009 Dutch students received a rechargeable “Credit Culture Card” to spend in cultural activities with 15 Euros of credit (Ministry of Education 2009).

Again the consolidation of business roundtables, bridging local music festivals with national and international producers and organizations is one of the actions that can help to integrate festivals to cultural markets. Professional assistance on marketing strategies (to increase audiences and investors), agency with public and private entities to consolidate agreements, and facilitation of platforms for diffusion (television, radio, magazines or blogs) are fundamental for helping music festivals to be sustainable.

3.3.5.1 Importance of context and identity for local governments

As seen previously, there are common elements and strategies to foster innovation and creativity in different cultural processes (Evans 2009), including music festivals. However, each city and each music festival has to develop its own strategy, corresponding with the particular conditions and potentialities of the context where they are being implemented (Martí-Costa and Pradel i Miquel 2012). The contextualization of cultural projects to cultural and symbolic values constitutes a key feature of festivals, because with it, they become in unique and more attractive venues, given that “in a global marketplace, the cultural and symbolic aspects are the most difficult to copy, standardize and reproduce” (Martí-Costa and Pradel i Miquel 2012, 94). Local traditions and cultural idiosyncrasies offer possibilities here (Scott 2004; Evans 2009) because the authenticity of a festival is a key factor to individualize it from other venues (Prentice and Andersen 2003). Thus, innovative ideas are successful not only because are new, but because they transform into meaningful and useful information, considering the context where they emerge.

As creative industries are influenced by the cultural traditions from where they emerge, local cultural policies must focus on disciplines determined by those cultural traditions (Evans 2009); however it is important not to hinder the possibilities for other disciplines to emerge.

Martí-Costa and Pradel i Miquel (2012) bring an important point to the discussion

when they affirm that the integration of creativity and innovation in cultural projects that do not consider about the particularities happening in the place they take place are expected to fail. Thus, the consolidation of a “binding narrative” to reflect a common identity between actors helps to strength relations in cultural policies (Wood and Taylor 2004) making it easier to bring audiences, increase reputation and encourage investment is needed (Evans 2009).

Finally, according to Murray (2004), music festivals and other performance spaces, when they succeed on adapting to the context are also able to strength local identities, generating social cohesion between the festival community (assistants, artists, production staff and organizations) and the city, reflecting it on the improvement on the quality of life .

In sum, with the input given by the literature and its contextualization, the model for local public intervention on music festivals is explained in figure 2. In this framework, the actions suggested for governments can be grouped in 5 different types: direct funding, agency, professional assistance and training, communication strategies and infrastructure.

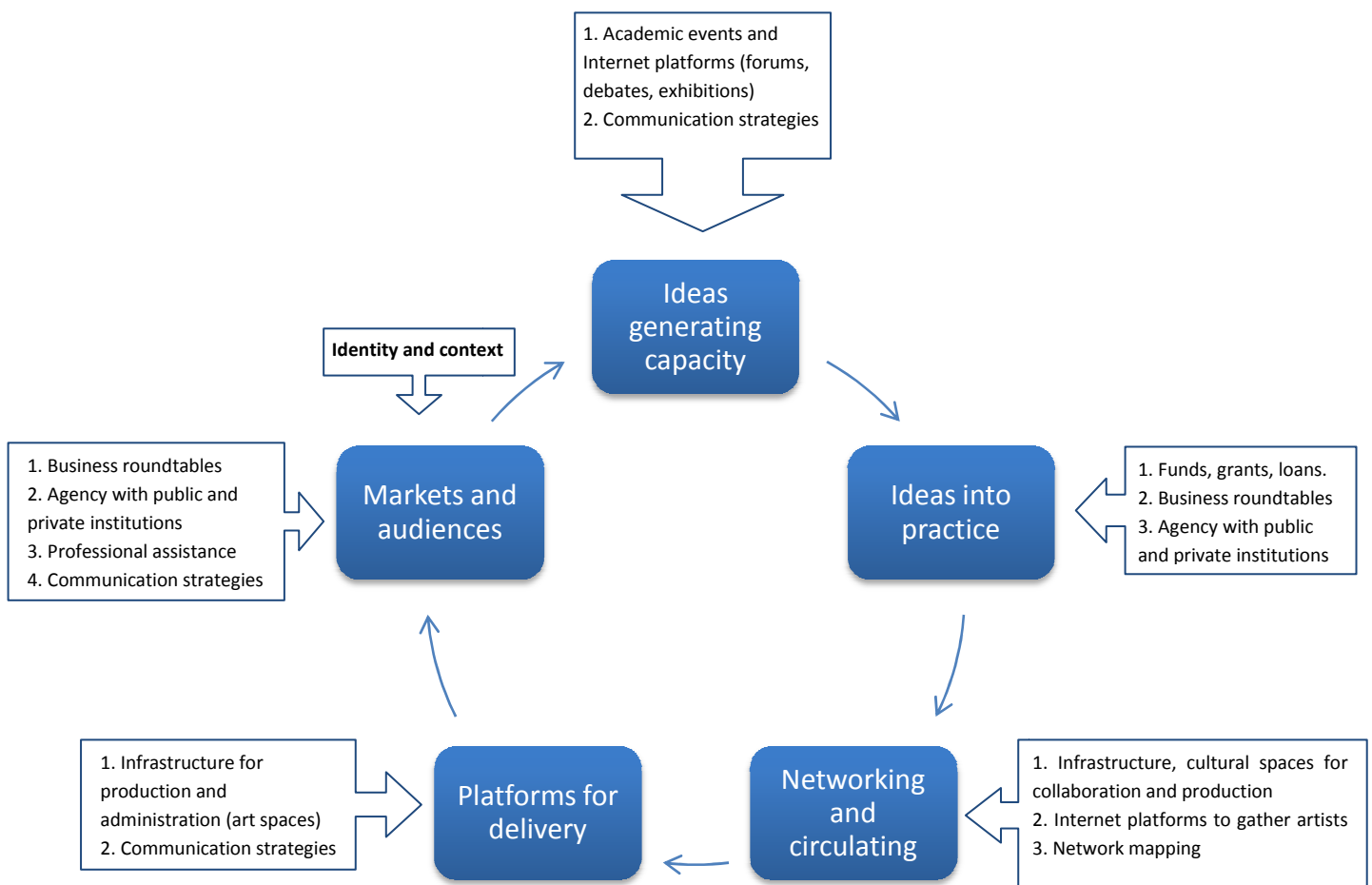


Figure 2. Model for intervention of local governments on music festivals

3.4 DATA SOURCES

Once achieved the consolidation of the proposed model, the research can continue to gather information of the local context of the Municipality of Enschede concerning music festivals and contrast it with the model. To do so, in this section it is explained the type of information collected, its sources and the way to analyze it.

The study of strategies and programs to support music festivals in the local level has been conducted through mixed methods to collect data (Schulte-Römer 2013). The analysis of official documents provides information about the institutional understanding of the social context and how the topic of research is formally addressed (Flick 2009). Open interviews were conducted with the aim of extracting specialized information from head officers, managers or directors of local cultural projects (Hopf 2004). Because of the importance given to the interpretation of the policies by officials and its translation into programs, “focused interviews” gave the opportunity to approach to points of view that could not be anticipated within the topic of research; also this kind of interviews were helpful to understand and explain the existence of gaps between experiential practices and theoretical claims (Flick 2009).

Table 1 provides the information about the type and source of the data gathered to answer the research question and sub-questions. The process of coding data has been done by disentangling it in segments, in order to categorize and group the information around the stages of the model of intervention, identifying theoretical concepts and identifying their properties and dimensions in the study case (Flick 2009). In this study, this procedure helped to make more efficient the collection and analysis of data, gathering specific information about the stages provided by the model when making interviews and reading official documents (e.g. innovative processes, networks, audiences); this avoided discussing about topics that were not relevant for the current study (e.g. music genres or gender participation on music festivals).

<i>RESEARCH SUB-QUESTION</i>	<i>DATA SOURCES</i>	<i>ACTORS INVOLVED</i>
What strategies are contained in the Cultural Policy in the Netherlands to support and promote music Festivals as creative industries in small and mid-size cities?	<ul style="list-style-type: none"> • Documents: <ol style="list-style-type: none"> 1. Dutch Cultural Policy Outline in the Minister’s report “Art for Life’s Sake” (2007). 2. Dutch Cultural Policy of 2007 (edition 2009) 	Ministry of Education, Culture and Science
What strategies are contained in the Local Cultural Policy of Enschede to support and promote music festivals as creative industries?	<ul style="list-style-type: none"> • Documents (texts in Dutch): <ol style="list-style-type: none"> 1. Strategy of City Marketing (2009). 2. New vision on City Marketing (2011) 	Municipality of Enschede (Gemeente Enschede): <ul style="list-style-type: none"> • Urban Development Department –

	<p>3. Brochure of the Cultural Plan (2012).</p> <ul style="list-style-type: none"> • Interviews: <ol style="list-style-type: none"> 1. Ton van Snellenberg. Manager Office of Culture, Events and City-marketing. 2. Marcel Wendrich. Director Enschede Promotie 	<p>Program Culture, Events and City Marketing.</p> <ul style="list-style-type: none"> • Enschede Promotie
<p>How are music festivals in Enschede administratively organized, financed and articulated with other institutions; and what role the Municipality of Enschede plays?</p>	<ul style="list-style-type: none"> • Documents: Documents and media requested to Festival Managers before Interviews; and available data on websites. • Interviews: <ol style="list-style-type: none"> 1. Ton van Snellenberg. Manager Office of Culture, Events and City-marketing. 2. Marcel Wendrich. Director Enschede Promotie 3. Koen Bredeveld. Owner “Absolutely Fresh bv” 4. Jonah Meijers. President Board 2012 – 2013, Green Vibrations Festival. 5. Ton van Ulden. Chairman of International Jazz Festival Enschede. 	<p>Municipality of Enschede (Gemeente Enschede):</p> <ul style="list-style-type: none"> • Urban Development Department – Program Culture, Events and City Marketing • Enschede Promotie <p>Absolutely Fresh Company</p> <p>Festival Green Vibrations</p> <p>International Jazz Festival Enschede</p>
<p>Given the interest of the Municipality of Enschede on becoming an innovative city, how to improve results accomplishing this goal through the support of music festivals?</p>	<p>Findings and conclusions.</p>	

Table 1. Data Sources

3.4.1 Desk research

Two official documents related with cultural public policies in the Netherlands since 2007 were examined through content analysis within the framework of interpretative analysis; the Dutch Cultural Policy Outline in the Minister’s report “Art for Life’s Sake” (2007) and the Dutch Cultural Policy of 2007 (edition 2009).

Three public documents from the Municipality of Enschede were studied: Strategy of City Marketing (2009), New vision on City Marketing (2011) and the Brochure of the Cultural Plan (2012) (original texts in Dutch).

Available documents and media from the selected festivals in Enschede were also included in the study to enlarge and contextualize the information provided by festival managers during the interviews.

3.4.2 Interviews

The implementation of the policies in the local context was assessed through interviews and meetings with the manager of the office in charge of cultural issues of the Municipality of Enschede (Programma Cultuur, Evenementen & Citymarketing, Gemeente Enschede), as well as the director of Enschede Promotie, the institution in charge of managing the current city-marketing strategy.

Managers and board members from the organizations in charge of the Festivals selected were interviewed in order to place their projects in each stage of the model and identify their structure and the assistance provided (or not) by public institutions. For example the data available from the festivals does not show the existence or not of networks given the constitution of possible informal inter-institutional agreements; thus the organizers provided this information during the interviews.

3.5 CASE STUDY

The use of a Case Study model of research has to face an important threat, the results of the investigations done under this model are difficult to generalize even in specific (local) contexts. The obstacle of generalizing results is given by the different conditions of other possible cases and explanatory variables in the relation studied. With the aim of overtake this threat and based on Flick's (2009) approach on qualitative analysis, three cases were studied. This guided a generalization based on deep analysis of a small number of cases to have more informative data, which for the present case was more fruitful than studying the largest number of cases possible.

To analyze the performance of music festivals in the Municipality of Enschede, three different venues were selected. To widen the scope of findings, dissimilar festival frameworks were chosen (Schulte-Römer 2013), considering about their genre (jazz, dance and indie-rock), type of organization producing the festival (public, non-profit, private for-profit), audience target (academics, adults, students) and price of entrance in average (free, cheap and expensive).

3.5.1 Case selection

Under the slogan of "STAD VAN NU", which literal translation from Dutch is "city of now", the Municipality of Enschede has assumed the challenge of becoming an innovative city in the Netherlands. With this purpose, public institutions and allied partners have been giving a main role to innovation and creativity to foster attractiveness and economic development. Identified as one of the nine cultural cities of the Netherlands, Enschede has given a main role to artistic manifestations, counting with several public institutions and art spaces (ArteZ Art & Design Institute, Music Conservatory, TETEM Art Space, Enschede Promotie and the Roombeek innovative infrastructure as some examples) to provide useful tools to grow as the cultural hot spot of the east part of the country (Gemeente Enschede 2012). Given its profile as "Muziekstad" (music city), cultural institutions are giving an emphasis on music

performances supporting festivals as platforms to gather diverse music performances and to maximize the budget investment. These conditions, together with the easiness to access information and to be present on the festivals selected, giving the fact that the researcher resides temporarily in this city, led to choose music festivals in the Municipality of Enschede as the study case for the current research.

The selected Festivals are “International Jazz Festival Enschede”, a public event mainly financed and promoted by the local authorities; “Freshtival”, a commercial festival part of a Dutch company dedicated to the entertainment business; and “Green Vibrations Festival”, an independent festival under the administration of a non-profit organization.

These three venues are cultural platforms to promote artistic manifestations on the music industry, with the aim of strengthening integration processes, as well as the construction of tolerance and civic culture. These scenarios are meant to increase tourism and strength the local industrialization of culture as an opportunity for economic and social growth.

4. RESULTS

Once explained the main issue of the current research and the methodology to respond the formulated research question, the information gathered is presented in this section, stating a context for the performance of public cultural institutions concerning music festivals in Enschede. The study of national and local cultural policies, local cultural authorities and music festivals provided in this chapter provides sufficient tools to assess the city-marketing strategy implemented in the Municipality of Enschede on the fields concerning music festivals, and also to evaluate the utility of the intervention model formulated as explained in the Research Approach (section 3.2).

4.1 DECENTRALIZED NATIONAL POLICY FOR INNOVATION AND PROFESSIONALIZATION

Following the arguments presented in section 2.3 (Goals of cultural policies) and based on Nakamura (2003) and Cunningham (2004), the existence of articulated programs and policies within the different territorial levels of a country, helps to achieve better results on the implementation of cultural policies. In this section, the national cultural policy of the Netherlands is introduced with the aim of identifying relevant policy programs and tools that contribute to the performance of music festivals in the Municipality of Enschede.

4.1.1 ARTS FOR LIFE'S SAKE (Ministry of Education 2008)

"It is precisely by encouraging as many people as possible to participate in cultural life that we can create scope for excellence and innovation. Lofty peaks need a broad base" (Ministry of Education 2008, 4).

As a starting point for public policies, cultural industries in the Netherlands need the involvement of private companies, non-profit organizations, artists and consumers, together with the public institutions to reach the aim of the culture sector, which the same as in science "is to promote excellence, support outstanding performance, and encourage innovation" (Ministry of Education 2008, 4). The recognition of innovation and creativity as drivers of the cultural and scientific sectors is a match with the model studied in this research, using these tools as means to foster development of creative industries.

The role attributed to the public institutions towards culture and arts is to encourage and promote the artistic creation, as well as bring stakeholders of the culture industry together to foster its development, which matches with two of the stages of the model studied in this research: Ideas into practice, and networking and circulating. The importance of audiences is recognized in the programs developed for participation, encouraging professionalization but also promoting the involvement of amateur arts for all citizens.

The first outcome of this policy-making process is materialized in the main elements of the cultural policy in the Netherlands:

Excellence

In order to encourage the production of high quality cultural products, the document provides tools and benefits for specific artists and programs, under the basis that it is better to support strongly the most outstanding acts (prioritizing on international ones) than having a dissipated action on many projects.

The tools provided in this aspect are national prizes and funds to finance cultural production. A basic national infrastructure formed by production houses and presentation institutions are platforms to promote and diffuse the goods produced in the national territory.

With the aim of reducing the gap between artists and culture-markets, the policy provides resources for professional guidance, training, education and loans through foundations.

Specially regarding on performing arts, where music festivals are placed, the document recognizes the existence of a huge variety of venues all around the country that have been provided from local governments and not from national resources. The government stresses on its interest of financing initiatives that gathers very large (international) audiences, or which are very difficult to execute without financial support (like opera).

Innovation and E-culture

The cultural sector is identified as one of the key areas to position the Netherlands as a spotlight of innovation in the global sphere. The development of new knowledge on the production and consumption of culture (mainly focused on mediatization and digitization) is a key element to increase social and economic potential of culture and creativity through the creation of innovative products available for digital technologies. The document calls for the strong link between innovation, digitization and quality of cultural products to be potentially successful in markets.

To exploit the big potential of expansion of media and e-culture, the need for networking is also recognized, helping stakeholders of the culture industry to exchange knowledge and sources to improve the quality of the products, supporting research organizations and decentralized structures.

Cultural Participation

In this section, the public sector recognizes the importance of involving normal citizens with culture, supporting amateur arts with the guarantee of the access to cultural education and programs. The programs to encourage participation on amateur arts have a very strong emphasis on youth and childhood. The tools provided in the document are specially designed to motivate people to get involved with culture and

arts since their early ages. The encouragement to work articulated with schools, the benefits for young people to access to cultural services and culture facilities are measures that show evidence of this emphasis.

A strong culture sector

In order to strength the culture industry, the public sector is expected to build links between the actors of the culture community, making it sustainable and competitive itself increasing the support on professionalization and entrepreneurship. Here the document claims for the importance of having defined roles for actors and institutions in the culture sector to avoid over-reach of functions and threatening the autonomy of organizations that play an outstanding role in cities and regions.

An international platform for supporting international exchanges and co-productions is expected to strength capabilities of the culture sector. Festivals play an outstanding role here, as opportunities for international cooperation and cultural knowledge exchange. The central government specifies that major public festivals that represent a profit for the image of a city and a region have a priority to direct funds. “Festivals play an important role in drawing in new audiences for the performing arts, particularly in the summer. They are often vital to the image of a city or region” (Ministry of Education 2008, 48).

4.1.2 CULTURAL POLICY IN THE NETHERLANDS (Ministry of Education 2009)

“Apart from rock music – which has tripled its audience since the eighties – there has been only a slight increase in the Dutch population’s interest in culture” (Ministry of Education 2009, 189).

This policy develops the strategies included in “Art for Life’s Sake” (Ministry of Education 2008) and “seeks to foster excellence by guiding and encouraging talented and outstanding individuals; to encourage innovation, experiment and renewal in the arts, culture and media; to increase the participation of the population in the arts and culture; to enhance the contribution of culture to spatial planning in the Netherlands; and to ensure that the culture sector generates more of its own income and pursues good governance” (Ministry of Education 2009, 7).

The central government does not executes all the budget for culture on its own, but provides funding to municipalities and cultural institutions, respecting its autonomy on its administration, expecting that local programs are adapted to its particular context and needs, and focusing on quality and professionalism of artistic production. For the interaction between national, provincial and municipal levels, infrastructure is a key factor, helping to the balanced distribution of networks around the country and connecting cultural amenities and talented workforce. Central government is in charge of supporting institutions with an outstanding role for the national culture, provinces help to disseminate geographically culture, and municipalities are directly involved

with the consumption of culture (museums, heritage conservation, libraries, cultural facilities, venues and programs). It is remarkable that intra-municipal decentralization, intra-ministerial and inter-ministerial cooperation strategies are promoted to manage the cultural sector.

International cultural policy

This public policy considers as a need the internationalization of the Dutch cultural productions, given the strong link between the Netherlands and the international markets as result of digitization, migrations, mobility and European integration (Ministry of Education 2009, 47).

Participation

As seen in “Arts for life’s sake” (Ministry of Education 2008), the participation of citizens in cultural programs has been strongly linked to education in the Netherlands and promoted since early ages. Cultural programs to encourage participation and increase the collective cultural knowledge of the country are promoted through educational institutions linking curricular and extra-curricular cultural programs.

Culture and economy

With the recognition of creative industry as the sector with fastest growth in Dutch national economy, the policy strategies towards culture and creative industries have the purpose of strengthening the economic potential that they hold. Members of the culture industries are “encouraged to think more commercially” (Ministry of Education 2009, 59) in order to exploit all the benefits that new technologies and products can bring to the national economy and for the wealth of the artistic production companies, involving also the private sector on funding cultural projects.

The support for creative industries is mainly concerned about three sectors where support is emphasized and there is more interest on the protection of markets:

- Media and entertainment.
- Arts: “Production and distribution of unique objects, that is, content generally consumed by private individuals (fine arts) and services (festivals, museum visits, art lending, art auctions, rock concerts, theatrical performances, etc.)” (Ministry of Education 2009, 60).
- Creative services.

Performing arts

As stated in “Arts for Life’s Sake”, the government recognizes a great value in festivals with international programs. These types of festivals help to materialize international exchanges and improve the quality of the performing arts. International festivals with outstanding performances will be integrated to the international platform and can be

beneficiary of direct funding. “In the 2009-2012 funding period, thirteen international festivals will receive a total of EUR 8 million in funding from the Ministry of Education, Culture and Science” (Ministry of Education 2009, 51).

Out of all the art performed in the Netherlands, only 15% is funded by the government, showing the importance of private sector investment on culture. The aid provided by public resources is then directed specifically to improve quality of performances, increase the variety and the geographical distribution of culture. In order to obtain funding from the government, the main criteria are quality, innovation and audience appeal. For the so-called “new music” or popular music, the Creative Music Fund and the Performing Arts Fund+ are the biggest institutions that provide support to outstanding cultural projects.

Given that the music genres of rock music, jazz and world music are the areas with bigger growth of audience in culture, there has been a progressive increase of support to this area, funding new festivals and intercultural programs through funds and grants.

Summing up, the Cultural Policy for the Netherlands provides a suitable context for the consolidation of local strategies that strength the performance of cultural institutions and foster local growth from music festivals recognizing innovation as key point to achieve better results. The national policy is aware of the benefits that music festivals can provide in the social (attracting new audiences and strengthening the image of a city/region) and economic (standing from the economic potential of creative industries) sphere of municipalities; and encourages the consolidation of an articulated multi-sector approach, with a decentralized structure that provides autonomy to local authorities. Finally, the recognition of the progressive importance of new music on creative industries reiterates the importance of local cultural authorities to focus on the five stages of the “Model for intervention of local governments on music festivals”.

4.2 “ENSCHEDÉ, STAD VAN NU”. The city-marketing strategy.

Once observed that the national cultural policy of the Netherlands has provided a suitable context for localities to encourage socio economic growth from creative industries, we take a look on local policy documents. In this section, the local city-marketing strategy will be analyzed in order to understand its approach towards music festivals.

4.2.1 NOTA STADSMARKETING IN ENSCHEDÉ 2009 (Gemeente 2009)

*“The profile of a city is necessarily grounded in the identity of the city”
(Gemeente 2009, 2 Original text in Dutch).*

City marketing in Enschede

Setting this participation strategy was the starting point for the Municipality of Enschede, with the purpose of setting a clear city-marketing policy. The “Nota Stadsmarketing in Enschede 2009” (Gemeente 2009) is conceived as a planning tool, result of a research on city-marketing and promotion, and focusing on prioritized issues: long term goals (2020); networking between the Municipality and public/private institutions; set the role of “Enschede Promotie”; and funding strategies for the cultural industries.

The policy for city-marketing in Enschede aims to increase the number of visitors and residents through an attractive image and a business climate. There are targeted groups whom to promote the city of Enschede: Existing and new residents, tourists, students and young talented professionals.

“**Enschede Promotie**” is presented as the institution in charge of supporting the city-marketing strategy, with specific tasks under its responsibility: Facilitate and support the organization of events, promote events, promote the city through different spaces, and define the vision and execution of the City Marketing. To do so, it is important to research on audiences (businesses, visitors and residents), possible partners and the determination of a clear identity, with a profile and image of the city aligned with the region.

Finally there is recognition of the existence of a vast number of cultural facilities, result of over a decade of strong investment on infrastructure. Thus, through the efficient use of these facilities, the strategy must foster high-quality programs, reach of larger audiences, and cooperation with partners in the city.

4.2.2 STRATEGISCHE VISIE. City-marketing Enschede 2020 (Gemeente 2011)

Enschede “*wants to become an entrepreneurial knowledge city, a center of metropolitan allure and with a particular cultural influence*”

(Gemeente 2011, 6 Original text in Dutch).

The document is a follow up strategy in order to continue with the city-marketing policy-making process. It is the outcome of a decision-making process where the core values, vision and profile are set definitely to analyze more specific actions to implement in the particular context of Enschede.

The vision for 2020 of Enschede is to transform the city into the hotspot of eastern Netherlands, counting on a talented and entrepreneurial spirit towards knowledge and creativity. Together with the “Randstand” (Utrecht, Amsterdam, Den Haag and Rotterdam), Eindhoven/Maastricht and Groningen; Enschede is expected to become one of the four main points in the Netherlands, harnessing its connections as a border

city and the development of the Dutch-German region “EURegio” (for more information see www.euregio.eu).

The city is characterized by having young and sportive life within a creative environment. Five characteristics are set as the core values of Enschede: Creative, welcoming, entrepreneurial, reliable and inventive. These characteristics show a strategy of transformation of the image from a textile city with low-skilled labor into a knowledge city open for creative workers.

Positioning

Grouping the products provided by the city is set as a need for the marketing strategy, gathering different products under an “umbrella brand”. This “umbrella brand” represents a collective image of the city. Finally, the image of the city is based on the promotion of four components:

- Kennisstad (Knowledge city): Focused on Universities present in Enschede.
- Muziekstad (Music city): Counting on several institutions, a cultural agenda and art spaces (National Muziekkwartier, Roombeek Artistic District, Conservatory, AKI, Opera, Symphonic Orchestra, museums, galleries and private venues).
- Winkelstad (Shopping city).
- Leefstad (Active city-life).

The city marketing strategy faces big challenges to achieve the 2020 vision. A diagnosis of Enschede shows the city as average “unknown” in the national level and without relevant historical heritage; however, it is liked and known inside the “Twente” region. Inside the region, Enschede is recognized as a border city and remains the second position as knowledge city after Nijmegen. The entrepreneurial, cultural and shopping profiles are still about to reach; (yet) companies do not see Enschede as a place to reside. In contrast, Enschede is the biggest metropolitan area of Twente and has the second most diverse range of knowledge institutions in the Netherlands after Amsterdam. There is presence of high quality on artistic productions and there is a vast existence of infrastructure for cultural practices and performances. After strong investments on infrastructure Enschede has achieved a big capacity to host cultural and sportive events, mainly directed to young population who belong to the universities (UT, Saxion and ArtEZ).

Strategy

In order to seek for a collective economic development, stake holders in the locality must gather, working on articulated strategies and collective investment to achieve the goals of the marketing strategy. This cooperation must be fostered between businesses, universities, cultural institutions, local authorities and other partners.

There is a particular promotion strategy with each of the target groups identified: visitors are encouraged to become residents of the city, getting to know about leisure-time activities depending on particular preferences (music, shopping, studies, cultural or sports); residents are getting more involved with the programs of the Municipality, transforming each resident in an “ambassador of Enschede”; opportunities to explore creative potential and artistic-related talent must be promoted for outstanding students and artists; finally, to promote the city to companies, the existing businesses need to be boosted to show an entrepreneurial environment.

4.2.3 ENSCHEDE: CULTURELE HOTSPOT VAN HET OOSTEN. (Gemeente 2012)

“The new festival policy for Enschede is in line with the economic investment strategy of the province, which focuses more heavily on the leisure economy. The current policy of festivals seeks for more visitors, who stay longer and spend more; and close cooperation with the (local) businesses”



(Gemeente 2012, 25).

This document constitutes the final outcome of the policy-making process, with a policy program projected until 2020; the local government of Enschede presents their long term plan, projecting a cultural and innovative city under the slogan “Enschede, Stad van Nu” (Enschede, city of now).

Enschede, cultural hotspot of the East

Local cultural authorities seek for profiling an attractive city with a broad knowledge activity, standing, as a starting point, on sufficient infrastructure for economically-profitable cultural spaces in a period of economic downturn. The public infrastructure is summarized in two main artistic areas in the city:

- National Muziekkwartier integrated by six partners placed in the city-center of Enschede: Wilminktheater and Muziekcentrum; Poppodium ATAK; Dutch Symphony Orchestra; National Touring Opera; ArtEZ Conservatorium; and Muziekschool Twente.
- Kunstkwartier Roombeek (Artistic District).

This infrastructure allows Enschede to offer a wide range of cultural services, from the amateur arts to professional education and a nurtured cultural agenda. The cultural plan for 2020 is a tool for action in the cultural sector and also for defining the role of all stakeholders who make part of it, including the Municipality.

Strengthen the cultural profile: Music and Visual Arts

The cultural profile of Enschede seeks for connecting the existent infrastructure with a cultural agenda that makes of Enschede an attractive city, pushing through the strong

influence of music and visual arts in the city. The policy strategy is rooted in two core values. The first one is entrepreneurship, where the local government aims for connecting with society and explore possible agreements with other partners to foster economic development and auto-sustainability in the cultural projects. The second core value is talent, which is strongly linked to cultural participation and education.

The cultural agenda has established guidelines to support music and visual arts: increase production, strengthening cultural institutions and seeking for professionalization; support spaces for high quality performances like festivals and international programs; promotion and cultural education in youth (connecting it with professionalization and entrepreneurial production); seek financial solidity towards an efficient use of resources through cooperation and networking; increase cultural businesses' revenues implementing suitable business models.

The role of the Municipality: focus, connect and enable

The Municipality has set its role as connector between public institutions on provincial and national levels, as well as between all the partners who belong to the cultural industry. The achievement of inter-institutional agreements shows a progressive process of networking, exploring new opportunities for cooperation.

The local government finances basic cultural services on literature, visual arts, music, performing arts and museums, but encourages the involvement of private funding in order to achieve better results.

The outcomes from the provision of grants and subsidies can be measured in economic incomes but also other kind of added value to the city-marketing strategy, for example reaching of new audiences or having a more nurtured cultural agenda. The control of quality is not exercised by the Municipality itself but through a peer reviews and audience appreciation.

There is a very important characteristic of the subsidies for cultural institutions. As cultural institutions are encouraged to be financially sustainable, the subsidies are reduced progressively, expecting an optimization of the use of resources and the inclusion of new funding strategies.

Finally, the main role of the Municipality is to promote the most efficient use of the infrastructure achieved, relying in five action pillars:

- **National Muziekkwartier:** It is one of the main components on the "Enschede Muziekstad" strategy, embedding the "unbroken chain of training, amateur arts, producing, programming and live festivals" (Gemeente 2012, 16 Original text in Dutch). The venues for artistic performances (Wilminktheater, ATAK, and open areas) have made possible the institutionalization of music festivals and events in the city center (International Jazz Festival, Geuzenpop, Grolsch

Summer Sounds, Twente Guitar Festival, International competition for young musicians “Crossing Borders”).

The events planned in the Muziekkwartier are targeted for the inhabitants of the city and the region. Strong importance is given to international acts and events, as a tool for improving quality on the performances.

- **Kunstkwartier Roombeek (Artistic District):** Gathering different artistic spaces in the same district and with a strong investment on infrastructure, Roombeek becomes a national marketing strategy for the promotion of the city. Focused on contemporary arts, different cultural institutions work collectively to promote an attractive city, and foster entrepreneurship and innovation.
- **Events and Festivals:** In Enschede, there is a wide range of events and festivals for music, arts, innovation and sports. The strategy of the city looks for positioning, at least one event, in the National agenda. The document states that the events promoted so far, have increased “the economic spin-off, sponsoring, creativity, audiences, public outreach, growth potential and quality” (Gemeente 2012, 24 Original text in Dutch).
Through “Enschede Promotie”, the local government of Enschede supports a wide variety of events to increase incomes from leisure economy, having more visitors who stay longer and spend more.
Music events are seen as the binding tool between Roombeek and the National Muziekkwartier. Stages in Enschede attract around 200.000 visitors a year. 45% of those visitors come from outside Enschede. The welfare gain amounts approximately 4.8 million Euros (Gemeente 2012, 33).
- **Cultural Participation:** The programs on cultural participation help the city-marketing strategy and also contribute to a self-encounter for the citizens, cultural exchange and social cohesion.
Cultural education programs are especially directed to young talents, stimulating the creativity of students. Educational institutions work closely to cultural institutions to connect programs fostering quality in the productions. Together with the generation of new audiences from schools, culture is a tool to associate the artistic community with the participation on social projects in the districts; these results reinforce the identity of the city. “Development of art and culture can contribute to the realization of many other social problems in the physical or social domain” (Gemeente 2012, 27 Original text in Dutch).

Summing up, the local city-marketing strategy for the Municipality of Enschede has been built through a serious policy making process that considers carefully long and short term goals, as well as the mechanisms to achieve those goals. The recognition of the potentiality of the creative class of Enschede to transform the city into the

“hotspot” of the east of the Netherlands provides opportunities for music festivals to grow as auto-sustainable and profitable projects. The role of cultural authorities has clearly been set as the connector in the local network, linking cultural institutions and cultural stakeholders to encourage the cultural production in the Municipality. Finally and seconding the guidelines of the national cultural policy, the strategies for participation have a strong emphasis on youth.

4.3 “ENSCHEDÉ MUZIEKSTAD”. Music festivals in Enschede.

With a clear policy context set by national and local cultural policies for the Municipality of Enschede, we will proceed to analyze how these policy tools are used in practice by local cultural authorities to support music festivals. With that purpose, in this section we present the perceptions of officials, culture stakeholders and music festival producers.

4.3.1 MUNICIPALITY OF ENSCHEDÉ. Cultural Program, Events and City-marketing.

“In everything we do we are trying to prove we are an innovative city”

(T. van Snellenberg, personal communication, June 6, 2013).

Gemeente  Enschede

For the year 2013, twenty one million Euros were assigned as a budget for the Culture Office in the Municipality of Enschede. The administration of these resources and the cultural infrastructure is framed by the Local Cultural Policy and is distributed in six components: theater, libraries, the school of music, the museum placed in the “Roombeek Kunstkwartier”, and public events.

For the implementation of its city-marketing strategy and the production of cultural events (or professional assistance on the production), the Municipality of Enschede counts on an organization called “Stichting Enschede Promotie”. The amateur cultural organizations existent receive economic and professional assistance from this institution.

Enschede has been promoted as an innovative city since 2009, pushing towards technological development, counting on important facilities and spin-off companies relevant in the regional and national scale, giving an outstanding innovative role to Enschede. Actually, the slogan of “Enschede, Stad van Nu” in Dutch is translated as “Enschede innovates” in English (T. van Snellenberg, personal communication, June 6, 2013). Innovation is a key element for the economic growth of Enschede and it has focused on the implementation of a creative district placed at the Roombeek cultural district, where institutions and companies are encouraged to meet.

The identity of the city is based on promoting an innovative profile of Enschede, Ton van Snellenberg affirms: *“in everything we do we are trying to prove we are an*

innovative city” (personal communication, June 6, 2013). The construction of the creative district in Roombeek is the proof of the intention to guide the city towards innovation, still with some roots in history, because the project looks for the preservation of those buildings and facilities that were still standing after a catastrophic fireworks explosion in 2000.

Articulation between national and local policies

The guidelines for selecting the organizations and its support are only coming from the municipal level, without articulation with the National Policy. However, the National Cultural Policy supports four organizations from Enschede: The Twente Rijksmuseum, The National Touring Opera, The Symphonic Orchestra and The Sonnevack Theater (youth-theater). The support of these institutions started more than a decade ago, when the organizations were big, good and also they had a broad impact on the audiences; in this aspect, Ton van Snellenberg, event manager of the Municipality of Enschede, suggests an anachronistic distribution of resources. While the National Government finances four institutions with around 7 million Euros, the Municipality of Enschede has 21 million Euros to finance all the cultural programs in the urban area, stressing that the high investment on infrastructure comes from the local budget. There is also a budget of 200.000 Euros from the national level to the Municipality, directed for cultural education. This amount of money represents the 1% of the local budget, showing a *“very very very weak relation between national scale and our local scale”* (T. van Snellenberg, personal communication, June 6, 2013). On the other hand, the budget from the national government is rather small compared with the added local budgets in a whole but still, according to Ton van Snellenberg these resources should be directed to fund cultural productions more in-line with the policy goals, this is, innovation and creative industries.

Local cultural production

Local artists can access to subsidies from the municipal authorities to make their productions and to promote exchange projects. Also facilities for cultural production are subsidized by “Gemeente Enschede”. The support for festivals and events in the city is done through “Enschede Promotie”; this institution provides guidance and support for those organizations, which are not able to produce cultural events with a high quality on their own.

However there is recognition of the existence of many strong partners involved in the creative industries in Enschede, making it a city full of culture; the Municipality does not know how these relationships are built, neither who makes part of the network.

The criteria to support Festivals in Enschede are based on the match between the field of arts where the festival is placed and the goals of the city-marketing strategy. Enschede Promotie analyses the whole program presented, formulates advices and

decides whether to support it or not. Given that Enschede is promoted as a “Music City”, music festivals have a bigger chance to be selected. In order to finance an event, it is important to have a clear project, which is revised to improve it and if it shows real possibilities of success, can have an initial support for 3 years.

Organizations in charge of the production of events and festivals have been encouraged to adapt business models that allow them to be independent from the local government’s support, collecting resources from private partners; however, festivals with public budget assistance have not been able to collect enough money on their own and without the public support they wouldn’t have so much impact on the city life neither to produce enough incomes to be sustainable.

As a broad picture of the Municipality of Enschede, we can see the adoption of the hands-off approach stated by Brown, O’Connor et al. (2000) and Olsen (2012) in section 2.3, when delegating the administration and implementation of the city-marketing strategy to “Enschede Promotie”. However, it is highlighted the interest to stress on profiling Enschede as an innovative city through music festivals between other projects that are supported with funding and assistance. The deficient articulation with national authorities and lack of knowledge about the local cultural network are features that should be taken into account in the assessment of the policy done in chapter 5.

4.3.2 ENSCHEDE PROMOTIE

“Perception is a fact, so we would like to change that perception by inviting people, by organizing events that attracts people from outside Enschede as well”



(M. Wendrich, personal communication, September 12, 2013).

This organization (formally constituted as a foundation) started in 2009 with the aim of designing and implementing, together with the Municipal authorities, a marketing strategy for the city of Enschede. To promote the city in markets, Enschede is presented as a product, a universality composed by different characteristics, goods and services that shape a profile. In the previous years, this institution has started a process for positioning the city of Enschede on a national scope, promoting it as an urban area focused on innovation, technology and with a broad cultural life, attracting new visitors and young high-skilled residents.

Identity and profile

Enschede Promotie and the Municipality of Enschede have done a research and developed a marketing strategy with the outcomes, where long and short term objectives are set, and some characteristics of the city are highlighted to boost the

achievement of the goals. The research also provided the current perception about Enschede of people inside and outside the city.

The image of a city comes from the mixture of a huge diversity of people, resources, goods and services, so it is very difficult for local authorities to set a unique and inclusive profile for the city. Enschede has an industrial background with a textile industry as the main sector of economy. After the whole textile industry left in 1960's, the city of Enschede had to re-define its identity and profile. Since then, the establishment of the University of Twente in the 1970's became one of the biggest drivers of development, boosting an entrepreneurial image of Enschede. Besides this, Enschede has not had a cultural heritage relevant for the Netherlands like other cities within the country (for example Amsterdam, The Hague, Utrecht, or Zwolle). That is the main reason why it has opted to conceive from its institutions as a city that is constantly redefining itself, constantly adapting to changes in society, a city of today or the "Stad van Nu".

Financial support, professional assistance and networking

Within the strategy, there are identified different activities to promote the city for two targeted audiences: current residents and young high skilled visitors (seen as possible residents). Financial support and professional assistance on the production of music festivals are the main strategies developed by Enschede Promotie to support the cultural production and project the city as a "Music City". When a subsidy is provided for the first time for the production of a music festival, it has a period of three years to show positive results and strength the reach of local cultural policies.

Given the economical turndown that faces the Netherlands currently, Enschede Promotie has encouraged the inclusion of private companies and new partners in the production of festivals; however, the institution recognizes that cuttings in public budgets for culture and not having strong companies willing to support the culture industry in Enschede reduces opportunities for music festivals to implement new ways to finance their productions.

Talking about agency, the professional assistance provided is divided in four main activities from which music festivals can be beneficiary: technical facilities for the festival; promotion; assistance on the contents of the festival; and agency to get licenses and fulfilling legal requirements for this type of events.

The increase of diversity on the cultural offer of the city is very important for providing a broad cultural agenda to visitors and residents; thus, supporting organizations in charge of cultural production like music festivals is one of the functions of Enschede Promotie. To help these institutions, the Foundation works as "*spider in the web in the town*" (M. Wendrich, personal communication, September 12, 2013), strengthening links with cultural institutions and service suppliers to put them in contact with artists

and festival organizers. Every year, Enschede Promotie supports the production and/or produces by itself in total 55 festivals, from which he highlights the Gogbot (Innovation and technology), Proef eet (gastronomy), Uitfestival (visual arts, theater and music), Grolsch Summer Sounds and the International Jazz Festival (music).

Evaluation

The strategies and programs are evaluated periodically to study the progress towards achieving the long-term objectives and discuss new opportunities to improve the performance of Enschede Promotie or the events subsidized. The main criterion to assess the success of a music festival is given by the amount of people coming to the event. This attendance is relative and depends on the targeted audience for the particular festival; for example Gogbot, a festival concerning about visual arts and IT has a very narrow audience targeted: art students with interest in technology. Then the purpose of the festival is not attracting as many people as possible but as many people interested in visual arts and IT as possible.

In some occasions, the content of the festivals are also evaluated directly by Enschede Promotie, trying to preserve a critical and objective analysis towards the results of each event. Through interviews and questionnaires, assistants are asked to say their opinion about the quality of the production and whether they liked or not the acts promoted in the festival.

As a result of these processes of evaluation, a committee in charge of festival assessment determined that the International Jazz Festival Enschede has not achieved its goals concerning assistance and has not become attractive enough for visitors.

Innovation and creativity

Enschede Promotie conceives innovation as an opportunity to support sustainable and friendlier practices with the environment on the production of music festivals. The introduction of systems to save energy while producing events; reduction on the production of garbage; and stimulating to use public transportation or bikes, are some of the strategies encouraged to be implemented during the events. However, innovation is not a main focus for Enschede Promotie: *“Not all the festivals are necessarily innovative every time, I mean some have a formula that suits well and that suits the public well, and there are not many reasons to change it”* (M. Wendrich, personal communication, September 12, 2013).

Partners

Besides the Municipality of Enschede, with whom Enschede Promotie works jointly, education institutions in Enschede are very strong partners supporting cultural production; University of Twente, Saxion, Roc van Twente and ArtEZ (the conservatorium) are very interested in attracting new students for their study

programs. The joint objectives of the Municipality, Enschede Promotie and these institutions make them work together, supporting and promoting cultural spaces.

To sum up, Enschede Promotie has also strength the importance of consolidating Enschede as an innovative city in order to promote it and its cultural products on national markets. Clear audiences are identified for the city-marketing strategy and there is economic support and professional agency to strength the performance of music festivals. Clear criteria to evaluate the performance of supported festivals are set and finally, the lack of cultural heritage as a challenge to set a city-profile is a very important discovery for the current research as we will see further.

4.3.3 GREEN VIBRATIONS FESTIVAL

“If people are doing it voluntarily, it’s because they like it, because they are having fun, so that really contributes to the atmosphere”

(J. Meijers, personal communication, August 7, 2013).



Description

This festival started as a student-party at the residences inside the campus of the University of Twente. Named after the location where it used to happen (Witbreuksweg Groen), Green Vibrations kept on growing as a flat-party since 2004. Given its fast growth in audience, in 2010 authorities of the University and the Municipality gave two options to the organizers of the party: the formal consolidation of the event with more professional organization and safety measures, or to cancel the party. Finally the event moved to the “Carrillon” field in the campus of the University and established as a festival in 2011. In 2013 Green Vibrations Festival has shown a fast growth on its production and audience, four stages, street theater, spaces for food, drinks and shopping are administrated with a budget of 65.000 Euros for around 3.000 visitors. Green Vibrations is open for any kind of musical genres; however it has mainly indie-rock, alternative and dance music.

This is a suitable platform for new artists who are willing to show their productions and promote themselves in the local sphere. Based on volunteering as a key principle, the festival does not pay a fee to the artists, neither to the production staff nor the decision-making board. The participation on the festival is grounded on friendship and cohabitation, helping to build a welcoming atmosphere in the festival. Volunteers are encouraged to participate on part of the decision-making and to present their own ideas and opinions about how to improve the production of the festival. This constructs a binding narrative with all the participants, making them feel included and identified; this is also one of the reasons why Green Vibrations has not seek yet for strong private sponsors, to keep the autonomy on the administration.

Organization, promotion and information

Green Vibrations looks for positioning itself as an alternative event, nurturing the cultural offer of Enschede with new and innovative artists at an affordable price for everybody, but mainly thinking about students. The event is targeted for a population between 18 and 35 years; the promotion is done only inside Enschede through posters, flyers, electronic platforms and pre—parties organized in different bars in the city.

Different artistic practices have space at Green Vibrations, street theater, public interaction, visual media, plastic and visual arts, comedy, arts market and new experiences for the public are displayed in the festival terrain in order to nurture the experience of assistants. The organization is very open to let people with initiatives try them out during the festival.

Information, new ideas and feedback from previous editions are evaluated and systematically requested to volunteers through questionnaires after every edition, in order to collect information, identify out weak points and think about solutions to improve the assistants' experience on the festival. Meetings, mails and Facebook are the main sources of feedback to evaluate the yearly performance. Internet platforms as the own website, Facebook, Flickr, Twitter and Linked-in are also very important for collecting information and especially for promotion. Online promotion is supported with flyers and posters distributed locally.

Partners

The University of Twente is the strongest partner on the production of Green Vibrations each year, the relationship existent is based on the use of the terrain that belongs to the University and is rented every year by the production of the Festival. However the University does not takes part on the planning or the decision-making; it helps to request the permit with the Municipality, to support the relations with other public institutions, and with other services that make easier the organization of Green Vibrations. The Municipality of Enschede has given a subsidy of around the 5% of the total budget of the festival, budget that is funded mainly by selling tickets and drinks.

The previous and current boards of Green Vibrations have approached to other festival done in Enschede, the Geuzenpop Festival. Both organizations have got closer to learn from each other and are just starting to seek ways to cooperate among both institutions. The organization recently moved to an office placed in the “Polaroid Factory”, an old infrastructure that has been renovated to host young and creative companies. There, the board of Green Vibrations and members of the volunteer group are projecting the festival to grow more than in audience, in a more professional production, keeping its particular atmosphere. The current aim is to provide the highest quality possible and nurture Enschede with an alternative cultural offer.

Originally conceived as a student party, the Green Vibrations Festival provides very interesting insights for the current research. Its key principle of volunteering; not seeking for economic growth but professionalization instead; its openness to try out new experiences during the festival; and the strong relevance of internet platforms makes this platform a very suitable space to foster innovation and creativity. Besides, the clear targeting of audiences and suitable marketing strategies, together with constant evaluations and analysis of information will provide important outcomes on the analysis through the proposed model as we will see in the next chapter.

4.3.4 INTERNATIONAL JAZZ FESTIVAL ENSCHEDE

“We want to make an excursion to all those different types of music to become more attractive for all people, than for those who are only connected to the world of Jazz”



(T. van Ulden, personal communication, August 21, 2013).

Description

Enschede has characterized itself for having a big Jazz influence since the early 70's, when artists, students and bar owners started to organize a venue to perform jazz music. With strong support of the Municipality of Enschede, in 2008 the International Jazz Festival Enschede institutionalized as the local platform to promote jazz music and local productions. The organization of the Festival is working together with the Municipality and “Enschede Promotie” for the production of the Festival, also helping to achieve the goals set in the city-marketing strategy of Enschede, especially to promote the city as a “Muziekstad” (music city).

Under the responsibility of a foundation created to administrate the International Jazz Festival Enschede, this event is organized every year at an iconic venue in the city of Enschede; two stages are set in the “Oude Markt”, an open space in the city center surrounded by bars and restaurants. Besides the main performances, there are other concerts and activities happening in the surroundings of the “Muziekkwartier”, consolidating a three-day program.

Involving topical issues on the program, the festival has put into practice some initiatives to present projects concerning environment preservation, including solar energy initiatives and encouraging the use of public transport and bikes. The organization recognizes a big potential in this aspect, linking topical social issues with cultural manifestations, promoting culture and healthier habits of life.

Jazz music is a musical genre strongly linked to an academic audience, or a more selective public. To face this challenge and promote the event to a broader audience,

the organization has considered about the music performances in its program and has brought jazz artists that are closer to other genres (blues, funk, latin, etc.), making it more attractive for any public, *“fun and just for everybody”* (T. van Ulden, personal communication, August 21, 2013).

Organization, promotion and information

The Foundation in charge of the production meets nine or ten times a year, and together with Enschede Promotie they plan, evaluate and discuss strategies to improve the festival’s performance.

Conscious about the difficulties of competing with huge jazz festivals in the Netherlands (for example North Sea Jazz Festival in Rotterdam), the production of the International Jazz Festival has put into practice different strategies to target diverse audiences. Special programs for children, artistic interventions in inter-regional trains to promote the festival in Germany, and a competition for composers in Dutch-German regional languages, are examples of the mentioned strategies. Still, the main audience is local, and the organizers have set the locality of Enschede as the main audience to target, *“if the home market is strong, then you can build up”* (T. van Ulden, personal communication, August 21, 2013).

Without a specific targeted audience, the Festival is promoted through the Municipal Promotion Strategy (provided by Enschede Promotie), posters, flyers and internet on its website, Facebook and Twitter accounts.

Partners

The Municipality of Enschede, “Enschede Promotie” and the ArtEZ Conservatorium are key partners for the production of the Festival. The International Jazz Festival is one of the venues that receive direct funding from the city-marketing policy; as explained previously, this subsidy has a progressive decrease on the amount provided each year, that has gone from 160.000 Euros on its first editions to 70.000 in 2013. Although the implementation of new business models has been encouraged and private sponsors are supporting this platform; it has not been possible to produce enough pay-offs given that, as Ton van Ulden explains, there are some incomes from private companies but it is not possible to produce enough revenues in a free-entrance festival without public support. Besides the subsidies provided by local institutions, professional assistance on marketing and public relations have been provided to the organization.

The relationships with artists, festivals and other members of the Music Industry are not based on formal networks but on informal relations built through the years by promoters and board members.

Remark

After collecting the information of the International Jazz Festival with its current director, Mr. Ton van Ulden, and during the meeting with Marcel Wendrich, director of Enschede Promotie, I was informed that after a process of evaluation of the results of the International Jazz Festival, the subsidy provided from the Municipality will be suspended and assigned to a new music festival in the next year. This, given that the International Jazz Festival did not achieved the projected goals concerning audiences.

The International Jazz Festival of Enschede provided a very important approach given that it is the only music festival in the current research that was produced with funding and agency provided by Enschede Promotie. This aspect meant that the production of the festival was strongly committed with the achievement of the goals stated in the city marketing strategy, especially concerning the component of “Enschede Music City” (Muziekstad). As result of previous evaluations, the production of the festival tried very diverse marketing strategies to attract new visitors (much more than the other festivals); however the results were not the expected. The lack of a clear identification of audiences might be one of the reasons for not increasing the number of assistants.

4.3.5 FRESHTIVAL

“The only thing we want to do is to have people going home with a big smile, a fake moustache and confetti in the head”



(K. Bredeveld, personal communication, September 3, 2013).

Description

Freshtival is one of the six outdoor events (besides four other productions) under the administration of “Absolutely Fresh”, a private company at the service of the entertainment industry of Enschede since 2003. Directed and owned by three friends, this creative company accomplished its goal of starting its own festival in 2009, putting together all the labels that were produced so far in one big party (Dance, electronic, techno and house events).

On the edition of 2013, Freshtival had around 15.000 visitors coming to its location at the “Het Rutbeek” park, placed in the south of Enschede, 15 minutes by car from the city center or 30 minutes by bike. Presented as the biggest festival in the eastern part of the Netherlands, it attributes its big success to its accurate artists booking, bringing good shows and well-known artists in the topical Dutch music industry. Originally focused in dance and electronic music, nowadays it is including pop-rock, hip-hop and rap to reach new audiences.

Targeting youth audiences (18 to 35 years), the event is projected to grow until 25.000 assistants in five years, with no intention of getting bigger than that, because it could affect the ambient and the vibe that this Festival has. *“Then we can keep the intimacy*

and the funny characters around Freshtival, so if you grow too fast or too large I think we will lose the feeling Freshtival has at the moment” (K. Bredeveld, personal communication, September 3, 2013). This vibe or feeling is attributed not only to the production, but to the assistants who contribute with their attitude to make this space a fun happening for everybody.

There are not only musical interventions on the five areas of the terrain during this festival; street theater, a silent disco, confetti shoots, free objects (fake moustaches, inflatable animals), and many other activities are put together to *“choreograph fun”* (K. Bredeveld, personal communication, September 3, 2013), depending always in the budget assigned to make fun happen.

Organization, promotion and information

The production of the event depends directly on the budget and estimated income from selling entrances and drinks. Once there is a clear idea of what type of event is it going to be released, the producers analyze how much does it costs to do all the activities planned, from renting the terrain to promote the event on Facebook. Then it is important to estimate how many people are expected to assist. With this information, the organization makes a balance between the best quality of production and the planned budget. Finally a date is chosen and the event is promoted through a marketing strategy previously defined.

Marketing has a high priority for the production team, websites for each event, Facebook, Twitter, Pinterest and Instagram accounts are key platforms to promote Freshtival. Based on an efficient use of resources for publicity, Freshtival has become in one of the few festivals in the Netherlands (if not the only one) that makes marketing 100% online, without printing one single poster or flyer. Spending money mainly on Facebook and Google, the event is promoted in a ratio of 40 km around Enschede, providing an immediate platform to get more information of the festival and purchasing tickets online.

The three owners of Absolutely Fresh are in charge of doing the evaluation periodically, discussing new activities to be involved and others to be removed. The organization puts a lot of attention to the feedback and information uploaded on internet platforms like Facebook, Instagram or Twitter. Following *“hashtags”* and comments, organizers evaluate successful activities, acts and facilities, as well as points that must be improved, regarding, in some occasions, additional information to the authors of posts and tags.

The constant contact with assistants and a closer relation with volunteers and suppliers, allows the production to evolve and keep on changing with the new musical trends. *“A lot of festivals kept to their own format and the people changed but they*

didn't change their format. So I think Freshtival will always grow with the crowd" (K. Bredeveld, personal communication, September 3, 2013).

Partners

Given the private nature of Absolutely Fresh, this company does not have other institutions as main partners but rather to produce everything on its own. The network of artists, agencies and other private companies has been built through experience and direct inter-action with other platforms: *"we go to festivals and parties every weekends, almost, and we talk to a lot of people because, not to sound cocky, but in ten years you get a good network of agencies and artists, because you go to all the events, you know what will work and what will not work, so it's just experience"* (K. Bredeveld, personal communication, September 3, 2013).

Still with the capacity to produce the event on its own, Absolutely Fresh recognizes the need of having a good relationship with the Municipality and local authorities. Permanent dialogue and articulated actions have made possible to avoid problems during the events promoted and to link activities between Enschede Promotie and Absolutely Fresh. Nevertheless, joint marketing or promotion has not worked out given the focus on youth that Freshtival has and the interest of the Municipality to make events for everybody.

When elaborating a general picture of the Freshtival, definitely the most important feature is its strong link with technology and innovation. The use of technology and electronic platforms together with the inclusion of different artistic disciplines to "choreograph fun", have been determinant for the achievement of short and long term objectives (objectives that have also been accurately set).

Summarizing this chapter, we have recreated the context for music festivals in Enschede, highlighting the key features of policies, strategies and projects. Once the information has been collected and ordered following the procedures established in chapter 3. (Research Design), in the next chapter this information is contrasted with the proposed "Model for intervention of local governments on music festivals", in order to assess the city-marketing strategy implemented in Enschede on what concerns to music festivals.

5. MUSIC FESTIVALS IN ENSCHEDE UNDER THE SCOPE OF THE INTERVENTION MODEL PROPOSED

“The fascination and thrill of arts festivals relates to their capacity to host the unexpected, surprising and new” (Schulte-Römer 2013, 151).

The proposed “Model for intervention of local governments on music festivals”, based on “The cycle of creativity” of Wood and Taylor (2004), has provided an important approach for the production of music festivals and the role of the local authorities in the Municipality of Enschede. The assessment of the cultural policies and its implementation towards music festivals has been possible through the schematic structure of the model, analyzing strengths, weaknesses, and suggesting alternatives to increase the efficiency on the performance of cultural institutions.

To begin, there is at least an ideological match between the National Culture Policy for the Netherlands and the Local Policy of Enschede. However the policies consider about the same goals (innovation and professionalization); they have different approaches, presenting a complementarity structure of functioning. While the National Policy supports innovation in a high quality of production for a narrow number of projects selected around the Netherlands, the Local Policy supports innovation from the amateur arts, helping new ideas to be conceived, materialized, grow and improve, in order to professionalize its practices.

The lack of articulation in practice, argued by the Municipality of Enschede is, in my opinion, not a mismatch between national and local policy-goals but the materialization of its complementarity. The budget of localities and regions is expected to be invested in local infrastructure, amateur arts and participation; then the best projects that achieve an outstanding performance in local and regional levels, have the chance for reaching national subsidies becoming of interest of the central government to show internationally competitiveness and innovativeness on the cultural production. What I find questionable from the national system of culture is the outdated distribution of resources; given that the Netherlands is pushing towards the areas of innovation and creativity, the very strong support to areas like opera and symphonic orchestras that has been provided during decades, should be reconsidered and updated, considering the role recognized to, for example, music festivals in the National Policy.

Taking a look to the local process of policy-making, a strong and responsible process of planning is identified, where short and long-term goals are clear and considered in deep. The formulation of the cultural plan for 2020 is based on previous researches and an objective view over the reality of Enschede.

The policy reach is very broad and its goals are pretty ambitious considering the

context. The local policy or city-marketing strategy for Enschede is directed to project the city as innovative-knowledge city, music city, entrepreneurial city, shopping city, sports city, green and sustainable. The effect of such a broad policy might be the dissipation of the resources without a strong advance or development in any particular sector. There are clear sectors identified by The Municipality of Enschede and Enschede Promotie, where Enschede is achieving stronger impact on the national scope: knowledge production given the strong activity of Universities; and creative industries (music and visual arts) regarding to the benefits of having sufficient infrastructure and innovative projects (Muziekkwartier and the Roombeek district).

The outcomes of the analysis through the proposed “Model for intervention of local governments on music festivals” of policy documents, institutions and festivals shows strengths in the stages of “Ideas into Practice”, “Platforms for delivery” and “Markets and audiences”; and suggests special attention in the stages of “Ideas generating capacity” and “Networking and circulating” as shown in figure 3. and as it is explained further.

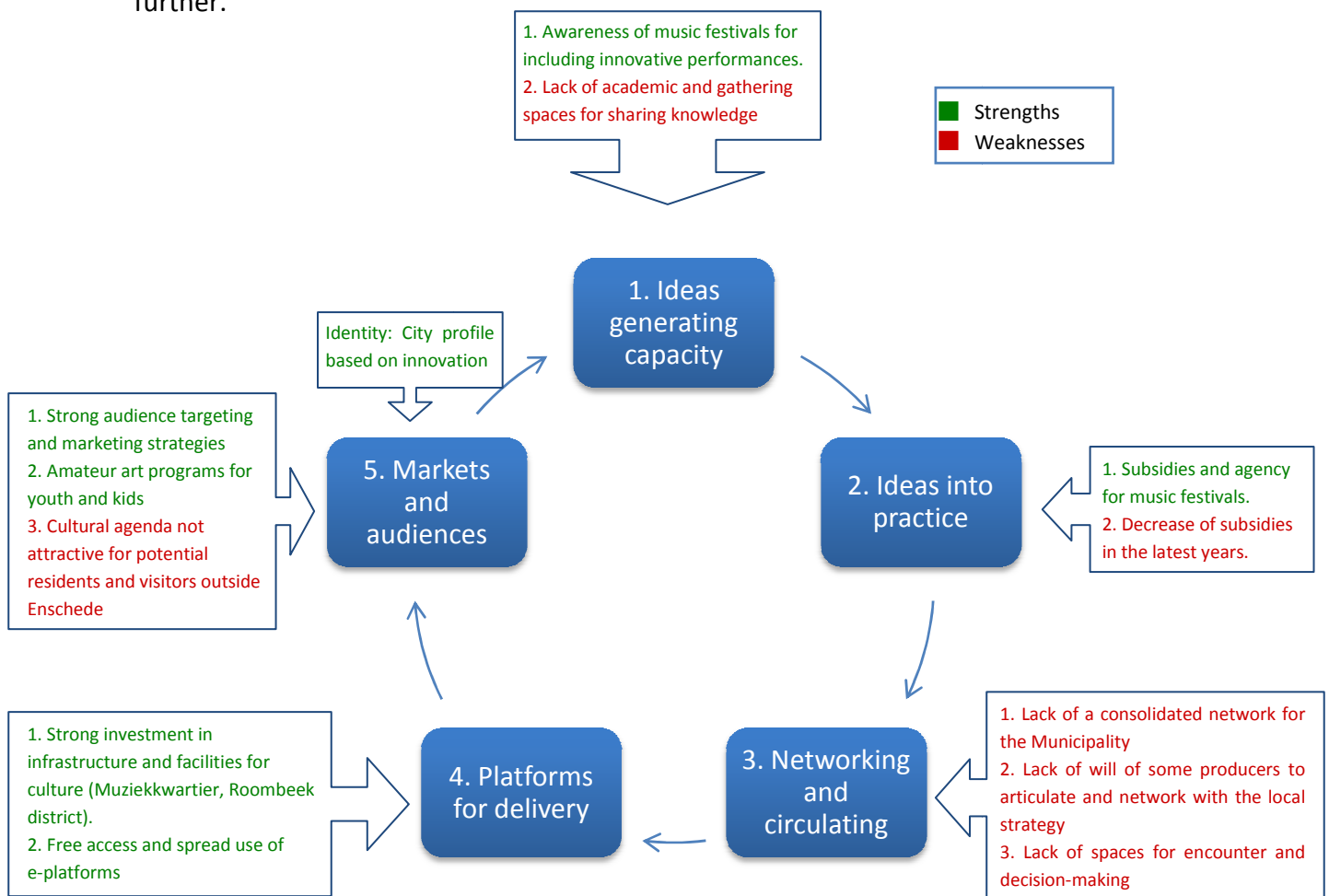


Figure 3. Main findings in the local context of Enschede with the application of the “Model for intervention of local governments on music festivals”

5.1 FROM MUSIC FESTIVALS TO CULTURAL HAPPENINGS. Innovation and creativity

The music festivals studied above have found as a very important tool for attracting people, the inclusion of innovative ideas that provide a new experience to audience regarding the theoretical claims of O’Grady and Kill (2013). However, there is not a systematic process about how to generate innovation and creativity from music festivals in the Municipality of Enschede. The transcendence from a music concert to a “life happening” was a constant in the festivals visited for the present study. Linking this stage with networking, spaces of encounter and academic events could provide a systematic analysis to boost the production of novelty in music festivals in a higher quality, pushing towards national recognition. The consolidation of spaces to study and reinforce the production of novelty is a task of the Municipality of Enschede, which may only be possible with the participation of cultural producers who hold the empirical knowledge and the capabilities to improve the quality of their productions.

The consolidation of volunteering teams for the production of the festivals (Seen in Green Vibrations and Freshtival) is a very important tool for the organizers, helping them to save money but also making sure that people who work in the festival **are** willing to do it, providing a friendly ambience within the festivals. In addition, these volunteers help to spread information to their own contacts and networks. Finally, volunteers also help to the processes of evaluation, providing and collecting helpful information about the production of the festivals. On the other hand, the one of the volunteers, it is a nice experience to participate in such projects, having a privileged treatment during the festival in exchange of their job (contact with artists, additional parties, shirts, drinks, food and free entrance are some of the benefits).



Figure 4. Innovative light show during Freshtival 2013

Source: www.facebook.com/freshtival.nl

5.2 SUBSIDIES AND AGENCY FOR MUSIC FESTIVALS

The system to support cultural projects is complementary and is integrated by subsidies and agency. Subsidies with the three-year period to test its success are in line with the progressive yearly decrease of the amount of the subsidy (given the economic downturn that faces the Netherlands nowadays), expecting that festivals achieve sustainability after this. As Koen Bredeveld affirmed, it is rare that a festival starts generating profits in its first edition. During the first years music festivals have focus on building a name and achieving the recognition of audiences (K. Bredeveld, personal communication, September 3, 2013); thus public funding or private investment should be a key to test innovative projects and provide a solid base for festival organizers to start, with the aim of becoming auto-sustainable and less dependent on subsidies in the longer term.

I consider very important to open the scholar debate here to talk on whether free festivals are or not likely to preserve in time, because this issue is not considered yet in scientific literature. I have found a vivid debate on the need to provide free cultural services to people to increase the amount of visitors and the interest in music festivals, but on the other hand there are emerging problems of increasing the “not-willing-to-pay” audiences, the uncertainty when calculating expected audiences and the budgets needed for providing services. Marco Reitsma, director of Geuzenpop Festival, pointed out that it is very hard to hire for example beer suppliers if the production does not know how many people are coming to a free festival (Personal communication, September 15, 2013); normally the amount of audience is projected from the number of entrance tickets sold. However, all around the world there are examples of successful free-entrance festivals, for example one of the most important music festivals in Latin America, “Rock al Parque” celebrated yearly in Bogotá (Colombia) is free and this year produced its 17th edition. But something is undeniable and it is as Ton van Ulden affirmed: “*free festivals can only exist if public support is huge*” (Personal communication, August 21, 2013).

There are only few organizations of music festivals that receive agency services from Enschede Promotie. This is given by the reluctance of the production organizations to get closer to Enschede Promotie, arguing self-sufficiency and autonomy on their administration.

Finally the subsidy system confirms the “hands-off” approach suggested by literature and also included in the national policy (Brown, O'Connor et al. 2000; Ministry of Education 2009). The local support system provides optional assistance on the contents of cultural production but encourages diversity and assesses the quality of the production through peer-reviews and audience appreciation.

5.3 ENSCHEDE PROMOTIE AS THE “NETWORK ADMINISTRATIVE ORGANIZATION”

Given the high amount of stakeholders involved in the cultural network and the complexity to administrate this network, the Municipality of Enschede decided to adopt a “Network Administrative Organization” in terms of Provan and Kenis (2008). This structure allows Enschede Promotie to get in charge of the administration of the culture network of the city, playing the role of coordinator of the city-promotion strategy and exclusively in charge of network governance (however the responsibility still belongs to the Mayor). Through this mechanism, network legitimacy is expected to be increased, as well as the willingness of stakeholders to participate.

In practice, festival producers have decided to administrate their own networks and have emphasized on their will to work independently, without sharing the contacts they have built during years of experience. This result can be explained because of the extra-limitation of functions argued by some producers, when Enschede Promotie acts like producer and administrator of its own events (for example Proef-eet or the International Jazz Festival), giving less priority to events not produced originally from their platform (like Green Vibrations or Freshtival). Concerning this aspect, Enschede Promotie has expressed their decision to not organize events, expecting to improve the relations within the network and support all kind of initiatives: *“if you think that Enschede itself organizes events, that is not the case, we support them, that is a very clear decision we have made”* (M. Wendrich, personal communication, September 12, 2013).

With the purpose of strengthening the links between stakeholders, alternative events for producers of music festivals can be organized, forums or discussions can help producers to get to know each other, strengthening their particular networks; this will be helpful to gain confidence, exchange knowledge and project the consolidation of a single network. The participation on decision-making scenarios is of great importance for producers because in that way they could materialize benefits of belonging to an organization. One example is having a representative of music festivals in the culture council or a decision-making corporation in the Municipality concerning culture.

5.4 INFRASTRUCTURE, A PRIMARY ASSET FOR ENSCHEDE

As result of about a decade of investment in infrastructure, Enschede has achieved important facilities for cultural production and diffusion. Besides the Muziekkwartier and the Roombeek district, festivals have the chance to find different locations and the Municipality and other institutions (like the University of Twente) are open to provide support and agency.

Concerning spaces for administration and production of music festivals, all festival organizations interviewed are placed in facilities where the offices are subsidized or belong to the Municipality. The “Polaroid Factory” (where Green Vibrations and

Geuzenpop have their headquarters) and “Spinnerij Oosterveld” (where Absolutely Fresh has its office) are old industrial facilities that have been progressively renovated to host creative companies; the rent of these spaces is very cheap to stimulate young businesses to grow. Enschede Promotie also provided its facilities to the International Jazz Festival for meetings and its functioning.

Given the easiness and low-cost of having web platforms to promote their projects, the diffusion of information online has become a very important feature for music festivals. As a consequence, mainly all cultural institutions use platforms as Facebook, Twitter, Pinterest, Instagram and so on, together with their own websites to share information and interact with audiences.

5.5 LOOKING FOR NATIONAL MARKETS AND AUDIENCES

It is remarkable that all the organizations part of the study have defined clearly their target audience. This has provided them with a narrow scope to formulate accurate marketing and promotion strategies. In this aspect, a strategy to high-light is the 100% online marketing from Freshtival.

Given the strength of each stake holder on its own marketing strategies, the consolidation of a joint agenda, where all yearly cultural events are compiled and promoted nationally is the next step suggested, in order to start attracting visitors from outside once the internal market is controlled. The materialization of this step is a main concern for the Municipality of Enschede and Enschede Promotie, because the majority of music festivals produced in Enschede only target residents as their audiences. Then, it is important to nurture the national offer from Enschede, not with more events, because the national market is over supplied nowadays, but increasing the professionalism of productions existent.

Event managers report that a vast majority of the assistants to their festivals are from Enschede. Geuzenpop is maybe the only music festival that has an audience conformed mainly by outsiders. Its manager, Marco Reitsma points out a very important perspective about this type of events in the east of the Netherlands: Given the big amount and diversity of festivals going on around the Randstad, there are not many people willing to travel the same day back and forth to Enschede for a festival; mainly because they can find the same type of festival nearby. Geuzenpop, based on a marketing strategy online and promoting itself during other festivals in the Netherlands, provides diversity on artistic presentations and facilities for camping (given that there are not hotels in the city), so visitors can plan a longer stay.

There is a last analysis about audiences. Given the strong emphasis on supporting programs of amateur arts for kids and youth, the expected results of growth of audience might still be about to come. This type of strategies need a generational change before noticing an increase of people engaged with arts and, as a result, a

bigger number of creative companies (as reported by the local policy documents) and a bigger number of audiences for music festivals.

5.5.1 PROFILE OF ENSCHEDE AND CONSOLIDATION OF ITS IDENTITY

During the formulation of the profile for the city of Enschede within the city-marketing strategy, the Municipality of Enschede and Enschede Promotie faced a very big challenge, which in my opinion was accurately tackled: As explained by Marcel Wendrich, director of Enschede Promotie, the profile of the city could not be grounded on a narrative based on historical traditions because of the lack of cultural heritage existent in the territory of Enschede. In words of Ton van Snellenberg, in charge of event-management and city-marketing in the Municipality, “we (Enschede) *have the tradition of breaking up traditions*”. This fact made not possible the application of an urban-regeneration strategy in terms of Evans (2009). But as a solution, the administration chose for a city-marketing strategy where the long-term objective is the re-affirmation of the profile of the city chosen, in this case based on innovation, attending at the strong influence of Universities in Enschede.

From the local policy process, the goal of consolidating an umbrella brand that represents the city is still remaining; however the Municipality and Enschede Promotie are strengthening their actions to position the image of “Enschede, Stad van Nu” in all their activities and products. The achievement of a strong image and identity of a city is a priority for the Municipality more than for the music festivals. These last ones can still promote themselves through their own means because so far, have proven to be self competent to attract audiences. On the side of the Municipality it is not likely to position the name of Enschede if the cultural products are dispersed and not contributing to the same marketing objective. This does not mean the limitation to support a specific area of cultural production or specific products, but to link all the cultural goods and services through a same narrative, innovation for the case of Enschede.

Finally, the assessment of the policy strategy through the proposed model has suggested concrete actions for cultural authorities and producers to improve the performance, not only of the city marketing strategy of Enschede, but of each of the music festivals included in this research. As explained before and according to the previous analysis, the Municipality of Enschede counts on very strong pillars from where to increase the social and economic benefits derived from music festivals, but also has weaknesses in some of the stages, weaknesses that need to be tackled in order to maintain a balanced performance under the scope of the Model for intervention of local governments on music festivals.

6. CONCLUSIONS

Throughout the process of the current research, the topics of innovation, urban development based on creative industries and music festivals have been studied from scientific literature for proposing an intervention model for small and medium-size cities. This model has been contrasted with practical information from policy documents and cultural stakeholders in the Municipality of Enschede and the outcomes of this exercise have pointed concrete actions to improve the results achieved so far. From this process, we can drive the following conclusions.

The Model for intervention of local governments on music festivals developed and grounded on Wood and Taylor's (2004) model, has served to assess the context of the Municipality of Enschede, proving its utility for studying the results of local cultural policies and city marketing strategies, and for identifying concrete actions to improve the results achieved by cultural institutions. The model provides a normative scope for analyzing policies (national and local), cultural institutions and music festivals, and for suggesting concrete actions of public institutions to encourage and promote the production of innovation within music festivals.

The starting point of the current study has been the concept of innovation and its influence on cultural markets. As a conclusion it is undeniable the leading role that innovation plays in local economies based on creative industries; public institutions and stakeholders involved have recognized the importance of innovation and creativity to foster high quality on the production of music festivals and the study has shown innovation materialized into concrete projects that have transformed music festivals through the application of new knowledge on artistic disciplines.

The model and the context show that concentration of diversity on urban areas is a positive feature for cultural industries, because it expands possibilities for producing and sharing knowledge. The model considers about the scenarios where these knowledge exchange occurs, and provides concrete actions to improve the results for participants from private and public sectors, supporting policies based on urban regeneration or city-marketing as the case of Enschede.

For the consolidation of city-marketing strategies, the consolidation of an identity for a city is currently of more interest for local governments than for other stakeholders in the local industry, however it is of benefit for all the members of the community on long-term, making it possible to access markets and audiences that would not be able to reach otherwise.

The interconnection of the stages of the model implies also inter-dependency for its successful implementation. In other words, an utopist context would show strong processes of innovation as the result of accurate evaluation of music festivals' performance, with tools to make applicable the innovative knowledge produced, strong networks to connect projects and share opportunities to grow, strong platforms to

diffuse and promote cultural products, and access to markets where audiences are willing to consume the art of a certain community.

The clear structure with stages is useful to evaluate on-going processes and to identify strengths and weaknesses of music festivals. The model in practice suits to the context and suggests that it might be possible to nest innovative cultural knowledge in small or medium-size municipalities where accurate stimulus are provided to the members of the industry, highlighting the need for the consolidation of a multi-sector network that fosters socio-economic growth.

Finally, with the consolidation of a cyclical process of cultural production and evaluation of music festivals, the Municipality of Enschede will have the tool to study and improve the cultural productions, making them more competitive to national markets within the goals set for 2020.

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