

ZEN PARTNERS' EXPERIENCE REPORT

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Contents

Introduction

ZEN Partners' experiences

Greece

Spain

Italy

Lithuania

Romania

Bulgaria

Slovenia

Latvia

United Kingdom

Concluding remarks

INTRODUCTION

Events have been an integral part of human existence since ancient times. In some parts of the world, the changing seasons would be a major theme for events whereas in other places births, appointments of new leaders and religious rites would take precedence. Today, in spite of the funding challenges brought about by the 2008 financial crisis, events continue to play a significant role in our society as they continue to reinforce beliefs, values and cultures in addition to marking critical milestones and acting as catalysts for social inclusion, particularly among socio-economically disadvantaged groups. Similarly, as the experience economy continues to grow with tourism as one of its key exponents, events are becoming increasingly key elements in the marketing and branding of places to provide them with a distinct competitive advantage.

In spite of the (contested) benefits that the organisation of cultural events can have for town and city centres in terms of facilitating urban regeneration and renewal, community pride and economic growth (incl. growth of the creative industries sector), cultural events and festivals continue to face a number of challenges today.

In spite of global trends, the strategic approach to events can vary dramatically from one country to another. In many instances, this will be influenced by each country's recent history and political developments. More specifically, the impact of events and their overall approach to sustainability will be influenced by national, regional and/or local policies/regulations (or lack of) with regards to sustainable development. This section explores some of the differences and similarities across ten European regions, namely the Municipality of Drama (Greece), Region of Umbria and Municipality of Perugia (Italy), Autonomous Region of Extremadura (Spain), Northeastern Region of Romania, Municipality of Vilnius (Lithuania), District of Sigulda (Latvia), Murska Sobota Development Centre (Slovenia), Gotse Delchev Business Incubator (Bulgaria) and Powys Council with the University of East London (United Kingdom).

This report explores the state of affairs regarding event management and sustainability across the European Union with special emphasis on Greece, Italy, Spain, Romania, Lithuania, Latvia, Slovenia, Bulgaria and the United Kingdom.

ZEN PROJECT PARTNERS' EXPERIENCES

Greece – Municipality of Drama



The city of Drama is located in Northern Greece near the country's border with Bulgaria and only a two-hour drive from Turkey. The Municipality of Drama boasts a number of tourism destinations, including Mount Falakro's ski resort, the ancient city of Philippi and the beaches of the northern Aegean Sea coast.

The region's economy continues to be dominated by farming, small agro-business enterprises, and the quarrying and processing of high-quality marble. However, the experience economy also plays an important role with tourism as one of its key exponents. The people of Drama love to entertain themselves, guests and friends. They are open minded and love life. Not surprisingly, the region is well known for its excellent food outlets and leisure options.

Greece has a rich tradition of events which stretches all the way to the original Olympics of Ancient Greece. As in most Mediterranean countries, the majority of events in Greece tend to be held in the summer. Yet, the last few decades have seen a resurgence in winter festivals and events, particularly in places located inland and away from the coast, where the festivity of the Epiphany (6 January) has tended to dominate. The majority of events held in the winter tend to be related to Christmas and New Year celebrations, though some take place in February-March when carnival celebrations tend to take place.

In the city of Drama, an event of growing importance and magnitude is the Oneiroupolis festival, otherwise known in English as the "Dream City" festival. This event is organised to coincide with the Christmas and New Year holidays, and attracts visitors from northern Greece and southern Bulgaria. The origins of this festival can be found in northern Europe. In fact, it was returning Greek emigrants from 1960s' West Germany that brought back with them the German "*weinacht*" tradition. As Greece's 7-year dictatorship came to an end in the mid 1970s with the restoration of democracy, a renewed interest in entertainment became the seed for the Oneiroupolis festival.

Milestones in Greece's recent history											
1974	1981	1995			2004			2010	2012		
Greece's 7-year dictatorship falls. Democracy restored.	Greece becomes a full member of the European Union.	Period of fast economic growth begins.			Athens hosts the Summer Olympics.			Start of worst economic crisis in living memory.	Widespread fall in national and personal disposable income.		
Historic events of cultural activities in Drama											
1975	1979	1980	1998	1999	2002	2003	2004	2006	2008	2011	2012
First attempt made to organise Christmas celebrations	Temporary structures (e.g. swings, small wooden houses, etc) first introduced in events	On the eve of full EU membership, Santa Klaus arrives in Drama by train to deliver gifts to children attending the event	Organiser activities to celebrate St Barabara day at the beginning of Dec last till epiphany setting the stage for lengthier events with a theme	The newly established practice is adorned with more cultural events	A committee of citizens supported by the Municipality of Drama is created to establish the feasibility of a winter festival	The name of "Oneiroupolis" is chosen for Drama's winter event after an open public contest	Firtst Oneiroupolis event takes place in Drama	Oneiroupolis becomes an established annual event organised every year around Christmas time	Oneiroupolis expands in terms of area coverage to cover Drama's whole city centre	The newly elected administration of the municipality launches a strategy to promote Oneiroupolis to Greece and Bulgaria	Ninth year of existence of Oneiroupolis festival

Present and future sustainability challenges

Today, Oneiroupolis is an established event in its 9th edition (2012). In spite of this, important strategic challenges remain. The event needs to rejuvenate through a renewed sense of purpose. This may be provided by a deliberate emphasis on its environmental impact. Another option being explored includes the introduction of high tech elements to attract younger tech savvy audiences. These high tech options may also include new ways of monitoring the event's impact on the environment. Oneiroupolis is also actively seeking a more effective internationalisation path as well as innovative ways of managing its large volunteer workforce.

Similarly, the event's impact on the environment, society and the local economy continue to be areas of sustainability monitoring under discussion as Oneiroupolis does not currently have a sustainability monitoring and evaluation system.

Spain – Autonomous Region of Extremadura



GOBIERNO DE EXTREMADURA

Consejería de Educación y Cultura

The autonomous region of Extremadura is located in the southwest of Spain bordering Portugal. Extremadura's diversity and richness in cultural heritage makes it a unique destination. Three of its towns have been awarded UNESCO World Heritage Site status – Cáceres, Mérida and Guadalupe. Other key historic towns include Badajoz, Trujillo, Plasencia and Zafra.

Extremadura is rich in ancient traditions and festivals characterized by their uniqueness and community engagement. Some of these include the International Classical Theatre Festival of Mérida, the Classical Theatre Festival in Cáceres, the Classical Theatre Festival in Alcántara, the Contemporary Music Festival "Contemporanea" in Albuquerque and the Flamenco & Fado Festival of "Badasón" in Badajoz. In the spring, Cáceres welcomes thousands of visitors every year to its WOMAD (World of Music and Dancing) festival.

Mérida, Extremadura's capital city since 1983, has established itself over the last two decades as a key cultural tourism destination in Spain. In addition to its status as UNESCO World Heritage Site, the city has one of the best preserved Roman archeology and architecture outside Italy. Mérida's Classical Theatre Festival takes place in the Roman theater (16-15 BC), the Roman amphitheater (eight century BC), the Arab fortress built under the leadership of the Emir of Córdoba Abd-al Rahman II, and Diana's Temple (16th C).

The table shown below outlines some of the key milestones in recent history as well as cultural and political developments.

Spain's cultural and political milestones	Extremadura's cultural and political milestones
<p>1977 – First democratic elections in Spain</p> <p>1981 – Spain signs the Protocol of Accession to NATO</p> <p>1986 – Spain becomes a full member of the EU along with Portugal.</p> <p>1992 – Barcelona hosts the Olympic Games. Seville hosts the Universal Expo 92.</p>	<p>1838 – Founding of the Roman Museum of Merida by Royal Decree on March 26, 1838.</p> <p>1910 – Archaeological excavations in the Roman theater in Mérida start.</p> <p>1933 –First edition of Mérida's Classical Theatre Festival.</p> <p>1935-1952 – Mérida's Classical Theatre Festival interrupted due to Spanish Civil War. The festival starts again in 1953.</p> <p>1975 – Two millennia anniversary of the founding of Emerita Augusta in modern day Mérida.</p> <p>1983 –Extremadura becomes an autonomous region. Its first competencies become the promotion of culture and the protection of the environment. Mérida is declared political and administrative capital of the region.</p> <p>1984 – Festival of Classical Theatre management board created by the Spanish Government's Ministry of Culture, the government of the Autonomous Community of Extremadura and the city of Mérida.</p> <p>1986 – Opening of the National Museum of Roman Art in Merida, designed by the renowned architect Rafael Moneo.</p> <p>1992 – First edition of the WOMAD (Word of Music and Dancing) Festival in Cáceres.</p> <p>1993 – Mérida awarded UNESCO World Heritage Site status.</p>

2004 – Barcelona hosts the Forum of Cultures, organized by the city council and ICLEI (International Council for Local Environmental Initiatives). The forum’s main theme is the sharing of best practice in the management of sustainable events.

2008 – Zaragoza hosts the Universal Expo 2008 with "Water and Sustainable Development" as its main theme.

2011 – Spain celebrates the 300th anniversary of the founding of the National Library, which aims to preserve the literary heritage of Spain with over 30 million books held.

2009 – 75th anniversary of the creation of the Classical Theatre Festival of Mérida.

2010 – The "Semana Santa" (Easter) in Mérida awarded "Event of National Tourist Interest" status in Spain.

2011 – The Government of the Autonomous Region of Extremadura reviews the strategic focus of Mérida’s Classic Theatre Festival towards greater economic efficiency and greater community engagement.

Today, with the support of experts from the "European Network of Classic Buildings for Performances" the management board of Mérida Classical Theatre Festival continue to use ancient buildings and spaces as venues for the festival using a symbiotic approach to conservation and culture.

The festival aims to become a benchmark for the development of new European cultural spaces. More recently, the creation of a Festival Forum has been suggested. This forum would become a though leader in Europe for cultural festivals and events, who will be invited to discuss their role and future contribution to global culture.

The internationalization of Mérida Classical Theatre Festival has resulted in the participation of international directors and theater companies such as, among others, the Company di Teatro di Roma (1985) Theodoros Terzopoulos (1986, 1988, 1996 and 2000), Amphitheatre Company of Athens (1986), Irena Papas (1987) , Lisbon Commune Company (1988), Théâtre du Lierre Company of Paris (1987), the Russian Bolshoi Ballet Theatre (1997), the National Theatre Company of Armenia (1998), Peter Stein (2002), Dario Fo (2004), and the National Teatrul Radu Stanca Sibiu of Romania (2008), amongst others.

Present and future sustainability challenges

Although the environmental impact and sustainability of the Mérida Classical Theatre Festival have never been monitored in the past, the Regional Government of Extremadura is planning on developing a number of research and development initiatives to identify and reduce the environmental impact of cultural events on places of historical value. Given that the environment and sustainability are closely linked to social and economic issues, these are also being considered.

Italy – Region of Umbria and Municipality of Perugia



Evolution of sustainability policy and events practice in Italy (1960-2012)

In Italy events taking place in urban areas may be divided broadly into four categories: religious events (mainly processions), popular events (e.g. carnival, races, games), food and wine events linked to town/city festivals, and cultural/sport events (e.g. concerts, theatre festivals, track events).

In the 1960s, urban events were dominated primarily by religious and popular events, whose origins often date back to the 19th century or, in some instances, to the Middle Ages (e.g. the Palio Horse Race in Siena dating back to the 12th century, the Carnival in Ivrea funded in 1808, and the Carnival in Viareggio starting from 1873). At the beginning of the 20th century, the first food and wine events began to take place (e.g. the Town Grape Festival in Marino – Rome, from 1925). Parallel to this, the first music street festivals began to take place (e.g. the “Cantagiorno” music road festival was first held in 1926 with a tour of town squares across Italy). From 1965 and for the next ten years or so, the number of street events organised in Italian cities grew gradually, fuelled by that decade’s philosophy for inclusion and participation among young people. This trend met with resistance from local authorities and local residents who feared that some events would get out of control - as it often happened - leading to social unrest. As a result of this, many events were cancelled or some of their editions suspended. This affected, amongst others, the Umbria Jazz Festival in 1977 and again from 1979 to 1981.

In the 1980s, mainly with the aim of making cities more attractive to national and international tourists, the number of urban events grew considerably. Many local festivities began to be reinstated and organised anew. This included races, carnival celebrations, and games that had been forgotten for decades or even centuries. Similarly, the festivals increased in number and magnitude. At first, they were mainly music festivals but this was soon followed by theatre, photography, literature and cinema, amongst other cultural themes. Since 2000, the number of food and wine urban events has increased dramatically to include feasts, specialist markets, tastings, and others forms of similar events. Much of this increase was linked to the creation of the PDO (Protected Designation of Origin) label in 2006, which established and enhanced the relationship between agro-food products and their place of origin with growing levels of attention from the media to the Italian food and wine industry nationally and internationally.

Against this backdrop, policies related to events and their sustainability begin to emerge in Italy after 1985 to coincide with a period of substantial growth in the number of events as well as growing sustainability challenges, even though the concept of sustainability *per se* had not been defined yet by the United Nations. In those years, the debate was dominated by environmental issues and, more specifically, urban air pollution. Consequently some events were organized precisely for residents to 'reclaim' their towns and cities with urban liveability as a key focus, which led in some cases to the temporary pedestrianisation of squares and streets.

One example of the implementation of this concept are the competitive and non-competitive editions of the *Vivicit * athletics event, organized by UISP – the Italian association for the promotion of sport. The event started in 1983 in Perugia. Since 1984, the concept has been adopted by many other towns and cities across Italy with thousands of event participants 'reclaiming' their streets and old town quarters for the sole use of pedestrians. In the 1989 edition of *Vivicit * in Rome, some athletes ran along the city's streets wearing a special mask that tested air pollution in real time. *Vivicit * is still held today as an event. From 2007, it has been combined with a specific project named "Primo l'ambiente" ("Environment first"), which aims to reduce environmental impacts. It has been found that the best level of environmental performance for this event is actually achieved when it is held concurrently in various locations. In the last few years, 40 Italian cities and 15 foreign ones have participated enabling 60,000 athletes (the New York marathon attracts 50,000 every year) to participate and compete without covering long distances to reach the event venue.

Since 1990, mobility has become a critical issue for events in terms of environmental impact, particularly when large numbers of event attendees are involved. Venice's Carnival is a good example of this. Every year, it attracts 1 million participants over 13 days. Since 1990, the festival's organisers have resorted to hiring special trains to promote access to the venue by public transport. Similarly, waterborne public transport (mainly *vaporetti*) is increased to its maximum capacity. In spite of this extra transport capacity made available every year, the magnitude of the visitor numbers is such that it inevitably overwhelms the public transport infrastructure. A study carried out by the University Ca' Foscari¹ found that Venice's real daily capacity for absorbing visitors stands at 30,000 people (against a resident population of 60,000). Services and quality of life begin to decline if this threshold is breached. During the Venice Carnival, the daily number of visitors ranges from 70,000 to 150,000.

¹ Van der Borg J. in *CRESCITA TURISMO*, vol. 372 pp. 4-6; *La Capacit  di Carico: Limite allo Sviluppo Turistico?* (Carrying capacity: limit to the turistic development?)

In Italy the UN guidelines agreed at Rio's Earth Summit in 1992 were implemented with some delay. Only by 2000 had the first implementation cases of Local Agenda 21 come to fruition at municipal and provincial levels. Local Agenda 21 encourages decision-making that promotes sustainable development as well as the mainstreaming of environmental factors into social and economic projects. In this period in the Italian towns and cities where Local Agenda 21 fora existed, local authorities encouraged event organisers to consider sustainability in their planning. Event waste was a particular issue as it affected many towns and cities in Italy. In 2002, recyclable waste represented only 19.1% of all waste collected. By 2010, this proportion had risen to 31.7%².

Since 2003, the province of Parma has funded "Eco feasts" with food, wine and leisure events that segregate waste and adopt at least one waste reduction measure (e.g. use of reusable cutlery and tableware or reusable glass bottles for wine and water). Parma's best practice on this front has been disseminated all over Italy over the years and, as a result, today tens of similar initiatives are promoted by local and regional authorities. The recent proliferation of Eco feasts has also been influenced by support from leading eco-innovation companies in Italy as an increasing number of public tenders finance or promote the purchase of ecologic materials and services for use in events.

Unfortunately, Turin's 2006 Winter Olympic Games failed to contribute significantly to a wider application of sustainability principles in the organisation of events. In order to ensure the environmental sustainability of the Games, the organising committee subjected all Olympic works to the a Strategic Environmental Assessment (SEA) and it implemented a management system in line with EMAS guidelines. This approach, however, was not replicated in other Italian events due to its bureaucratic complexity. Moreover, there was little evidence that this system had any discernible impact on participants and stakeholders as the link between outcomes and sustainability procedures was difficult to understand.

Turin's Winter Olympic Games represented, nevertheless, a significant stepping stone for the development of event sustainability policies and best practices in Italy as the Games' organisers began to implement carbon offsetting actions for CO₂ emissions produced during the Games (though not beforehand).

In 2007, the Intergovernmental Panel on Climate Change (IPCC) and Al Gore were jointly awarded the Nobel Peace Prize for their research on the reduction of greenhouse gases with the 2005 Kyoto Protocol as a backdrop. Between 2007 and 2009, Italian pop stars including Ligabue, Vasco Rossi, Jovanotti and Tiziano Ferro began implementing actions to offset carbon emissions produced by their gig venues, particularly in terms of energy consumption, transport and paper (e.g. posters, tickets, invitations) by planting trees. Carbon offsetting tree planting also took place in a number of tropical countries, but these actions had no tangible local sustainability impact on event venues. The only exception was Tiziano Ferro's 2009 Tour, which promoted the planting of trees in its host cities.

Reforestation eventually lost its appeal and event organisers realised that simple carbon offsetting using this approach could be perceived by the public as *green washing*, as awareness of sustainability became more sophisticated. These actions needed to be complemented by

² Source: Report on waste 2003 by APAT (Italian Agency for Environmental protection) and ISTAT (Italian Institute of Statistics)

significant and concrete actions to reduce local environmental impacts. In 2009, approaches to event sustainability began to change as event organisers began to favour sources of renewable energy to address climate change. Examples of this include the Umbria Jazz Festival and the Salina Festival.

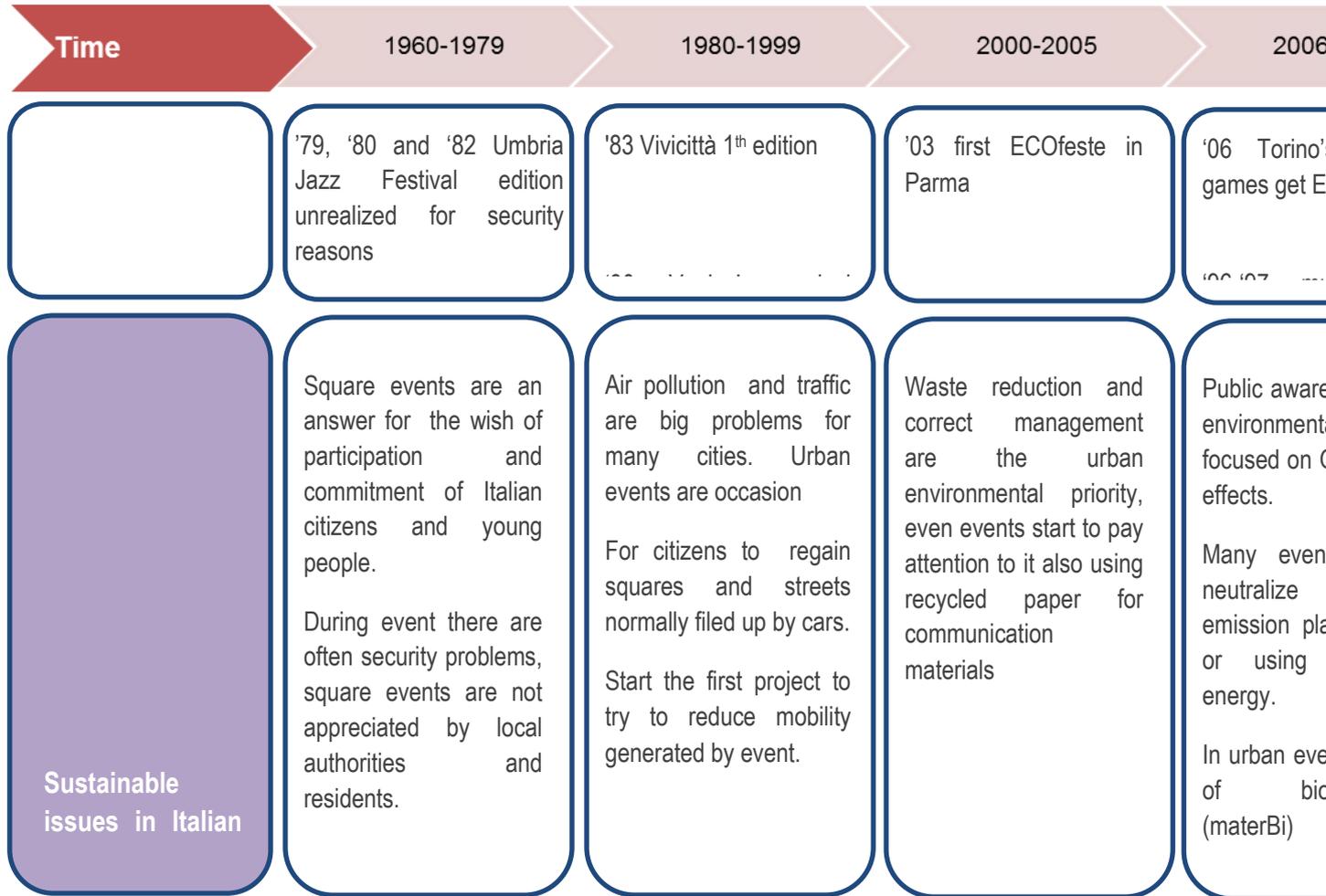
Over the last few years, there has been a renewed interest from event sponsors in environmental issues related to urban events in Italy. For instance, Venice's Carnival's sponsor - Consorzio Ecolamp - has staged theatre shows and workshops focused on the environment, energy efficiency and the right disposal of light bulbs.

Sustainability in the organization of urban events in Italy: current scenario and trends

In spite of the recent enacting of the international norm ISO 20121:2012, event organisers in Italy appear to continue to favour practical tools and projects as the main channels to facilitate best practice in sustainability through participant involvement. The same issue applies to the communication of achievements on this front. Thus, it appears that tools and projects are favoured in Italy over management systems like ISO 20121:2012 primarily as a result of perceptions among event and festival organisers, who tend to favour practical implementation over systems. Similarly, in Italy sustainable practices are often adopted in events and festivals as an element of added value to enhance the event's reputation and wider appeal to the public, which includes local stakeholders as well as event participants.

Finally, the economic crisis which has affected Italy as well as much of the European Union since 2008 has also had an impact on festivals and events. As a result of this, the adoption of sustainability policies and practices is becoming increasingly dependent on their ability to reduce operating costs or attract funding from environmentally conscious sponsors. As a result of this, the use of sustainable practices in events is often influenced by environmentally-friendly products or services provided by specific suppliers interested in marketing their offer to festival audiences.

Timeline



Lithuania – Municipality of Vilnius

Vilnius city is one of the greenest and oldest capital cities in northern Europe. The city's old town is one of the largest surviving medieval old towns in northern Europe. In 1994, the Vilnius Old Town was included in the UNESCO World Heritage List in recognition of its universal value and originality. Research has also shown that Vilnius has the cleanest fresh water and largest green spaces of all European capital cities.

Vilnius has a diverse and rich culture scene. Every year around 100 traditional cultural events are held in the city in addition to other one-off events. In 2009, Vilnius was European Capital of Culture. Some of Vilnius' key annual events are summarised below.

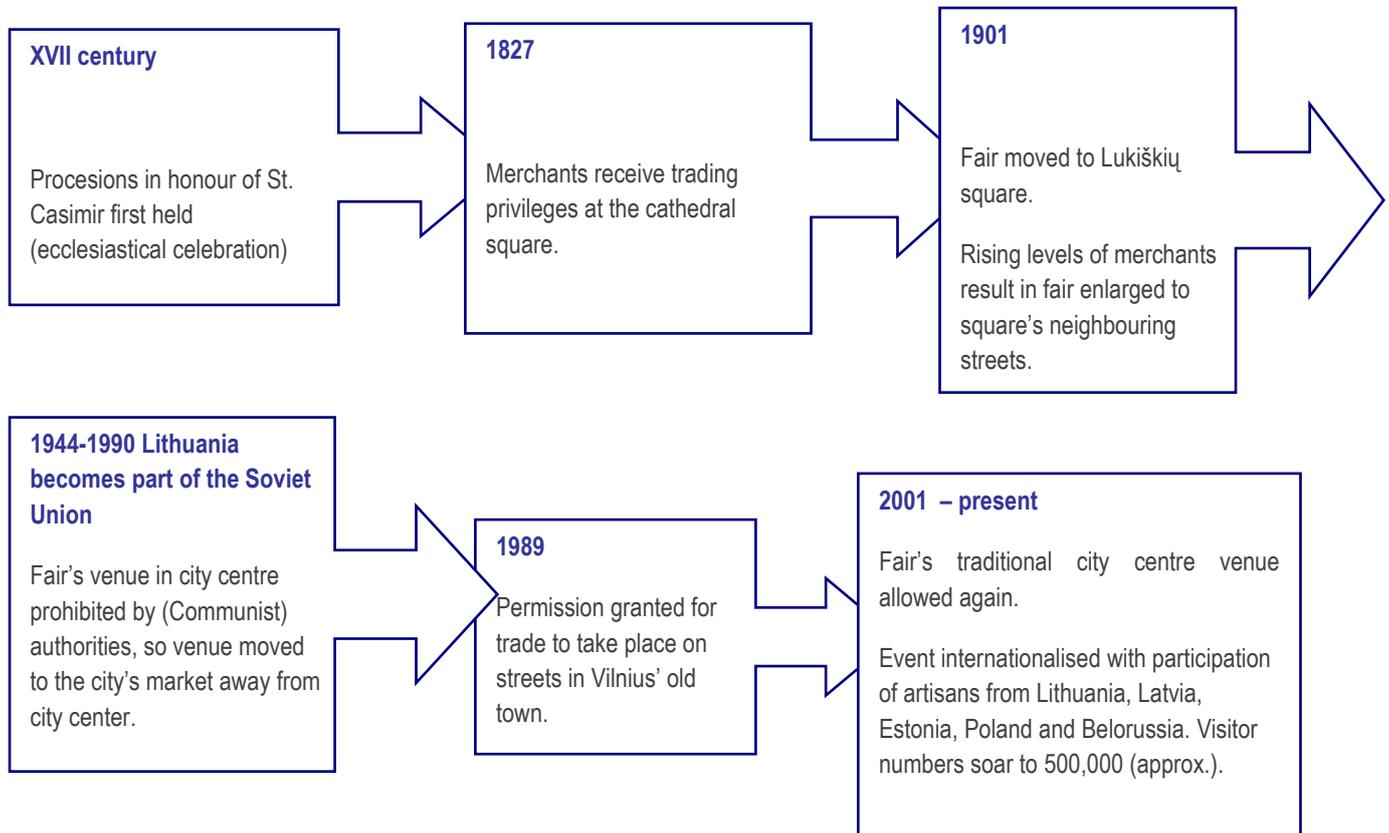
Kaziukas' fair



The Kaziukas Fair is an annual Lithuanian folk crafts fair dating back to the beginning of the 17th century. It is held at main market places in the suburbs of Vilnius on the Sunday nearest to St. Casimir's Day (4th March). Although it is popularly referred to as Kaziukio mugė - literally "Little Casimir's Fair". The main idea of the event is to celebrate the arrival of the Spring. The fair includes folk art, crafts, music and dance, and attracts tens of thousands of people, as well as many craftsmen from all over the country.

"Palm" bouquets (called "verbos", hence Verbuų sekmadienis) are one of the fair's peculiarities. Made of colourful dried flowers and herbs, they are taken to churches on Palm Sunday. The shape of the "palms" resembles a lily, a flower which St. Casimir is traditionally associated with.

The fair's historical development timeline³ is summarised below.



In addition to being steeped in the venue's heritage and history - which is itself strongly linked to artisans - the Kaziukas' fair offers crafts created by disadvantaged social groups and orphans. This aspect renders the Kaziukas' fair an important social integration event.

³ Source: Libertas Klimka, „The Famous Kaziukas Fair in Vilnius: the Origin, Development, Traditions, and the Future“. *Acta humanitarica universitatis Saulensis*. T. 10, 2010, 36–47

Vilnius' capital days



The Vilnius Capital Days is arguably the largest festival in Vilnius. It takes place between the end of August and the beginning of September, and includes performances by pop music bands, street theatre companies, acrobats, improvised events and film reviews. This open festival traditionally takes place in an area that comprises the Gedimino Prospect, the Cathedral Square, the Town Hall Square, Vingio Park and the courtyard of the Vilnius Teachers' House⁴.

The Vilnius Capital Days festival prides itself on its levels of community interaction and active cultural engagement. This international city festival is one of the most spectacular multi-art events in Vilnius with an entertainment offer that ranges from classical music and opera, to jazz, folk, pop, rock and world music, as well as a programme of films, street theatre, fashion shows and carnivals.

Lithuanian National Song and Dance Festival



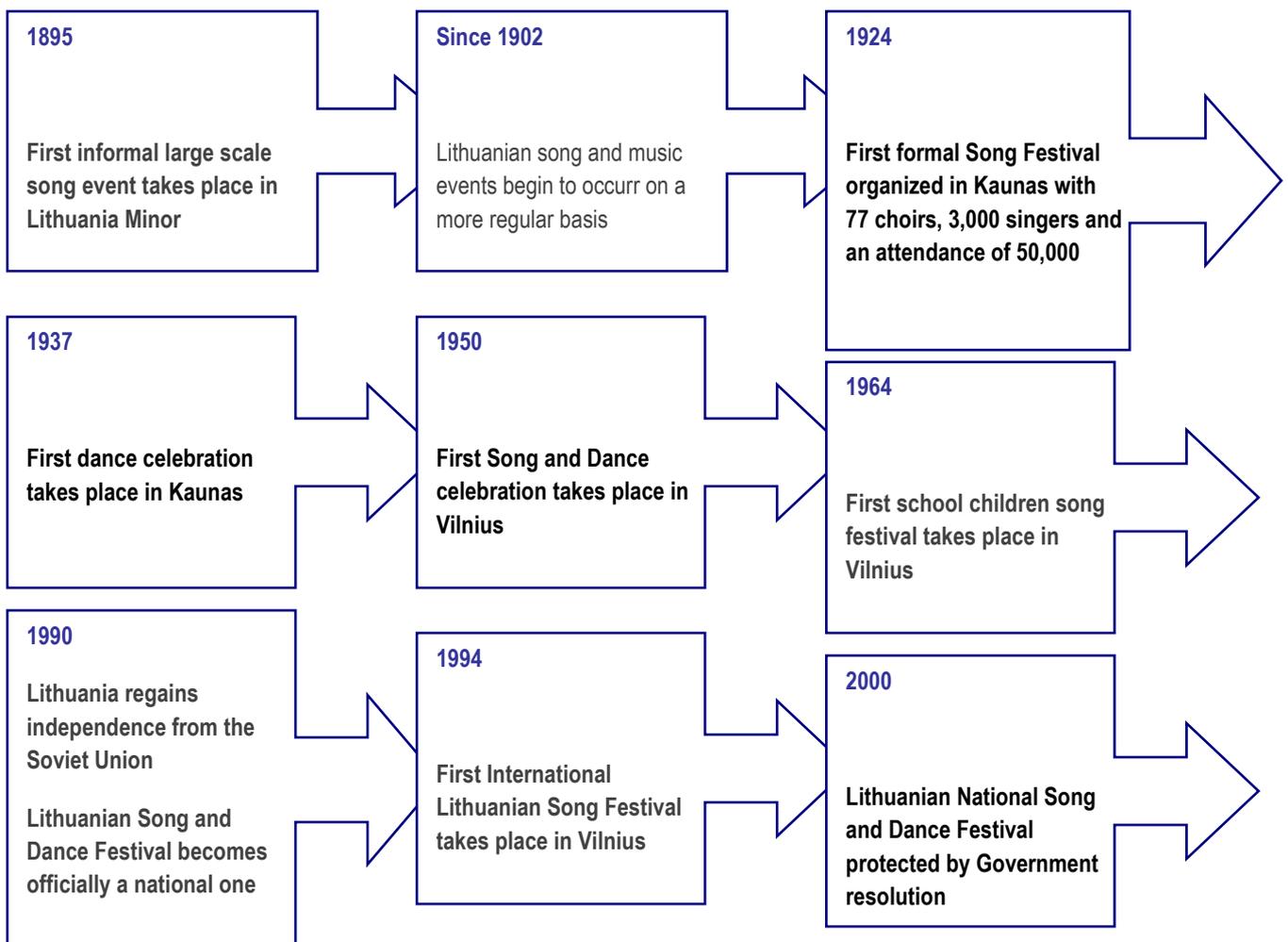
The Lithuanian National Song and Dance Festival has been held on a yearly basis since 1924 and is today the country's largest and most important cultural event. It is held in Vilnius' Vingis park

⁴ Vilnius festivals, <http://www.vilniusfestivals.lt/index.php?page=sd_apie>

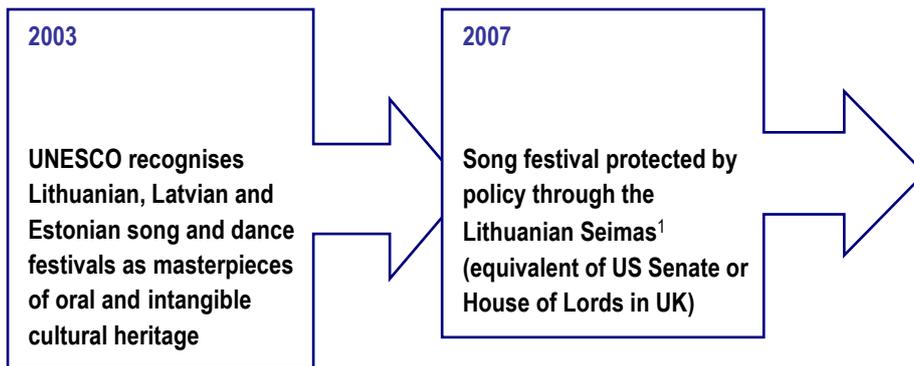
though it also extends to the city centre and its old town quarter. In 2003, the Lithuanian National Song and Dance Festival was recognised by UNESCO (along with similar festivals in Latvia and Estonia) as a masterpiece of oral and intangible cultural heritage⁵.

Culturally, the Lithuanian National Song and Dance Festival is a major expression of national cultural identity rooted in grass roots song, dance and music. This aspect is particularly important in a country where Communist rule tried to homogenise national identities across the Soviet Union over a period of nearly five decades.

The timeline diagram shown below outlines some of the key milestones in the history of the Lithuanian National Song and Dance Festival.



⁵ Dalia Rastenienė, „Lithuanian Song and Dance Festival tradition and symbolism“, *Muzikos barai*, (5-6), 2007. <<http://www.muzikosbarai.lt/index.php?id=217>>



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Culture Night Festival



The “Let there be light!” Culture Night Festival is a festival of culture, art, museums and music that takes place during a summer’s night in a very similar format to the Nuite Blanche (France), Notte Bianca (Italy) or Light Nights (UK)⁶. Local residents and visitors are offered to experience Vilnius city centre at night through a number of dance events, open air cinema screenings, church concerts, museum and gallery exhibitions, fashion shows, laser performances, poetry reading and other art events that weave local and European traditions.

Since its launch in 2007 and until 2010, the Culture Night festival was part of the national programme “Vilnius – European Capital of Culture 2009”.

⁶ For a review of the Light Nights concept, see paper by Jiwa S., Coca-Stefaniak J.A., Blackwell M. and Rahman T. (2009), “Light night: an ‘enlightening’ place marketing experience”, *Journal of Place Management and Development*, Vol. 2, No. 2, pp. 154-166.

Street Music Day



The Street Music Day⁷ is a festival held on the third Saturday of May, which attracts musicians and thousands of visitors. Its origins date back to 2007, when songwriter and singer A. Mamontovas started to invite professional and amateur musicians to bring their music out to the streets of Lithuanian towns and cities. Today, this festival includes an eclectic mix of musical styles. By 2011, the concept of the Vilnius Street Music Day spread to neighbouring Riga (Latvia), Tallinn (Estonia), St. Petersburg (Russia) and Minsk (Byelorussia). In 2012, similar festivals were held in 57 cities across Lithuania.

Present and future sustainability challenges

Large scale festivals such as Culture Night and Street Music Day present very specific noise pollution challenges. These are rather peculiar challenges as the *noise* generated by these festivals is not comparable to that of heavy machinery or transport systems. Yet, the city centre locations of these festivals in the middle of residential areas poses issues related to potential damage inflicted by sound systems on objects of high cultural heritage value as well as communities of residents.

Another challenge is that of the peak public transport demands created by these events. All the events outlined above attract thousands of people, which poses one-off peak demands on existing public transport systems, which in some cases may have not been designed to cope with such overloads. A related byproduct of this peak capacity use is often also air pollution.

Similarly, various socio-cultural and economic factors related to the organisation of these events have grown in importance and magnitude as a direct result of the success of these festivals. Some of these factors include volunteering capacity, event access for disabled people, involvement of disadvantaged groups in local communities, crowd flows, the impact of tourism, etc.

⁷ www.gatvesmuzika.lt

Romania – North-East Regional Development Agency



The North East region of Romania is rich in historical monuments, architecture, art, sacred buildings (44 monasteries of which eight have been awarded special conservation status by UNESCO), museums, traditional folk events, and important cultural institutions.

The region's tourism strategy is increasingly focused on culture in a drive towards reducing the seasonality of more traditional leisure tourism strategies. Cultural events, festivals and exhibitions form an inherent part of this strategy. In turn, these events are often held in the native places - often in rural settings - of composers, writers and poets native to the region. For instance, the town of Tescani, located in the province of Bacau, has been promoted using Gioachino Rossini's "Semiramide" opera as a backdrop as it was here that Rossini (1792-1868) composed it. In the 1980's the Romanian government turned Rossini's mansion into a Culture Center where literary works were composed (e.g. "The Journal in Tescani" by Andrei Plesu). Today, there are annual painting and philosophy workshop programmes held here, in addition to the "Enescu -Orfeul Moldav" International Outdoor Music Festival. The Rossini Tescanu "George Enescu" Cultural Center is part of the "Les Rencontres" European Association with headquarters in Paris.

Other cultural events include the National Festival of Folk Music on Mihai Eminescu lyrics or the (linked to the poet Mihai Eminescu), organized by the Memorial Complex in Ipotesti. Similarly, painting workshops are held annually in Stefanesti (province of Botosani) in memory of the painter Stefan Luchian (1868-1916), one of the most important Romanian painters born in this town. Other traditional festivals held in the North East region of Romania include Piatra Neamt's Theatre Festival and Musical Holidays, and the Festival of Humour held in the town of Vaslui.

These events help to raise awareness of Moldavian culture, including traditional costumes, songs and dances, and customs. Festivals and events that fall into this category include the "Rose from Moldavia" national festival in Strunga, the "Winter customs and traditions" festival and "Cucuteni 5000" Popular Crafts Fair in Iasi, the "Ceahlau" International Folklore Festival held in Neamt, the

“Arcanul” International Folklore Festival held in Suceava and the “Dance from the old” International Festival held in Vaslui. A special place in the cultural landscape of Campulung Moldovenesc is held by The International Festival of Bucovina Meetings, which reached its 17th edition in 2012 and is known as the most important folklore festival in Europe.

In the province of Botosani, the “Festival of Ethnic Communities” is held on 21-23rd September with a focus on preserving Jewish, Russian, Greek, Gypsy and Polish culture of ethnic minorities in the region.

Rural tourism is also being developed linked to this cultural offer and has gained a great deal of momentum in recent years in Romania with tourists from as the country’s rural traditions and customs have been well preserved with a rich and varied folklore as well as unique vernacular architecture. Contributing factors to the development of rural tourism in this region include its unspoilt landscapes, unpolluted air and water, natural parks, organic produce, and rich fauna and flora. However, inadequate physical infrastructure continues to be a problem for the full scale development of these areas.

Festivals linked to rural tourism include the National Trout Festival held in Ciocanesti (province of Suceava), which includes extreme sports exhibitions, river rafting, archery, fishing contests, food, costume parades. Another example is the “Pie Festival” organized by ANTREC (National Association for Rural, Ecological and Cultural Tourism) in different rural settings of the county. This festival places special emphasis on intangible heritage by combining traditional gastronomic exhibitions with organic produce, traditional crafts, folklore shows and parades with costumes.

Legislative framework for events and festivals in Romania

The only legislation in Romania that makes some reference to the organisation of events is Law no. 60/1991 on the planning and implementation of public meetings – published in Official Journal no. 192 on 25th September 1991. This law includes the following articles:

ART.1

Public meetings - meetings, demonstrations, rallies, processions and the like - which take place in markets, on public ways or in other outdoor places - can be organized only after prior declaration.

ART.2

Public meetings should be conducted in a peaceful and civilised way in order to protect the participants and the environment, without hindrance to the normal use of public roads, public transportation - except where authorised to do so -, and the functioning of public and private institutions, including those involved in education, culture and health, and the economy. Public meetings must not degenerate into turbulent actions, which endanger public order and peace, the security of people, their physical integrity, life or the state of property and the public realm.

ART.3

Public meetings whose purpose is cultural, artistic, sport, religious, remembrance, or occasional official visits or meetings taking place within the premises of public buildings or private premises

need not apply for authorisation in advance. If the organisers of such public gatherings own evidence or data that their conduct might result in acts of disorder or could lead to violence, they must request permission in advance from mayors, local police authorities and specialist support.

ART.4

Municipalities, city officials, local police and local authorities are obliged to provide the necessary conditions for the normal conduct of public meetings. The organisers are obliged to undertake all actions necessary for these gatherings to observe the requisites outlined in Art.2.

Examples from practice in Romania (e.g. “Organiser Manual for VoluntExpo 2006”) show that the following authorisations must be sought before the staging of an event or festival that uses public spaces for its venue:

- Agreement from the Municipality (local authority)
- Agreement from the Constabulary
- Agreement of the local police

Evaluation of events in Romania

The “Organiser Manual for VoluntExpo 2006” recommends the following areas for event/festival assessment:

- No. of partner organizations involved in the organisation of the event/festival
- No. of volunteers involved in organising the event/festival
- Work carried out by volunteers
- No. of hours worked by volunteers
- No. of activities organised as part of the event/festival
- No. of sponsors and donors
- No. of direct beneficiaries
- No. of appearances in the media (print / radio / TV)
- No. of organizations participating in the event
- No. of estimated visitors to the event/festival
- Sponsorship / funding / in-kind contributions
- No. of partners (including press and media partners)
- No. of local dignitaries/celebrities that visited the event/festival

Also at national level an impact assessment framework was developed for the Sibiu 2007 European Capital of Culture, which was outlined in the “Impact of the SIBIU 2007 Programme on the private sector” report. The evaluation study presented in this report focused primarily on perceptions of economic impact among key stakeholders (mainly from the private sector) in the city’s local economy and future development.

The main areas of assessment included:

- Event awareness
- General impact
- Development of partnerships
- Promotion actions
- Event's financial impact on business turnover, profitability and investment
- Event's impact on local employment, including demographic characteristics of newly created jobs (age, gender, level of education)
- Event's impact on tourism, including accommodation occupancy rate, turnover, number and demographic characteristics of visitors
- Future plans developed as a result of event, including increases in trade/investment, diversification of products and services, strategic alliances or mergers with other companies

Present and future sustainability challenges

In Romania there is no relevant academic literature referring to the impact and evaluation of cultural heritage events and festivals.

A recent field study carried out in the North East Region of Romania as part of the ZEN project has shown that the majority of event organisers surveyed did not have experience in the measurement and evaluation of the impact of their events with no data available with regards to the economic, social or environmental impact of their events. This lack of data hard data is currently the main obstacle to establishing the impact over time of events and festivals in the North East region of Romania.

It is proposed that further case study-based research for this region as part of the ZEN project could focus on events and festivals in four major thematic categories, namely:

1. Religious
2. Traditions
3. Music
4. Other

Potential case studies for each of these categories are outlined visually below:

TYPOLGY OF EVENTS - RELIGIOUS



*The most important cultural and religious event in North-East Region:
SAINT PARASCHEVA -10-15 October
Around 1 million visitors and pilgrims in Iasi in this period
Many events while the celebration days*

TYPOLGY OF EVENTS -TRADITIONS



**GARLIC FESTIVAL
COPALAU – BOTOSANI**
Around 100,000 participants

TYPOLGY OF EVENTS -



TYPOLGY OF EVENTS - MUSIC



Music Holidays Piatra Neamt
41 Editions
160,000 participants
8 days/ year in June

Bulgaria – Gotse Delchev Business Incubator



**BUSINESS INCUBATOR -
GOTSE DELCHEV**

Gotse Delchev is located 220 km south of Sofia, near the border with Greece. The region ethnographically very diverse and rich in heritage, folklore, architecture, cuisine, wines and nature reserves ideal for sustainable tourism. Historical references to the area date back to the founding of the Roman city of Nikopolis ad Nestum near springs in 106 AD by the Emperor Trajan. The museum in Gotse Delchev has one of the richest ethnographic collections in Bulgaria with more than 4,600 exhibits.

Today, traditional and folk festivals abound in the area, including the celebration of the Epiphany with traditional costumes and customs, the bagpipe festival and many others. Some events are more contemporary in nature and follow trends from other parts of Europe. This includes Christmas celebrations or the Qutare Festival.

The Enyovden festival

Research in the ZEN project will focus on the Enyovden Festival. This iconic regional event, which coincides with the summer solstice, attracts many visitors from other parts of Bulgaria and Greece, and involves festivities held in forty localities across the region.

This festival combines the magic and mystique of the summer solstice (herbs with healing powers, accurate fortune-telling, fairy-tale love) with colourful folk dances and signing from Gotse Delchev, all-night festivities in the village of *Delchevo* and vernacular traditions such as the setting of a scarecrow on fire to burn away evil.

Unlike other northern European traditions where Midsummer festivities have as central focus, the light of the solstice sun in Bulgaria and the Mediterranean is more related to the harvest, abundance, production and procreation. “On the eve of Midsummer Day, healers will take you along in the lush fields and show you the most healing herbs in the freshness of the magic dew. You will walk the fields and vineyards with the Midsummer Bride in a rite for fertility and good harvest, and she will make a spell on you for health and luck”⁸.

One of the unique characteristics of this event is its inclusiveness and interactive nature, which encourages genuine participation from the audience and immersion in the local culture. It also stimulates community creativity and preserves authenticity as it does not target mass cultural tourism audiences.

The timeline diagrams shown below summarise some of the key historical and event development milestones related to urban events in Bulgaria and, more specifically, in Gotse Delchev.

⁸ http://bnt.bg/bg/productions/159/edition/24147/pytuvaj_s_bnt_2_1_uli_2012

Major events in Bulgaria's recent history

1945	1989	1996	2007	2012
After World War II, Bulgaria becomes part of the countries under the influence of the Soviet Union.	Communist regime collapses. Beginning of a period of transition towards democracy.	Major economic crisis hits Bulgaria.	Bulgaria becomes a full member of the EU and declares its historic and cultural heritage as one of its main assets to contribute to the cultural diversity of the EU. This includes the country's Cyrillic alphabet.	Creation of national policy for cultural development.

Historic milestones for cultural activities in the Gotse Delchev region

1945	1963	1974	1991	1998	2000	2008	2012
Government policy introduced to encourage and fund cultural development but under strict Government control. First attempts to establish folk celebrations on a very local level and under a strict control of the Communist regime.	Growing political freedom and revival of cultural awareness permit (some) freedom of expression and the organisation of festivals linked to local activities.	Summer festivities in a number of localities in the Gotse Delchev region become the forerunners of the Enyovden Festival.	Change in political regime brings increased cultural freedom. For the first time, localities in the region get together to discuss the possibility of coordinated action with celebrations around summer events. Limited funding becomes an obstacle.	Strong support for Bulgaria's EU membership give an impetus to cultural expression. The Enyovden Festival takes place as an organised event for the first time.	Municipal support for the Enyovden festival provides funding to improve it.	Enyovden festival advertised nationally as one of major cultural events in Bulgaria.	New national strategy for culture launched. It supports regional festivals and establishes them as a major cultural event in Bulgaria

Timeline of cultural events at local level

Period	Event
Middle Ages to present	Annual Nevrokop (known today as Gotse Delchev) Fair combines trade, exchange and entertainment
1945 -2005	Border with Greece closed. Gotse Delchev region becomes isolated to some extent but preserves its specific cultural identity.
1990	Start of revival in traditional local fairs and festivals in the area.
1992-2010	Limited and constantly declining budget for cultural development.
2005	Bottom-up approach adopted to the organisation of the Open Air Winter Festival in Delchevo.
2007	First Enyovden Summer Festival held in Delchevo. It becomes an annual event led by the community and supported by the municipality.
2008	First cross-border Bulgarian-Macedonian Festival of traditional crafts and other activities held in Gotse Delchev and organized by BI-GD with EU funding.
June 2012	Enyovden Summer Festival holds a folk contest for the first time. Winners invited to International Event with 50-year history.
Upcoming	Nevrokop Fair "Cultural Puzzle"

From the experience to date with the Enyovden Festival, it has become apparent that the main priorities for the majority of municipalities in South West Bulgaria are:

- Local dissemination of cultural heritage among local communities
- Destination marketing of area for tourism
- Development of activities locally to attract more tourists and visitors

Although local authorities and key local stakeholders are aware of the importance of event impact evaluation, this process remains in its infancy.

Present and future sustainability challenges

The Enyovden Festival started as a local festive activity of the Delchevo settlement and has developed into a major event of summer celebration in the region of Gotse Delchev with growing recognition at national and international levels.

In spite of this, areas for improvement remain. Moreover, the strategy of developing the Enyovden Festival into a major event is a great concern of the Gotse Delchev municipality and the surrounding localities that contribute to its success. As a result of this, a new development strategy has been put in place for this event. This strategy is based around five development axes.

The current plan of development for the “Enyovden Festival” is based on the following seven axes, namely:

1. Festival management and organisation.

As its popularity grows, it is becoming increasingly evident that the organisation of the Enyovden Festival can no longer remain in the hands of local residents with improvisation as one of its main characteristics. Although it was spontaneity that revived the festival originally, growing audiences mean that issues such as logistics and promotion are becoming key to its organisation. The Municipality of Gotse Delchev is currently considering the creation of a festival secretariat and an organising committee. This committee will include local residents as well as other organisations, institutions, NGOs and volunteers. Similarly, the promotion of the event at regional, national and international levels will also be contracted out to a professional organisation.

2. Event renewal.

Reconsidering and revitalising parts of the festival are growing in importance as the festival seeks to renew its spirit. It is expected that the introduction of new events and activities will contribute to the event’s attractiveness as it is becoming increasingly obvious that certain elements of the festival are becoming a bit ‘dated’. One of the drivers on this front is to review the festival’s impact on the environment as festival visitors put considerable levels of pressure on services including transport, noise and waste collection in an area with a combined population of merely 30,000. Therefore, an evaluation of the festival’s impact will be carried out with the aim of bringing it to a more human scale still entertaining and educational but not annoying and problematic to local residents.

3. Cultural heritage.

The Enyovden Festival has become an important part of the area's intangible cultural heritage as it combines cultural resources such as folklore, legends, traditions, heritage and nature. Its roots are local as well as international, as similar celebrations of the summer solstice exist in many other countries with Celtic and Slavonic roots. The festival actively involves local cultural centres, all generations and visitors. It also encourages a public-private partnership approach to management, marketing and promotion.

4. Streamlining and integration.

The Municipality of Razlog organises an annual Winter Mask Festival and is interested in event management and evaluation systems that can be used across a wide range of events and festivals. The Winter Mask Festival takes place in January and in 2012 it celebrated its 106th anniversary. Since 1995, Razlog has been a member of the Federation of European Festival Cities and has organised an international mask festival in mid-January every two years. The next international mask festival will take place in 2013.

5. Modernisation of the festival's organisation structure.

There is a need to modernise the festival's organisational structure without compromising its heritage and background. There is a group of experts working on a number of aspects related to the event's organisation, including its supply logistics, looking at other cases of best practice.

6. Environmental concerns.

There is a commitment to make the Enyovden Festival an exemplary model of for quality and low impact festivals in Bulgaria. It is expected that this new philosophy will include modern methods of waste management, use of biodegradable and environmentally friendly materials, low energy lighting, solar power, reductions in noise levels and light pollution, etc.

7. Internationalisation.

The Gotse Delchev region is located at the cross roads of three countries: Bulgaria, Romania and Greece. Capitalising on this international location, the municipality feels it is important for both the festival and the city of Gotse Delchev to raise the profile of the Enyovden Festival nationally and internationally. It is expected this will bring a new impetus to the festival and set the Gotse Delchev region on a new course for urban development and inward investment.

Slovenia – Murska Sobota Development Centre



Slovenia borders with Austria to the north, Italy to the west, Hungary to the southeast and Croatia to the south. Unlike other countries, municipalities are the only body of local government in Slovenia. In addition to municipalities, there are also 58 administrative districts (referred to officially as "administrative units"), which are territorial sub-units of (national) government administration. In essence, Slovenia does not have any intermediate levels of government between municipalities and central government, though unofficially a number of regions exist with borders steeped in history.

The history of Slovenia can be summarised into the following key milestones:

- 6th century A.D. – First settlers arrive.
- 7th century A.D. – the Duchy of Carantania is created as the first Slovene state.
- 9th century – the Freising Documents are created, representing the most ancient records written in Slovene.
- 14th century to 1918 – The regions forming today's Slovenia become part of the Habsburg monarchy and later the Austro-Hungarian Empire.
- Mid 15th century – the principality of Celje flourishes with its centre in Slovene territory.
- 1550 – the first Slovene book is printed by Primož Trubar, the promoter of the Slovene literary language and planner of first outlines of Slovenia's national sovereignty. In 1584 Jurij Dalmatin translates the Bible.
- 1809-13 – the Illyrian provinces begin to flourish as half of Slovenia remains as part of the French Empire. Slovene national identity gathers momentum.
- 1848 – demands grow for the re-unification of all Slovenians into a single kingdom within the Austro-Hungarian Empire.
- 1918 – end of World War I. Following unsuccessful efforts to divide the Habsburg monarchy into Austria, Hungary and a South Slavonic state, and the downfall of the Austro-Hungarian monarchy, the Slovene ethnic territory breaks into four countries. In the kingdom of Serbs, Croats and Slovenes (the kingdom of Yugoslavia), the Slovenian territory is first divided into two administrative units (under the authority of Ljubljana and Maribor) and then merged into the Drava Banovina (Drava Province).
- 1919 – union of Prekmurje with the kingdom of Serbs, Croats and Slovenians.
- 1945 – Slovenians get their own Republic within the Federal People's Republic of Yugoslavia.

- 15th September, 1947 – reunification of the greater part of the Primorska region with Slovenia on the basis of the Paris Peace Treaty.
- 1986 – The Škocjan Caves are added to UNESCO's World Heritage List.
- April 1990 – first democratic elections take place.
- December 1990 – referendum for the creation of a sovereign and independent country (88.5% of registered voters vote in favour).
- 1991 – Slovenia declares its independence.
- 1992 – the European Union officially recognises Slovenia as a sovereign country.
- 1992 – Slovenia becomes a permanent member of the United Nations.
- 2004 – Slovenia becomes a member of NATO.
- 2004 – Slovenia becomes a full member of the European Union.
- 2007 – Slovenia introduces the euro.
- 2010 – Slovenia becomes a member of the OECD.
- 2012 – Maribor becomes a joint European Capital of Culture 2012.
- 2012 – Heritage of Mercury of Idrija added to UNESCO's World Heritage List.

Municipality of Murska Sobota

Murska Sobota is located in the northeastern Slovenian region of Pomurska, which borders with Austria, Hungary and Croatia. Arable land in this region represents almost a third of all arable land in Slovenia. Although Pomurska suffers from high levels of unemployment and emigration, it is also one of the most attractive tourist regions in Slovenia, with a tenth of the country's total overnight stays. Health tourism, hunting and rural tourism (e.g. wine trails) continue to be areas of growth.

The administrative, regional, cultural, educational and business centre for the Pomurska region is the Municipality of Murska Sobota. The first road, running from Leibnitz in Austria towards Dolga originates from ancient Roman times and winds its way past Murska Sobota. In the Middle Ages, Murska Sobota was also an important trading town on major trade routes to Germany and Hungary.

Some of the key milestones of Murska Sobota's history include the following:

1297 – Murska Sobota first mentioned in written records as a town with its parish church of St. Nicholas.

1479 – Hungarian King Matthias Korvin grants the town free market rights. Every year on St. Nicholas Day (6th December and 15th October) the town organises a petty tradesmen's fair in the town centre. Both events have many visitors from the region and it remains an important social event.

1550 – First Slovenian book printed by Primož Trubar, the promoter of the Slovene literary language and architect of the first outline for Slovenian national sovereignty.

1885 – Hungarian Educational Society for Slovenia established as first society. It also publishes a local newspaper.

1919 – On 29th May, Vilmoš Tkalec proclaims independence for the Mura Republic from the balcony of the Dobrai hotel. Mura Republic's independence lasts five years.

1955 – The Regional Museum of Murska Sobota evolved from the collection of the Prekmurje Museum Society, established in 1935. The said museum is one of the renowned Slovenian regional museums, featuring a permanent exhibition on the history of the Prekmurje for which it was given a prestigious citation award by the European Museum Forum.

1978 – Gallery of Murska Sobota established to continue the programme of the former Pavilion of Architect Novak. The European Triennial for Small-Scale Sculpture is a traditional event, which the gallery has been organising since 1973.

1995 – Municipality of Murska Sobota officially established.

1995 – Official year for the beginning of the Sobota Days Festival.

2005 – The European Parliament decides for the next 15 years which country shall host project European Capital of Culture. Slovenia and Portugal elected to be the hosts in 2012.

2006 – The Municipality of Murska Sobota decides to bid for European Capital of Culture 2012 status with Maribor and another Slovenian city.

2007 – The Place of Culture built in Murska Sobota as venue for cultural events. Its grand opening leads to the creation of the Sobota Summer Festival of Slovenian and international music.

2009 – The European Council approves Maribor and Murska Sobota as joint European Capitals of Culture 2012.

2012 – Murska Sobota hosts European Capital of Culture 2012.

Legal framework for events and festivals

The Constitution of the Republic of Slovenia states in its 42nd Article (Right to Assembly and Association) "The right to peaceful assembly and public meeting shall be guaranteed. Everyone has the right to freedom of association with others."

The legal foundations for organising public gatherings and events in the Republic of Slovenia are provided by:

- Public Gathering Act (Official Gazette RS, nos. 113/05 – UPB2, 85/09, 59/10 in 39/11)
- Rules for the implementation of the Public Gatherings Act (Official gazette RS, nos. 117/2002; 6/2006, 48/2010, 85/2012)

For more specific events, organisers must consider the provisions of other regulations, including:

1. Road Traffic Safety Act
2. Elections and Referendum Campaign Act
3. Protection against Drowning Act
4. Ski Safety Act
5. Sports Act
6. Veterinary Compliance Criteria Act
7. Cave Protection Act
8. Decree on general measures applied to sports facilities during sports events
9. Copyright and Related Rights Act

All rallies and events must be registered in advance with the relevant authorities (local government or state government) or, if required by law, to obtain all necessary approvals for the implementation of the event.

The organiser of a public event must get required permission (if required by law) by obtaining the following:

- Registration of the event with the local police department.
- Receipt of permit from local administrative unit.
- Receipt of permit for using audio devices in a public event.
- Notification to local authority about the event.
- Consent from land owner where the event will take place.
- Receipt of permit for public communication of protected works from authors copyright organisation.
- Any other permits, if required by law.

Events in Slovenia

Events and festivals in Slovenia range from local events to national ones, including regional festivals. Local events are often created by local residents and rely heavily on volunteers. They don't tend to attract much media attention, except for local press and media. Participants tend to be primarily local residents with costs mostly covered by the organising association, local communities or with the help of grants from the local authority.

On the other hand, regional events tend to receive wider media coverage and higher levels of participants. Normally, there is an organising committee that puts together a good quality programme. Event costs tend to be covered by a combination of local authority donations, other sponsors and often further funding from local, national and European Union programmes. In Slovenia, typical regional events include the Sobota Days festival⁹, Kamfest¹⁰, Seviqč Brežice Festival¹¹ or the Otočec Rock Festival¹².

⁹ <http://www.festival-ms.si>

National events tend to enjoy much higher levels of visibility and considerably higher participant numbers with national and international visitors. Similarly, sponsors may also include multinational corporations. Typical examples in Slovenia include cultural festivals such as the European capital of Culture 2012 - which includes the Municipality Maribor and five other partner municipalities¹³, Lent festival¹⁴, Ljubljana festival¹⁵, the International Carnival at Ptuj¹⁶. Major sports events also fit this category well and include the Golden Fox Ski World Cup in Maribor¹⁷, the Vitran Ski World Cup in Kranjska Gora¹⁸, the Planica Ski Jump World Cup Finals¹⁹. The largest type of event, the mega-event is also present in Slovenia.

In spite of the number of events and festivals that take place every year in Slovenia, no official data is kept with regards to their frequency, location or number. Locally, tourism boards often gather information about events due to take place within the forthcoming 12 months. The organization of events tends to be the responsibility of local authorities but this depends on the size (population) of each location. Ljubljana - capital city of Slovenia - has a very lively and varied repertoire of events all through the year and many of them are held in the city's historic centre. Like Ljubljana, towns and cities like Murska Sobota, Maribor, Koper, Celje, Novo mesto, Ptuj and others use events to revitalise their town centres. Most events and festivals tend to take place in the summer months.

Nearly every city tends to host its own traditional event in its city centre. Some of the best examples in Slovenia include the following:

- Ljubljana Festival²⁰. The beginnings of the Ljubljana Summer Festival date back to 1952, when the Tourist Society of Ljubljana organized the first Tourist Week, which was followed

¹⁰ <http://www.kamfest.org/kamfest2012>

¹¹ <http://www.seviqc-brezice.si/>

¹² <http://rock-otocec.com>

¹³ <http://www.maribor2012.eu/en/european-capital-of-culture/>

¹⁴ <http://www.festival-lent.si/>

¹⁵ <http://www.ljubljanafestival.si/sl/>

¹⁶ <http://www.kurentovanje.net/>

¹⁷ <http://www.goldenfox.org>

¹⁸ <http://pokal-vitranc.com>

¹⁹ <http://www.planica.si/home>

²⁰ <http://www.ljubljanafestival.si/en/>

by the first Ljubljana Festival in 1953. Since then, it has featured a number of cultural, business, folklore, tourist and sports events. The festival has also evolved and changed, increasing progressively its impact on Slovenia's cultural life. In the period 1970-1980 events of different genres took place at this festival with c.a. 80,000 domestic and international visitors.

- Nights in Ljubljana's Old Town²¹.
- Kurentovanje – Ptuj's International Carnival Festival²². This event is the biggest carnival in Europe. It's host town, Ptuj, is a member of the European Federation of Carnival Cities (EFCC-FECC) since 1991.
- Maribor's LENT Festival. This festival was nominated for "Best European Festival" in 2012. Maribor's LENT Festival is the only festival in Slovenia to be nominated for the category of "Best Major European Festival"²³. In September 2012, the LENT festival won four IFEA (International Festival and Events Association) awards²⁴.
- Sobota Days Festival in Murska Sobota²⁵. This is one of Murska Sobota's most important summer festivals.
- Pippi Longstocking Festival in Velenje²⁶. The Pippi Longstocking Festival is the biggest festival of culture, education and entertainment in Slovenia for children and young people. This festival has been organised annually in September for over 20 years.

Present and future sustainability challenges

A desk research survey of event monitoring and evaluation methods - including indicators – in Slovenia revealed a lack of publicly available data. As a result of this, an initial set of interviews was carried out with the organisers of the Murska Sobota Days Festival, which is financed primarily with public funding. This revealed that although indicators exist currently to monitor the festival's performance in a number of areas (e.g. social, cultural, economic, environmental), most of these indicators rely on internal data gathered on the event and their number is rather limited.

²¹ <http://imagosloveniae.net/index.php?id=99>

²² <http://www.kurentovanje.net/>

²³ <http://eu.festivalawards.com/>

²⁴ <http://www.ifea.com>

²⁵ <http://www.festival-ms.si/>

²⁶ <http://www.pikinfestival.si/>

A wider subsequent research survey distributed among organisers of local and regional events in Slovenia resulted in the following key findings:

- Event organisers tend to have specific objectives for their events.
- Evaluation indicators are used by local and regional event organisers.
- About 50% of respondents to the survey reported using environmental indicators.

Similarly, respondents to the survey indicated that the main areas they would like to monitor and evaluate in the future with respect to the impact of their events include:

- Energy efficiency
- Financial efficiency
- Event participant/visitor satisfaction
- Noise
- Event quality
- Reduction of waste

Latvia – District of Sigulda



Sigulda is one of the most beautiful towns in Latvia. It is located 53 km Latvia's capital - Riga – and near the Gauja National Park. Sigulda's heritage includes various medieval and 19th Century castles in addition to 44 other protected buildings.

The earliest archaeological evidence of hunter-gatherer settlements in Sigulda dates from II B.C. In From 1236 to the 16th century, the castle of Sigulda belonged to the Livonian Order. A small town populated by artisans and merchants soon formed around the castle. After the Livonian War (1558 - 1583), this area belonged to Poland as part of the Lithuanian state. Sigulda's boom period began

with the advent of the railway line to Riga in 1889. As land owners sold land to the railways, a city plan was developed with the train station as the main starting point. Sigulda developed quickly as a tourist destination and won city status by 1928. The nearby Gauja National Park Sigulda was founded in 1973. By 2003, the entire region surrounding the city of Sigulda was named Sigulda.

In 2007, Sigulda celebrated its 800th anniversary. The city organised a number of festivals that promoted tourism as well as sustainable approaches to environmental stewardship.

A major cultural event in Sigulda's calendar over the last 20 years has been the International Opera Music Festival, which attracts renowned artists from a variety of countries. This festival traces its roots back to 1993, when its organiser - the opera music lover Dr. Dainis Kalns – first invited Latvian singers who performed abroad - e.g. Inese Galante, Ingus Pētersons and Egils Siliņš - to Sigulda. In subsequent years, the scale and popularity of the event grew constantly with performers from Russia, Mexico, France, the US, Italy, Germany, Estonia and Lithuania. The festival is seen as a major element of place promotion and branding for Latvia worldwide and takes place on an open-air stage among well-preserved medieval architecture and spectacular natural landscapes. In 2011, 11,000 visitors attended the festival.

Sigulda has teamed up with Riga to be European Capital of Culture in 2014. This project is seen in Sigulda as key for engaging the local community in the promotion of Sigulda internationally through culture and the creative arts.

Timeline of the role of culture in Sigulda

Up to 1933	1970 - 1980	1980s	1990-1991	1991-2000	2000-2005	2007-2011	2012
1889th Riga - Valka-Pleskava railway line opening and Sigulda's development as a resort center. Sigulda Society "Switzerland of Vidzeme", 1880th - 1930. Local Societies mother "Switzerland of Vidzeme" is the first cultural organization	In Sigulda continue activities in cultural life. Operates 24 amateur art groups. Significant years of artistic life. Revealed significant sculptural portrait of Latvian composer Alfred Kalnins, as well as a sculptor Indulis Ranka-made monument for soldiers killed of battle in Sigulda. Discover	Sigulda won the Latvian greener city fame. Turaida Museum formed a significant Riga district and all-Latvian cultural center, what held folk festivals, traditional museums days, Rose Festival, Solstice celebration. Since the 80s, every year Art day-exhibitions and art shares are held in	Latvian Declaration of Independence. Barricade days in Riga, Sigulda's inhabitants in several coaches went to defend government buildings and the Parliament.	Since declaration of Latvia's independence, Sigulda experiencing tremendous changes. Become a tradition Sigulda's cities days celebration in late May of every year. Sigulda is one of the oldest and best-kept tourist and cultural centers in Latvia. The outstanding event becomes Sigulda's Opera Music Festival (Since	Sigulda's Opera Music Festival is expanding. G.Doniceti opera being staged opera "Elixir of Love" and a lot of other bright performances. In Sigulda represent themselves the St. Petersburg Mariinsky Theatre with G.Bizet opera "Carmen" 2001st Sigulda's Concert Hall "White Grand Piano" starts work with concert cycle music stars of Sigulda. In result of creative activity Concert Hall has	Opera Music Festival 2007. and 2008. are not accomplishing in Sigulda, but transferred to Dzintari and are labeled as Forest Opera of Dzintari. The thoughts in air vibrate about returning festival in Sigulda. In 2009, festival returns in Sigulda. In that time the opera tradition tried to hold a concert hall organized Music Festival. A new initiative from the 2010 is Contemporary Art project, "Alternative Grand Piano" The project includes various art courses - music, contemporary dance, painting,	With two concerts ended 20. International Sigulda Opera Music Festival, which this year delighted the audience with the world's elite and the best homemade solo performances. Centre for Contemporary Art in Riga reveals the fourth art festival Survival Kit. The project is the first project with an international residency. The total audience of 1,743 exhibition visitors and 500 visitors to the event. Sigulda this year is improved and changed the principles of cooperation with Riga and Umeå. One way is for a satellite

<p>on. It organized about 2 - 3 events in year. In Christmas and Easter celebrations organized theater spectacles with social life, but in the summer - balls in open-air with the songs. Since Society has founded, existed also the mixed choir, who participated in the II Song Festival.</p> <p>20-30th Sigulda took an active music life. For important tradition became known song days of Sigulda. The first song day was on 16 July 1933, attended by six choirs with 200 singers.</p>	<p>Gauja National Park Foundation</p>	<p>Sigulda.</p>		<p>1993). Subsequent years they were slow step by step develop. For the first time in Sigulda castle ruins is Verdi's opera "La Traviata" with famous performers from Italy. Later followed by "Rigoletto," Charles Gounod's opera "Faust" and Rossini's operas From 1994. Opened an art school.</p> <p>In Sigulda took place 2 international environmental art symposia's. Sigulda artists participating in artistic activities abroad.</p>	<p>become the best in Sigulda Region and is one of the most popular concert hall in Latvia, the quality is appreciated by both professional musicians, and a great concert visitors audience.</p> <p>In June 2004 was the first Kremerata Baltica festival in Sigulda "Shostakovich and Schnittke - " not the past Century", who won the Latvian Great Music Award and the newspaper " Diena " award " cultural event in 2004. " World-renowned musician, violinist Gidon Kremer gave recitals at the Concert hall " White grand piano "and founded the Kremerata Baltica festival in Sigulda. Festival has now become a traditional value in Latvia cultural life.</p> <p>2004th starts work of organization at Sigulda 800th anniversary celebration</p>	<p>sculpture, video.</p> <p>Sigulda is the place where the international Opera Music Festival takes place. Thousands of opera music lovers from Latvia and abroad get together during the festival. The performance of distinguished artists and the fabulous nature provide unforgettable moments for the audience.</p> <p>2010. first International Blues Festival in Sigulda, the only air-open Latvian Blues Festival once a year brings together all the best Latvian blues artists, and also foreign guests.</p> <p>2011. opened first International Jazz Festival "Sigulda Jazz".</p> <p>Sigulda became as a partner city of Riga - European Capital of Culture 2014.</p> <p>Festival Nature.Urban.Future. is one of the "European Capital of Culture 2014" activities, where Sigulda introduces new, innovative and interesting developments in the city, which contributes to the development of creativity. The festival invites Sigulda's inhabitants and visitors to think about the nature and urban relations today and in the future.</p> <p>2007th Based on the Sigulda castle construction starts 1207th year, Sigulda</p>	<p>project to another project in Riga, intercultural communication and international projects. Survival Kit meets both of these criteria.</p> <p>10 days seen 91 works. Sigulda is also involved in cooperation with local municipality and Umeå - European Capital of Culture 2014 - artists 'organization' "Verkligheten" from 30. August till 30th September festival "Survival Kit" program, held in Sigulda Art Project "Timeline Hotel".</p>
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					<p>celebrated the 800th anniversary. Anniversary celebration was a set of actions and projects aimed at promoting the development of Sigulda, create clean environment and chant Sigulda image in Latvia and the world, highlighting Sigulda as inspiring and picturesque image of the city. Festival brought together around 130 000 visitors. "Sigulda 800" as a cultural event offered a number of competitive advantages - the diversity, originality, quality, safety, good service, and orderly environment. The event program has been offered for four days and was attended by 370 individual members, 127 groups, the total number -3800 members of professional and amateur - dancers, singers, actors, musicians and volunteers of the population.</p> <p>2009th develop Development Programme, where culture is defined as one of the development priorities. Sigulda region - Latvian natural pearl with a perfect life quality, development of tourism, sport, education and culture. Purpose: Region is active of nationally importance cultural center, recognized</p>	
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					<p>in Europe as a partner in Riga - "the Capital of Culture 2014". Region has a rich and diverse cultural environment - cultural heritage and traditions, cultural infrastructure, cultural organizations, the management structure and the people working in the field. Everyone has the opportunity to prove themselves - to act creatively and spiritually enriched.</p> <p>From 2011, we put great emphasis on the cultural border expansion and the development of creative cities: the urban planning and management, and human resource development. These are the ideas cleanup experience forums, membership of the European Union project "Euroscape" - landscaping plan for urban and suburban area. The aim is to develop a strategy for the management of the landscape, the development of innovative and sustainable urban natural, urban and cultural landscape management solutions.</p>	
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Present and future sustainability challenges

In spite of the progress made to date by cultural festivals and events in Sigulda, major challenges remain. Among these, the mobility of individuals that work in the creative arts remains an strategic priority area. Similarly, intercultural dialogue and creative expression remain areas for further work.

As festivals and events in Sigulda grow in magnitude with wider target audiences, minimising their environmental impact is becoming a growing area of concern for organisers and funders.

United Kingdom

In the United Kingdom, some of the first amateur festivals originated in the early 1800s and took the form of 'competition' festivals, albeit at very local level and primarily in the north of England.

In 1851, the Great Exhibition took place at Crystal Palace in London as a “great collection of works in art and industry” from around the world. Although French exhibitors won the majority of awards available, the association of festivals with a spirit of competition and achievement had started.

Music festivals began as competitions for vocal quartets. The first recorded 'festival' of this type was the Workington Festival in Cumbria in 1869. In 1882, national music meetings were held at the Crystal Palace in London and were soon followed by the Stratford and East London Festival.

In 1885 it was Mary Wakefield, daughter of a Cumbrian landowner, on whose land music competitions took place, who created an idea of a Federation of Festivals. This was followed in 1904 with the creation of the Association of Competition Festivals.

Today, the British Federation of Festivals²⁷ play a crucial role in keeping the spirit of music and dance festivals alive.

In the 1970s, a survey conducted by the US National Science Foundation revealed stark gaps in the public knowledge of scientific facts. This trend soon became evident in the UK too. A number of Government initiatives since have granted festivals a clear role in fostering engagement between society and science by getting science ‘out of the lab’ and closer to the public²⁸.

²⁷ See www.britisharts.co.uk

²⁸ See www.britishscienceassociation.org

In the mid-to-late 1980's, the so called 'rust belt' cities in the UK began to respond to their industrial decline with local economic development strategies aimed at boosting employment. These strategies were given added momentum by the publication in 1988 of the Policy Study Institute's seminal study, "The Economic Importance of the Arts in Britain", which established the arts sector as a significant, growing and value-added sector in its own right, with a turnover of £10 billion and employing some 500,000 people.

Subsequent studies²⁹ demonstrated that direct spending on the arts led to spending in other sectors of the economy, which in turn enhanced wealth, job creation and the attractiveness of cities for inward investment.

In the early 1990s there was a sea-change in British urban regeneration policy, which was to have major consequences for the recognition of the role of arts and culture in wider social and economic development. As capital-led developments repeatedly failed to address the social requirements of major regeneration projects, with evidence suggesting that benefits were failing to reach local communities, who had little ownership of, or involvement in, regeneration processes in their neighbourhoods, interest shifted to the potential benefits of arts and culture in communities.

By the late 1990s, the social impact of cultural events and festivals had been established and different Government reports explored the implications of this for policy making.

However, at this stage the environmental impact of events and festivals had not been seen as a priority quite yet. Yet, the start of the new century saw a number of studies attempt to address this knowledge gap. For instance, the "2010-2020 Major Events Strategy for Wales" covers environmental impact of events as one of its key areas for action. Similarly, the British Standard BS8091 specification for a sustainability management system for events was launched in 2007 and updated in 2009. By 2012, to coincide with the London Olympics, the ISO 20121 international standard was launched to address the management of event sustainability.

Parallel to this, other certification schemes exist such as "Industry Green"³⁰, the Carbon Trust Standard³¹ with its emphasis on carbon footprint measurement, the Green Dragon³² standard to recognise environmental management, the web-based Event Sustainability Tool³³, the Sustainable Events Guide 2007³⁴, and the Sustainable Sport and Event Toolkit³⁵ for Scotland.

²⁹ Source: <http://www.artscouncil.org.uk/media/uploads/documents/publications/340.pdf>

³⁰ www.juliesbicycle.com/industry-green

³¹ www.carbontruststandard.com/pages/home

³² www.wales.groundwork.org.uk/what-we-do/green-dragon-ems.aspx

³³ www.eventsustainability.co.uk/pages/index.php

³⁴ See

<http://archive.defra.gov.uk/sustainable/government/advice/documents/SustainableEventsGuide.pdf>

With the advent of the London 2012 Olympics, the approach to the sustainability of events in the UK and elsewhere (e.g. Sydney Olympics) is increasingly moving towards a focus on longer-term legacy of these events for local communities. In spite of this, it would appear that a great deal of event monitoring and evaluation in the UK is linked to either funding providers (private or public) or license conditions. In the case of licenses, monitoring of specific impacts (e.g. noise levels) may be a pre-condition for the event to obtain permission to go ahead. The majority of monitoring and evaluation pertains economic and financial impacts of the event on the local economy and environmental impacts such as pollution, noise, health and safety, waste and alcohol sales.

Where monitoring and evaluation of events covers areas such as CO₂ emissions, recycling rates, changing transport use, energy use and water saving measures, the monitoring tends to be much more sporadic and relies heavily on the resources and willingness of the organisation behind the event.

In addition to the pioneering work done by mega-events such as the London 2012 Olympics on legacy-focused indicator development, the Hay Festival has also made progress in this area, albeit on a smaller scale. In each case, the indicators used are firmly linked to strategic objectives of the event and/or its main funding bodies.

Examples of indicators used in the Hay Festival include:

1. Sustainability management – achieving BS8901 minimum standards by 2011.
2. Waste – A yearly 20% reduction in festival carbon emission from the 2006 total of (approx.) 7,500 tonnes.
3. Transport – A yearly 15% increase in public transport users from the baseline figure of 8,500 people in 2008.
4. Energy – A reduction in overall festival energy consumption of 20% by 2013 from the 2006 baseline.

CONCLUDING REMARKS

Events often have traditional aspects, but are also often influenced by changing social-political contexts. As has become clear from the preceding review of practice across Europe, these contexts can differ greatly, and so do the strategic approaches taken by event organisers. Even when ambitions towards sustainable development can be considered a global trend, local responses can vary considerably. Arguably, there are two clusters of factors which appear to influence the development of events and festivals.

Firstly, events seem to be increasingly embedded in *place branding* strategies. As cities and regions increasingly compete as attractive destinations for tourism, but also for labour, industry and living, localities increasingly feel urged to promote themselves. ‘Brands’ are created, both to attract new attention, to maintain ‘unique selling points’ and/or to counter decline. This trend towards place marketing and widening audiences has influenced the functions and meanings of events: Becoming carriers of ‘brands’ or identities, events need to appeal to broader and more diverse audiences. Also, their perceived success and failure become tied more closely to broader ‘branding’ policies. One indicator for measuring success of events is whether the event has positively contributed to the place brand. This is particularly applicable where sustainability or ‘greenness’ is an important element of the place brand, as this would be a key driver to make events more sustainable.

Secondly, various changes at institutional level continue to take place. Even when governments remain key stakeholders in the organisation of events, both as initiators and as legislators, they are also operating in increasingly diverse and complex networks. In various ways, government-centered steering changes into *governance* by public and private sectors, as well as civil society stakeholders. The latter has traditionally been important in the organisation of events, with the private sector adopting a more prominent role over the last decade – both as a result of Corporate Social Responsibility considerations and as a consequence of declining public funds. The latter is particularly important and may reinforce the on-going repositioning between the state, markets and civil society. The private sector’s growing role in the sustainability of events and festivals is likely to bring them more in line with corporate interpretations of the concept of sustainability. Similarly, community-led self-organisation coupled with the private sector are yet likely to play an important role in the future of events.

If UK practice in event management and evaluation is analysed using published academic research as the evidence base, an interesting trend begins to emerge whereby economic impact, which dominated the evaluation of events and festivals in the 1980s continues to be a key factor today, though other measures of performance have since been adopted to incorporate social impact, levels of community engagement, place promotion and branding, and environmental impact.

Focus of events research

(Coca-Stefaniak, 2012 – on-going research)



In terms of the management of event sustainability, there appear to be a number of distinct patterns emerging across the European Union, including:

- A change in focus from direct environmental nuisances (e.g. noise and waste) to a wider appraisal of sustainability, including a reduction in carbon emissions;
- A range of strategic and policy approaches from government-centred ones to more devolved ones that place the emphasis on local action through the involvement of local communities and businesses (including public-private partnerships)
- A trend towards longer-term legacy rather than mere environmental impact monitoring
- A growing emphasis on the implementation of evaluation criteria into the earliest stages of event and festival planning

Further evidence of these is yet to be obtained through on-going ZEN project research, which will use a combination of in-depth case studies of specific events from 10 European countries (forthcoming *ZEN best practice* report) and a thorough analysis of criteria used for the evaluation of events, including performance indicators (forthcoming *ZEN positioning paper* report).