

CORK 2005: AN ANALYSIS OF EMERGING CULTURAL LEGACIES

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November 2006

Executive Summary

This research report examines how the arts in Cork city were celebrated and fostered through the city's designation as European City of Culture for 2005. Specifically, it aims to identify whether any legacies can be seen to be emerging for the cultural sector in the aftermath of the ECOC year.

The Cork 2005 cultural programme was extensive, with 244 events in programme strands that crossed 8 thematic areas. Of these, 'Architecture, Design and Visual Arts' comprised the greatest number of projects, while 'Film, Media and Sound' had the lowest number. In approach, the programme aimed both to produce an 'event' and to promote process work for the future development of the sector.

The report concluded that the ECOC designation was a boost for the city's cultural sector in many ways:

- The programme placed a strong emphasis on creativity and on 'revealing' elements of Cork's diverse cultures.
- All of the 33 cultural organisations surveyed experienced an increase in audience numbers relative to previous years. The % increases reported varied from 14% to 200%.
- Twenty eight of the organisations surveyed stated that their involvement in the Year resulted in the formation of new linkages with other organisations, most often within the Cork area but also elsewhere in Ireland and abroad.
- Twenty three of the cultural organisations surveyed reported that their involvement in the Year constituted a learning curve.
- Twenty six organisations claimed that their confidence in their capabilities has increased as a result of the ECOC Year.
- Twenty four organisations stated that were funding to become available they would translate their ECOC project / event into a regular feature of their cultural production.

In general, the study found that because of the funding available through Cork 2005, the project partners surveyed had extended their artistic ambitions and taken their production to new levels. Respondents were of the view that the Year had witnessed some outstanding successes. Non-site specific theatre was a strong performer here.

Cork's ECOC, however, was not without its problems. The study identified some areas where the possibilities opened up through ECOC designation might have been exploited more fully. Examples of these include developing public-private partnerships and capturing more extensive public engagement through the programming of more large-scale civic events.

Much potential now exists to capitalise on the heightened profile of the arts in Cork following the ECOC. This will require appropriate planning if further development is to be fostered and the achievements of 2005 to be sustained.

Acknowledgements

The author gratefully acknowledges the participation of all those who granted interviews, took part in the study's survey, participated in focus groups and supplied information of various sorts. Grateful thanks are also owed to Cork 2005 for facilitating the research process and for making information freely available. A similar debt of gratitude is owed to the City Arts Officer, Liz Meaney for facilitating the process and for giving access to material held in the Arts Office.

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PART 1: CORK 2005 IN CONTEXT

1. Introduction

The European Cities/Capitals of Culture (subsequently referred to as ECOC) initiative was originally set up to celebrate European cultural diversity in 1985. Some researchers are now arguing that the event is losing sight of its original aims and that city-branding, image creation and tourism revenue generation have come to assume precedence (Richards and Wilson 2004, Evans 2005). There is also a suggestion that the strategy of using events such as the ECOC as a means of distinguishing the cultural diversity of cities can lead, in reality, to a 'reproduction of sameness' or to a process of 'serial monotony' (Richards and Wilson 2004). This leads to the paradoxical situation whereby those cities striving to create distinctive images for themselves end up being jaded imitations of earlier events. While research on events like the ECOC is growing, empirical evidence attesting to the accuracy or otherwise of these assertions remains in short supply.

Certainly, the cultural legacies of these events constitute an issue that remains under-researched. Indeed, the question of what constitutes cultural legacy is something that really has not been addressed until very recently. As several researchers have noted (Bailey et al. 2004, Garcia 2005, Quinn 2005), the task of documenting and analysing economic legacies has far outweighed the interest shown in cultural outcomes. In the context of currently prevailing paradigms which see urban policy-makers increasingly adopt an instrumental approach to culture, this is not surprising. The need to justify economic outcomes to a range of stakeholders including commercial sponsors, government bodies, cultural resource agencies and local authorities has created a spur promoting the proliferation of research in this area. Correspondingly, economic impact methodologies, while sometimes critiqued, are well established. The question of identifying and understanding cultural impacts, however, is a less straight-forward task.

In the context of studies specifically undertaken on the ECOC, few have focused on cultural legacy. As Garcia (2005) notes, this field has been dominated by economic and environmental impact studies, and the methodologies and even the language developed to investigate cultural impacts are under-developed. The problem with

cultural legacy is, of course, its purported intangibility. It is tangible outcomes e.g. tourism revenue or job creation, that are most often sought by the stakeholders mentioned above. Yet other 'softer' outcomes like capacity building, community empowerment, image enhancement and relationship building may be no less important. These sorts of indicators tend not to be immediately apparent, but rather only materialise some time after the cultural event or intervention has taken place. Investigating cultural outcomes therefore requires a longitudinal approach and this poses methodological difficulties (Evans and Shaw 2004).

Despite these difficulties, the task of identifying and understanding the cultural outcomes of cultural events such as the ECOC, is one worth undertaking. If the rhetoric advocating and justifying such events is founded solely on economic, physical or social grounds then what is the purpose of investing in cultural events? Trade fairs, visitor conventions, or sporting events could easily be used instead. A key argument made here is that if cities like Cork invest in cultural events like the ECOC then cultural returns should be sought. Culture needs to be at the centre (Garcia 2005).

2. Aims and objectives

This research aims to examine how the arts in Cork were celebrated and fostered through the 2005 designation of Cork city as ECOC. Specifically, it asks whether specific cultural outcomes can be seen to be emerging from the Year. It is acknowledged at the outset that 2006 is very early to begin speaking definitively of tangible cultural legacies. Nevertheless, the potential for emerging legacies now should be becoming apparent as the city reflects on the Year and plans for its aftermath.

The objectives of the research were to seek answers to the following questions:

1. How did the cultural sector in Cork city engage in the Cork 2005 programme?
2. How has CORK 2005 tried to balance local and international inputs in such a way as to maximise synergy?
3. How has the image of Cork 2005 been portrayed in national and selected international media?

4. Has CORK 2005 been viewed in any sense as a ‘developmental process’ as opposed to simply a once-off event?
5. What indications suggest that the ECOC has made a difference to the cultural sector in the city?
6. Will Cork arts organisations have any lasting links with other organisations post 2005?

3. Methodology

This research adopted a qualitative approach. It combined primary and secondary methods. Secondary research involved analysing the Cork 2005 programme, a variety of published and unpublished documents and some statistics produced by Cork 2005. It also involved analysing media coverage of the ECOC locally, nationally and in the UK market. The data were collected between February and May 2006. Three main methods were employed sequentially to collect primary data:

- A. a series of semi-structured conversations with 21 ‘key informants’, including, *inter alia*, a number of representatives from the cultural sector, the Director, Programming team and two Project Managers from Cork 2005, the current and most recent city arts officers and the city manager.
- B. a personally administered structured questionnaire administered to 33 arts organisations who worked as project partners with Cork 2005. It should be noted that the figures in the tables pertaining to the survey data do not always total 33 because sometimes respondents gave more than one answer to a question, while at other times, not all respondents answered all questions.
- C. three focus groups with 10 project partners involved in the Health and Community strands of the programme.

Overall, the research secured the participation of 39 cultural organisations, a number of individual artists as well as a number of other relevant stakeholders. Details of participating individuals and organisations are listed in Appendices at the end of the

report. A number of other cultural organisations and artists were invited to participate but for a variety of reasons, involvement was not secured.

4. Brief overview of the ECOC Scheme

An initiative of the Education and Culture Directorate General, the origins of the ECOC date to 1985. It was initially an inter-governmental scheme designed to raise the profile of culture, art and creativity within the European Union. Since 1999, the ECOC has had the status of a Community Action. A list of EU member states responsible for nominating ECOCs was identified for the period 2005 – 2019 (Palmer / Rae 2004) and Ireland had that responsibility in 2005. In line with the new selection format, four Irish cities bid against each other for the designation. Beginning in the autumn of 2000, in competition with Limerick, Waterford and Galway, Cork City Council spearheaded a bid to host the 2005 ECOC. The Department of Arts, Sports and Tourism agreed that 12.7 million euro would be an appropriate expenditure for such a year and agreed to furnish 50% of this cost to the designated city. Following the submission of a draft programme, a visit from a panel of international experts to the competing cities, and a subsequent visit to Brussels to defend the bid, Cork was awarded the designation. The final approval was formally approved by the Council of Ministers in May 2002. Cork, with a population of 127,000 and a hinterland of 250,000 became the second Irish city to be awarded the designation.

5. Cork city and the ECOC

Within the cultural sector, the decision to bid for the ECOC was one that was met with undisputed enthusiasm and support, and the bid process itself was generally perceived as having been appropriately consultative. The awarding of the designation was hugely well received by the city at large. Designation unleashed a swell of local pride, a great sense of joy, a desire for civic involvement and participation, and a general sense of ‘working together for the “betterment” of Cork’.

The designation heralded very significant investment in the arts in Cork city and naturally, this was seen to hold great possibilities. The total budget for the ECOC,

including benefit-in-kind was 21.6 million euro. The breakdown (Cork Capital of Culture Ltd 2006) was as follows:

	Euro (ml)
Department of Arts, Sport and Tourism	7.85
Cork City Council grant	5.75
Sponsorship and other income	2.87
EU	0.50
Total	16.97
Benefit-in-kind	4.649
Overall total	21.61

Expectations as to what could be achieved through this very significant investment were very high. In hindsight, it could be argued that expectations were so high that they were unlikely ever to have been fully achieved. Prior to the Year, the Cork Arts Development Committee (CADC) had produced a brief document outlining its aspirations for what might be achieved through the designation. These were extremely ambitious in respect of the developmental potential attributed to the designation. The survey with project partners conducted as part of this research further teased out what it was that the cultural sector was expecting from the designation. Essentially, responses fell into two categories. Respondents usually had a set of expectations with respect to what they wanted their own organisation to achieve. As Table 1 below illustrates, this was most likely to be either to launch a new event / project that would continue to exist on a regular basis after the year had ended, or to develop audiences. In the vast majority of cases, organisations contextualised these specific expectations with a set of general aspirations for the sector or the city as a whole. Most frequently, these were to: develop stronger networks with other cultural sub-sectors and to increase general levels of interest and engagement in cultural activity / increase accessibility of the arts.

Table 1. Cultural organisations' hopes/aspirations as to what the Year's cultural legacy might constitute (N=33)

Specific aspirations	No. of times mentioned	General aspirations	No. of times mentioned
1.Develop audiences	5	Develop stronger networks / cross fertilise with other arts genre	11
2.Launch a new annual / biannual event	5	Increase general level of interest and engagement in cultural activity / Increase accessibility of the arts	9
3.Network with other orgs	3	Heighten national and international awareness of the city's cultural sector	3
4.Work with new artists /projects	2	Raise quality of productions being brought into Cork & raise expectations	3
5.Opportunity to commission work	2	Build partnerships with the business community	2
6.Advance organisation's development / progress	2	Reveal more of Cork's cultures	2
7.Raise organisation's profile	2		

Cork City Council, which had spearheaded the bid for designation had a set of very clear ambitions for Cork's year as ECOC. According to the City Manager, these were:

1. To raise the city's international profile
2. To generate economic activity
3. To create a sense of civic involvement

4. To use the designation as a catalyst in the ongoing process of physically regenerating the city and to achieve additionality in terms of the city's cultural infrastructure
5. To demonstrate the capabilities of the City

The City Council adopted a twin-track approach to implementation (report from city manager to city council, October 2005). This involved the city council taking direct charge of delivering the infrastructure for the year. The infrastructural developments consisted of a series of 29 capital projects that crossed public infrastructure, community, transport, information technology as well as more overtly heritage, cultural and tourism domains. It appears that most, if not all of these projects were underway already, but the ECOC designation created a certain momentum to 'fast-track' the completion of some of them, in the interest of enhancing the urban environment in readiness for the Year. The second part of the twin-track approach involved the Council establishing a limited company called Cork 2005 Ltd. to develop a cultural programme, generate funding and market the Year. Adopting an 'arms-length principle', the company reported to a City Council appointed Board of Directors. The Board selected was a representative board chaired by the Lord Mayor, with two representatives elected from the city's arts sector, one from the Arts Council, one each from the city's tourism, education and business sectors, and the remaining five being either elected representatives or city council employees.

The city council recruited a director and two programmers for the Cork 2005 company. Once in place, the director, John Kennedy recruited a third programmer and then gradually, a team of staff across a range of functional areas.

PART 2: ANALYSING CULTURAL OUTCOMES

6. Facilitating local and regional involvement

A founding inspiration for the ECOC was that it would provide a mechanism for allowing all Europeans to share in the diverse cultural riches that Europe boasts. A key question here was to try to ascertain how the cultural programme devised by Cork 2005 sought to reveal the cultural riches of Cork, both to Cork people themselves and to the world at large.

All ECOCs have the option of formally including their regions in their programmes. In Cork's case, the focus was clearly on the city. However, a number of county based artists and arts organisations were substantially involved in the programme, particularly in a number of specific areas, e.g. music.

From the outset, Cork 2005 stressed how the principles of inclusion and engagement underpinned its programming. The Director's opening statement on October 18th 2002 declared that 'this project can only be regarded as a success if all of Cork's citizens have an opportunity to participate in this celebration of our culture'. Cork 2005's statement of intent was: 'to celebrate the renewal of our city environment, to rekindle our spirit of community, to explore our culture and our identity and to demonstrate to all our vision of a confident 21st city' (press release 23/04/03). Much of the organisation's documentation demonstrates a strong consciousness of wanting to reveal hidden dimensions of Cork's diverse creativities and to showcase them to the wider world. There is also a strong ambition evident in the narrative produced by the organisation to link the peripherally located Cork into the mainstream of European creativity. In a more general sense, one of the programming team described Cork 2005 as a company that 'traded on good ideas'. It viewed its role as that of enabler: enabling good, creative ideas to be brought to fruition.

6.1 The cultural sector's engagement in the Cork 2005 programme

There are a number of ways in which Cork 2005 can be clearly seen to have actively sought the engagement of the city's cultural sector. In the first instance, two of the twelve members of the Board of Directors of Cork 2005 were practitioners in the city's cultural sector. They had been elected by their peers. As Board members, they met and reviewed activities with the programming team on a monthly basis.

As part of its programme planning process, Cork 2005 held a series of consultative meetings with the Cork Arts Development Committee (CADC). CADC was a sectoral representation group for the arts that had been in existence since 1993 (it has since disbanded). Prior to the Year, it produced a brief document outlining its aspirations for what might be achieved through the designation. As already mentioned, its aspirations were extremely ambitious and wide-ranging. CADC foresaw the ECOC designation acting as a ‘catalyst for the creative renewal of Cork’s civic culture’ and envisaged a series of eleven ‘desired achievements of Cork 2005’. While consultative meetings were held, evidence to suggest that Cork 2005 tried to work with CADC in addressing these issues is difficult to find. Just one respondent referred to the relationship between CADC and Cork 2005 and the suggestion made here was that the latter did not take on board CADC’s suggestions. However, no further information was gathered on this point.

In addition, the organisation approached a number of arts organisations/artists at local level and invited them to contribute to the programme by offering them commissions or by asking them to submit project ideas. Often, these organisations/individuals had made an input in the bid document prepared while Cork was seeking the designation. Subsequent to the invitation to submit an idea came a series of meetings and discussions with Cork 2005. These varied depending on the organisation and the nature of the project.

However, the key mechanism devised by Cork 2005 for enabling local engagement in cultural production during the Year was its ‘public call for submission of ideas’. Announced to the public on April 23rd 2003, Cork 2005 explained that ideas from the public were a vital part of their planning process and invited ideas from ‘anyone interested in making a meaningful cultural contribution’ to the Year. This could include anyone from professional artists and arts organisations through to community groups and organisations and public or private individuals, agencies or organisations. The criteria accompanying the Call included: animating the physical city and revealing this city to its citizens, exploring the concept of citizenship and transforming perceptions of the city. Discussions with the Director and programming team in the course of this research identified that underpinning this approach to programming was a desire to be

democratic and inclusive, and a concern not to impose definitions of culture on the city but rather to enable the city express its own understandings and meanings.

Described by Cork 2005 as ‘hugely successful’ (7/10/04) the public call generated some 2000 responses, far exceeding the organisation’s expectations. The huge response, however, meant that managing the call process now became quite a challenge. What was originally intended to take a period of 6 months to administer actually took much longer and preoccupied the Cork 2005 team from summer 2003 until autumn 2004. Meanwhile, plans being made by some of those organisations already committed to producing projects for the Year began to experience delays, as Cork 2005 continued to prioritise and allocate its programming budget. Simultaneously, it appears that the organisation was now faced with the unenviable and wholly unintended prospect of disappointing the ambitions of approximately 90% of those who had submitted ideas.

While many ECOCs engage in public calls, few have relied on it as heavily as Cork. Accounts of the reliance on the public call vary, but according to a statement from the Cork 2005 Press Office in June 2004, 70% of the projects came through the public call. The risks involved in adopting such an extensive and open public call process had been brought to the attention of the organisation at an advisory meeting held in the city in December 2002. In adopting the public call, Cork 2005 put in place a selection process that involved the programming team reviewing the applications and making recommendations to its Board for project approval. Cork 2005 would argue that given the representative nature of the board, including the presence of two elected members of the cultural sector, every effort was made to be representative. However, in the course of this research, interviewees within the cultural sector largely viewed the process in negative terms, describing it at best as ‘controversial’ and at worst as ‘dangerous’. Respondents spoke of the sense of alienation that emerged as a result of so many applications to the public call being deemed unacceptable. In general, the considered view was that while the principle of an open call may seem democratic, the practical realities within which the organisation was operating meant that its democratic qualities were difficult to operationalise.

The remainder of the core programme comprised work engaged / commissioned across a variety of artistic genre, from practitioners both from Cork and elsewhere, by Cork 2005.

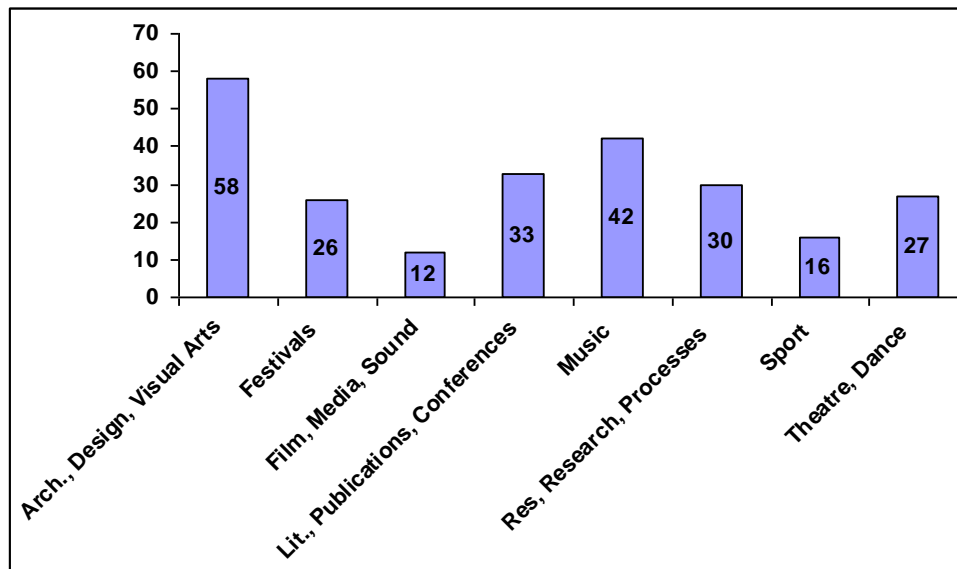
6.2 *An overview of the programme*

A very extensive cultural programme was produced for the Year. The programming team, by virtue of its decision to rely heavily on the public call, steered away from a strongly curatorial approach. Precise figures for how many projects/events/artists were involved vary. At the launch of the programme in October 2004, a statement from the Cork 2005 Press Office states that the programme comprised 236 creative projects ‘representing the best of international practice and new creative work in Cork’. On the same day, the Minister for Arts, Sports and Tourism, speaking at the programme launch in the Crawford Gallery described the programme as ‘a blend of contemporary European work and locally sourced creative works with over 100 projects, 5,000 events and over 8,000 participating artists’. This research used as its base the actual programme delivered. It determined that a total of 244 events/programmes were held in Cork in 2005 for the European Capital of Culture. In the official programme, the events were categorised under programme ‘strands’ as follows:

- Architectural, design and visual arts
- Festivals
- Film, media and sound
- Literature, publications and sound
- Music
- Residences, research and processes
- Sport
- Theatre and Dance.

This research examined the events that took place during 2005.

6.2.1 Programme of Events

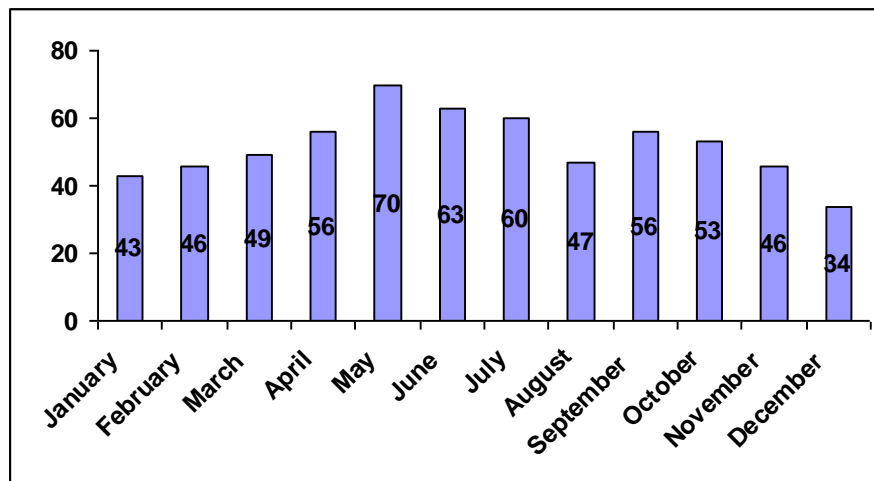


Number of events: 244

Figure 1. Events by category

Figure 1 outlines the number of events/programmes held in Cork in 2005 for the European Capital of Culture. A total of 244 events/programmes were held. Fifty eight were architectural, design and visual arts events/programmes, 42 were musical events/programmes, 33 were literary, publications and conference events/programmes, 30 were residences, research and processes and 27 were dance events/programmes.

Figure 2 outlines the number of events held per month. Please note the total number of events in this figure is greater than the total number of events held as some events were held for more than one month. May 2005 (70) saw the most events, followed by June (63), July (60), followed by April and September (56 each).



Number of events: 244

Figure 2. Events per month

6.2.2. *Architecture, Design and Visual Art*

Of the 58 architecture, design and visual events which took place during Cork 2005, three were ongoing for the duration of the year. May was the month offering the largest number of these events (22), followed by July (17) and October (16). March, meanwhile, offered the fewest (8), followed by December (10) and November (11). There was a relatively even spread across the remainder of the months with regard to the number of events running, ranging from 12 events in February and April, to 15 in August. One event at the end of 2005 continued into 2006, ending in March 2006. Of the 58 events, 36 ran during more than one month and 3 events ran throughout the entire year. Two other programmes took place during the year at times unspecified in the programme.

Art galleries were the most popular venue for architecture, design and visual arts events. The Crawford Municipal Art Gallery hosted the largest number of events (6), followed by the Lewis Glucksman Gallery (4), the Dalton Gallery (3) and the O'Kelly Gallery (2). The West Cork Arts Centre hosted 2 events, while the Lavitt Gallery, the Fenton Gallery, the Vanguard Gallery, the Triskel Arts Centre and Sirius Arts Centre all hosted 1 event each. UCC hosted 3 events, as did Cork City Library and the Granary

Theatre, while Cork City Museum and Fota House and Gardens hosted 2 events each. Events were also hosted by educational and community establishments: Department of Education, South Presentation Convent, Christian Brothers School, St. Columba's Boys National School, Togher Family Centre and Kerrigan Tyrrell Youth Centre (1 each).

In terms of European and International dimensions, 22 projects specifically mention an international influence. For example, the Scottish Mask and puppet centre organised The Magic of Masks and Puppets event. A number of events had a strong European influence. For example:

- Enlargement, Bringing the New Europe to Cork hosted by the Vision Centre, brought a different accession state exhibition to Cork each month in 2005
- National and International designers were involved in Kyrils Quay Design Ideas
- Vinyl brought together Irish and international artists, poets, designers and architects.

6.2.3. Festivals

Of the 26 festivals, 5 took place in September, which was the greatest number in any single month. Four festivals took place during April, while May, June, October and November each hosted three festivals. While no festivals took place in January, the remaining months (February, March, July, August and December) each hosted one or two festivals. Thus, the greatest number of festivals took place during the traditional shoulder months, with the fewest taking place during the peak summer period and the winter period.

The festivals took place at cathedrals and churches around the City, including St Finbarr's and North Cathedral (5 festivals), Cork Opera House (3), the Everyman Palace Theatre, Triskel Arts Centre and Cork City Hall (2 each), in addition to a variety of locations and venues across the City. Ten events took place in more than one location/venue. Other venues included: Aras na MacLeinn UCC; Firkin Crane; Tigh Fili; Haulbowline Naval Base; Deanrock House; Rochestown Park Hotel; and the Traveller Resource Centre.

Thirteen events mentioned a specific European/International dimension. For example:

- Fete de la Danse, in the Firkin Crane, had a francophone influence
- Beamish Cork Folk Festival celebrated the folk music of Europe, Cork and Ireland
- Pizza and Pulcinella involved pizza makers from Naples with traditional Neapolitan songs

6.2.4 Film, Media and Sound

The 12 film, media and sound events were spread very evenly throughout the year, with a minimum of 3 events and a maximum of 6 events taking place during any one month. Three events were ongoing and took place during every month of the year, while another event commenced in April and continued for the remainder of the year. Thus 3 separate events took place during the months of January, February and March, rising to 5 events in April, May and June. Four events took place in both July and August and September, again rising to 6 events in October, dropping again to 5 in November and 4 in December. These events took place in a number of venues, including City Hall (2), St. Finbarr's Cathedral (1), the Triskel Arts Centre (1) and outdoor sites around the City.

The majority of these projects were either community based or focused on Cork City or County. The exception to this was the Cork Film Festival, which researched the archives of the British Film Institute, Pathe and ITN for its project 'Cork on Film Archive'.

6.2.5 Literature, Publications and Conferences

Of the 33 literature, publications and conference events, 2 took place on an on-going basis every month of the year and accounted for the only events taking place during January. May and June hosted the greatest number of events (7 each), followed by September (6), February and October (5 each). The remaining months each hosted 4 events, while a further 3 events took place during the year but with no specific timing details. Three other events took place during the year at unspecified times.

Four of these events each took place in UCC and the Cork City Library. The Tigh Fili Arts Centre was another popular venue (3), as were City Hall and the Gresham Metropole Hotel (2). Other venues included the Lewis Gluckman Gallery, Everyman Palace Theatre, Firkin Crane Centre, Fota House, Bantry House, Trinity Presbyterian Church, Grand Parade, Bishop Lucy Park and RTÉ.

Nine of the literature, publications and conference projects contained a European/International slant to them. For example,

- Translation Series involved 13 Cork poets travelling in Europe translating and publishing thirteen poets of the new Europe
- Tigh Fili Poets House held a week long summer festival of children's creativity in collaboration with Euro Ecole, Nantes
- World Book Day 2005, hosted by Cork City Library, is a Catalan style celebration of the book and literature

6.2.6 Music

Of the 42 music events that took place during the year, 4 were ongoing throughout the year. During July, 12 different events were on offer, followed by 11 in November and 10 each in April and September. Nine music events took place in the first three months of the year and May, while 8 took place in June and August. October and December hosted 6 and 5 events respectively. Two other events took place during the year at unspecified times.

The most popular venue for music events was City Hall, which housed 15 events. Cork Opera House hosted 4 events, while a number of events took place in the various churches and cathedrals in the City (St Finbarr's Cathedral, St Mary's Dominican Church, Church of Christ the King and Cathedral of St Mary's and St Anne's). Cork Municipal Art Gallery was the location for 2 events, as was the Crawford Municipal Art Gallery. Other events were hosted by the Lewis Gluckman Gallery, Dalton Gallery, Everyman Palace Theatre, Half Moon Theatre, the Briery Gap Theatre, Jacobs on the Mall, Aula Maxima UCC, the Port of Cork Company, AIB 66 South Mall, Father Matthew Hall, Ionad Culturtha, Kino Cinema and other venues around the city.

Twelve music events had a European/international dimension. For example:

- Shanghai Percussion Ensemble involved a cultural exchange between China and Ireland
- DeeJay exchange, involved an exchange between Cork DJ's and Stockholm DJ's
- European Quartet Week involved 6 international string quartets joining with the RTE Vanbrugh quartet in a series of 20 concerts based in the UCC campus.

6.2.7 Residences, Research and Processes

Six of the 30 events took place throughout the year, supplemented by a number of other events. Some of these occurred as once-off events, others recurred over a number of months. The majority of events took place during the first half of the year, with 11 events taking place in each of the first four months, followed by 16 events in May and June and 14 in July. November and December were the quietest months in terms of these events (7 and 6 respectively). The number of events taking place during the autumn months varied from 8 in August to 10 in October. Two other events took place during the year, although there was no date specified.

These events took place in a variety of venues during the year, including various arts centres (Tigh Fili, Triskel, Sirius and Mayfield Community). Both primary and secondary schools were involved, as was St Anne's Church, Cork Prison and community centres, including Lough Community Centre. Other venues included Lorrigan Ceramics Workshop, The Warehouse Albert Quay, Cork Print Makers, National Sculpture Factory, Cork City Museum, Cork City Library, Granary Theatre and the English Market.

Three of these projects mention a specific European dimension. For example, Arts Exchange involved 10 artists from Cork and 5 from Glasgow exchanging ideas and visiting each other's cities.

6.2.8 Sport

Two of the 16 sporting events were ongoing throughout the year and these were the only two events which took place in January, July, and the last three months of the year. Three events took place in February, with four each in August and September. April offered the largest number of events in one month (6), followed by March, May and June (5 each).

These events took place in various locations around Cork city and county, including Custom House Quay, Crosshaven, Kinsale, Skibbereen, Cobh, Passage West, Carrigloe and Monkstown. One event took place in various GAA clubs in the county, Garyduff Sports Centre, Gresham Metropole Hotel, Rochestown Park Hotel and Leisureworld.

Six sporting events mention a specific International/European dimension. For example:

- NYPD versus An Garda Siochana boxing tournament
- 9th European Fire Service Sports Federation (ESF) European Football Championship was attended by 5 a side teams from approximately 14 countries.

6.2.9 Theatre and Dance

Just one of the 27 theatre and dance events was running all year, while the majority of the remainder were short term/one off-events. March had the largest number of events on offer (7), followed by June, July and October (5 each). April and September offered 4 each, while 3 each took place during May, August and November. The remaining months had 2 events on offer. One theatre and dance event took place during 2005, but there is no specified timeframe.

Cork Opera House was the most popular venue for theatre and dance events (5), followed by the Everyman Palace Theatre (4). Other venues included the Granary Theatre (2), UCC (2), Triskel Arts Centre, St Finbarr's Cathedral, Gresham Metropole Hotel, Cork Public Museum, schools and historical sites around Cork.

Six events mentioned specific European/International dimensions. For example:

- La Dona Manca o Barbi Superestar (The Maimed Woman) by Sol Pico performed at Cork Opera House

- Lost in the flurry of Cherry Blossoms is a Japanese tale told by the Tokyo ensemble.

6.3 *Fostering and ‘revealing’ Cork creativities*

Palmer/Rae’s (2004) study of the 21 European Cities and Capitals of Culture that held the title during 1995 – 2004 found that cities adopted as few as one, or as many as 31 themes to guide their cultural programmes. Over one-third of cities adopted just one theme, e.g. ‘Art and Creativity’ (Avignon), ‘Bridges to the Future’ (Oporto) and ‘Culture and Nation’ (Reykjavik). Cork followed suit with one overall programme theme - ‘Cork: City of Making’.

With a ‘Cork: City of Making’ theme for the ECOC, the emphasis on creativity was strong. Cork 2005 commissioned a considerable amount of new work, much of it from Cork cultural producers. The nature of this work varied greatly. It included straightforward commissioning of work from playwrights, musicians, writers, etc. as well as several competitions for creative ideas in such spheres as theatre and architecture. However, precisely how much new work was commissioned as distinct from having been enabled through the support given by Cork 2005 to individual artists and arts organisations is difficult to determine. One of the criteria of the public call was that ideas should ‘encourage new work in the arts’. The distinction between ‘core programme’ and ‘commissioned work’ is difficult to ascertain. The final budget figures for programme investment do not have a separate entry for ‘commissions’, for example, although one of the programming team estimated that expenditure on the latter equated to approximately 19% of overall core programme expenditure.

Alongside the emphasis on creativity was an emphasis on ‘revealing’ the multi-faceted and dynamic cultures of Cork to its citizens and to the world at large. That the programming team actively sought to do this was evident from the Public Call criteria, and it also came through clearly in discussions with the study’s participants. This ‘revealing’ of Cork was infinitely diverse, and emerged in many intriguing and wonderful forms. It included, *inter alia*, events such as the Argeadóir and James Barry exhibitions at the Crawford Municipal Gallery, the Cork Widescreen community film events, the Ocean to City Race, the Barrel Top project, Cork Anthologies, the Frank

O'Connor Short Story Prize, the Backwater Talks, Open Studios and Residencies, and the Liam McCarthy Exhibition at Cork Public Museum. Several survey respondents spoke of how they learned about aspects of the culture and their city in the process of both producing their project and encountering others.

6.4. *Balancing local and international inputs*

Thus, this was a cultural programme that was rooted in the place of Cork. Yet at the same time it had a strong European dimension. Comments from the ECOC selection panel following their visit to the city had recommended that Cork 2005 pay more attention to the European dimension. The programming team were intent on responding to this recommendation and in the interim report produced by the organisation, there were clear signs that it had done so. In that report it signalled the inclusion of New Young Europeans, Boundaries, Relocations, Eurochild, and the Translations Series as key projects with a strong European orientation. In addition, as the programme overview has demonstrated, many of the Cork project partners engaged collaboratively with European artists, cultural organisations and participants in various guises. The survey findings show that all but 6 of the 33 responding cultural organisations had some form of European collaborative relationship. Many had engaged European artists as producers or as participants, others had borrowed exhibition material from European institutions, shown films pertaining to European countries, worked with European language materials, and introduced new ideas and new ways of working from European counterparts. As will be discussed in later sections, many of the project partners based in Cork heightened their own profile among their European and international peers, developed international networking and collaborative relationships that they hope to maintain, and engaged with new international audiences.

7. Media portrayal and Cork ECOC

Cork received extensive media attention during 2005. This section analyses some of this media portrayal, describing the extent, nature and tone of coverage. A total of 3,353 Irish newspaper headings were examined to investigate the media portrayal of Cork ECOC 2005. Cork 2005 Ltd had a media tracking system in place, tracking Irish media,

from 1st March 2005 to 28th February 2006. It also tracked international media reporting. This study used Cork 2005's tracking system to analyse the Irish media. In addition to this, a total of 101 British newspaper articles, from February 2005 to December 2005, were examined. These were attained from the Overseas Publicity Department of Fáilte Ireland.

7.1 Irish Media

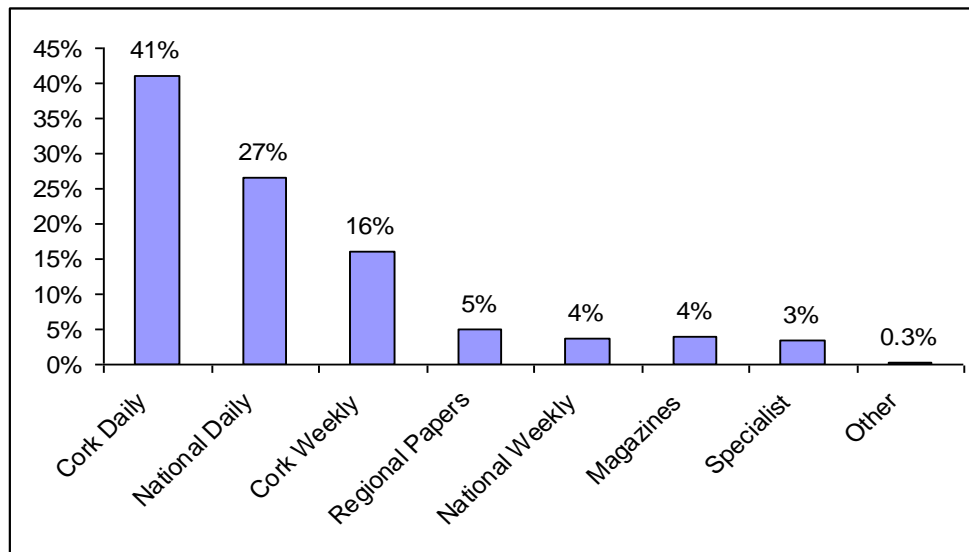
The Irish newspaper headings were examined in five ways:

- Category
- Time period
- Themes
- Specific newspapers
- Specific themes.

7.1.1 Category

The Irish newspapers were divided into 8 categories. A Table outlining the category of media and also the name of each media which contained articles on Cork 2005 is included in Appendix 11.5

Figure 3 outlines the percentage breakdown of Irish newspapers. Forty one percent of Irish newspapers with coverage on Cork 2005 were Cork Daily newspapers. Twenty seven percent were National Daily and 16% were Cork Weekly newspapers. Not surprisingly, Cork regional newspapers account for 57% of the national coverage of Cork 2005.

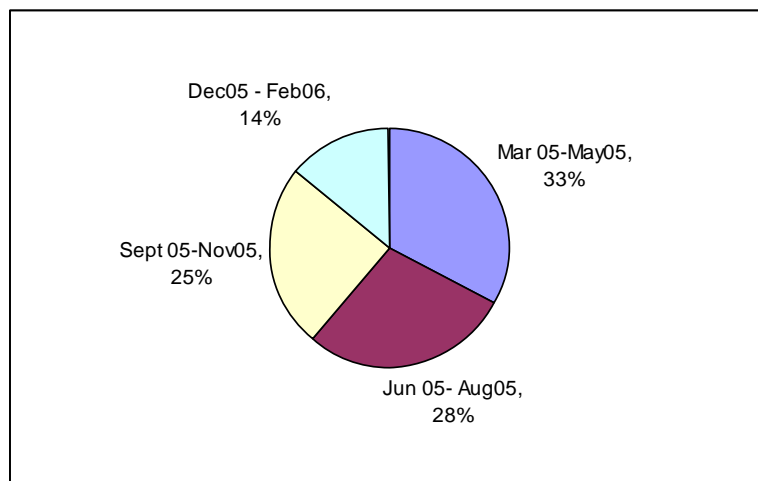


Number of media: 3353

Figure 3. Irish Media Breakdown

7.1.2 Time period

The newspaper headings examined were published between March 2005 and February 2006. The majority of newspaper publicity (33%) occurred between March and May 2005. As the year progressed, the newspaper coverage gradually decreased, with 28% between June 2005 and August 2005, 25% between September and November 2005 and 14% between December 2005 and February 2006.



Number of media: 3353

Figure 4. Time period

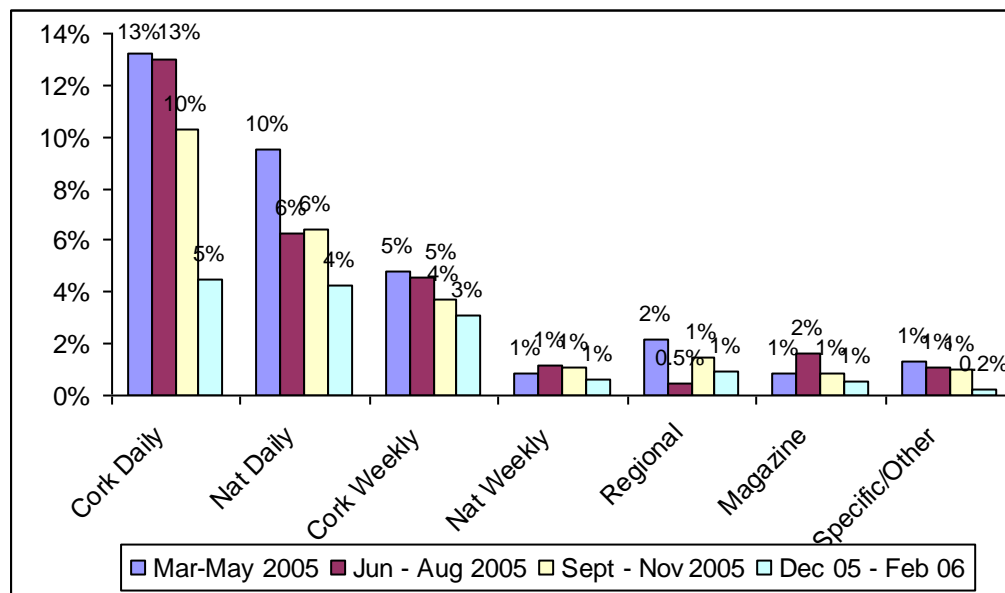
7.1.3 Timescale by category

When broken down by category, the gradual decrease in newspaper coverage as the year progressed is evident in the Cork daily papers, the Cork weekly papers and in specific or other newspapers. However, there was an increase of 5 articles (from 211 to 216) in the national daily papers between June and August and September to November. The number of regional newspaper articles between June and August was quite low at 16, as was magazine coverage of Cork 2005 between March and May 2005 at 28 as outlined in Table 2.2.

Table 2. Timescale by category

	Cork Daily	Nat Daily	Cork Weekly	Nat Weekly	Regional	Magazine	Specific/Other
Mar – May05	443	320	162	29	72	28	43
Jun – Aug05	436	211	153	40	16	55	37
Sept-Nov05	346	216	125	36	50	28	33
Dec05 - Feb06	151	143	103	21	31	18	7

Number of media: 3353



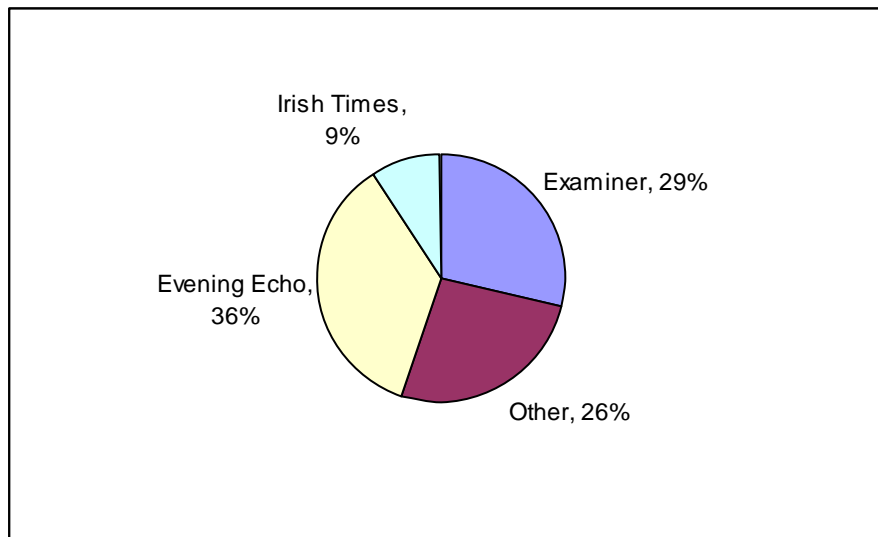
Number of media: 3353

Figure 5. Timescale by category

Figure 5 outlines the percentage of articles with coverage on (or mentioning) Cork European Capital of Culture 2005 for each time period for each category. Twenty six percent of articles on (or mentioning) Cork 2005 were in ‘Cork Daily’ newspapers between March and August 2005, 16% were National Daily and 10% were Cork Weekly.

7.1.4 *Specific Newspapers*

Three newspapers were examined more closely: the Irish Times, the Examiner and the Evening Echo. These newspapers were chosen as they represent a significant 74% of Irish European Capital of Culture coverage between March 2005 and February 2006. More specifically, 36% of articles on (or mentioning) the European Capital of Culture were found in the Evening Echo, 29% in the Examiner, 9% in the Irish Times and 26% in ‘other’ media.



Number of media: 3353

Figure 6. Specific Newspapers

7.1.5 Themes

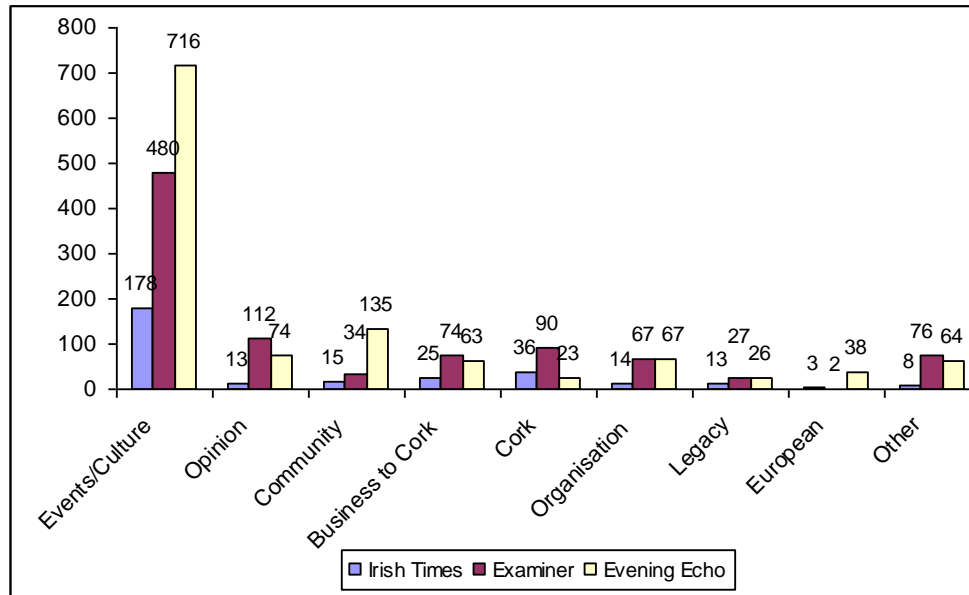
The headings examined for the three main newspapers were broken down into different themes. Table 2.4 outlines the number of articles for each news paper.

Table 4. Themes

Themes	Sub-category	Irish Times	Examiner	Evening Echo
Cork	Image	33	74	35
	Marketing	3	16	10
Events/Culture	Events	131	319	393
	Music	8	38	128
	Dance	5	3	6
	Art	8	40	42
	Film	3	8	34
	Literature	8	25	36
	Food	2	4	9
	Sport	2	26	47
	History	-	4	8
	Theatre	-	11	9
	Performer/Event	11	-	-
	Tickets	-	2	4
Opinion	Culture	6	39	43
	Reflecting	3	73	31
	Letters	3	-	-
	Opinion	1	-	-
Community Involvement	Health	2	6	10
	Education	1	-	8
	Charities	-	-	-
	Volunteer	-	-	2
	Children	-	2	2
	Community spirit	12	26	113
Business	Infrastructure	7	22	30
	Tourism	-	9	13
	Visitor numbers	1	9	-
	Business	8	15	7
	Venue	9	19	13
Organisation	Funding	7	35	12
	Sponsor	-	-	8
	Organisation	7	32	47
Legacy	Legacy	10	15	11
	Awards	3	12	15
European	European	3	2	38
Other	Other	8	76	42
Total		305	962	1206

Number of media: 2473

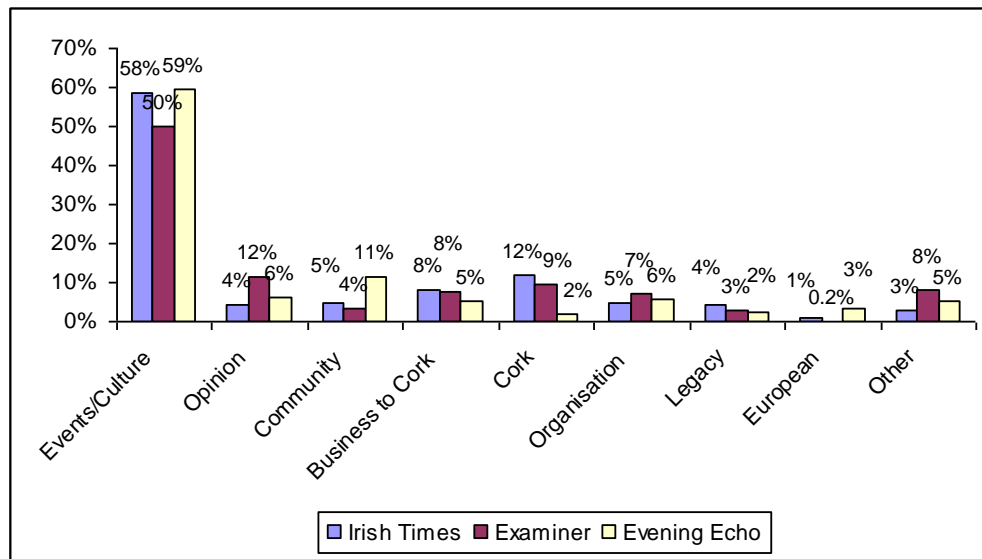
Figure 7 outlines the number of articles in the Irish Times, Examiner and Evening Echo in relation to each of the themes. As can be seen, a total of 1,374 articles describing events/culture appeared in the Evening Echo (716), Examiner (480) and Irish Times (178) from March 2005 to February 2006.



Number of media: 2473

Figure 7. Themes

Figure 8 illustrates 59% of the Evening Echo coverage related to events, 58% of the Irish Times coverage described events and 50% of the Examiner coverage referred to events.



Number of media: 2473

Figure 8. Percentage breakdown of themes by newspaper

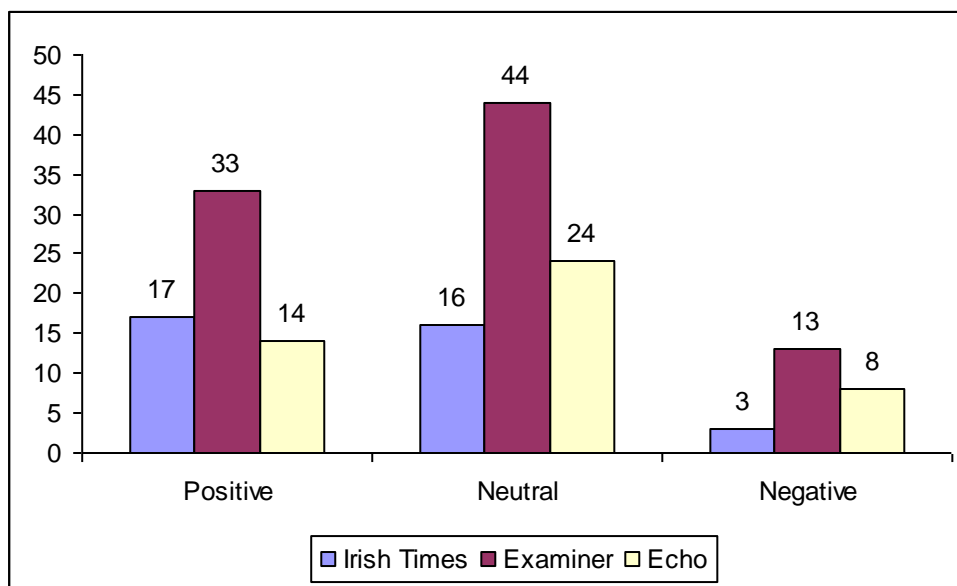
7.1.5.1 Specific Themes – Cork

Figure 9 outlines the number of media headings specifically on the ‘Image of Cork’. As can be seen in Figure 9, the majority of article headings were neutral (84 headings in total, 44 Examiner, 24 Evening Echo and 16 Irish Times), while 64 were positive (33 Examiner, 17 Irish Times and 14 Evening Echo) and 24 media headings had a specific negative slant (8 Evening Echo, 3 Examiner and 3 Irish Times).

Examples of the headings are as follows:

Positive: ‘*There’s our culture*’ (Evening Echo); Neutral: ‘*Cork in Brief*’ (Irish Times)

Negative: ‘*Reputation beats Reality*’ (Examiner)



Number of media: 171

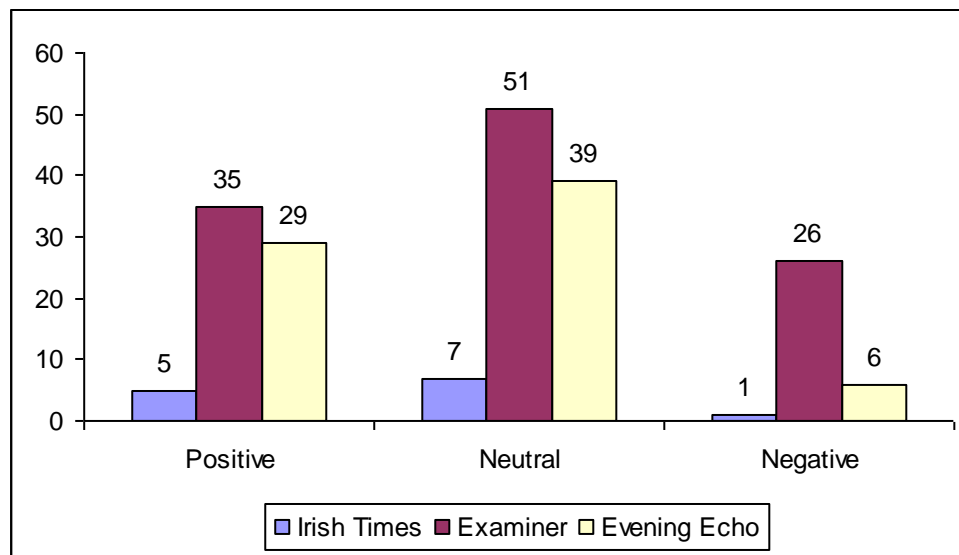
Figure 9. Breakdown of Media on ‘Cork’

7.1.6 Specific Themes – Opinion

Figure 10 outlines the number of media headings specifically on ‘Opinion of Cork 2005’. Again neutral opinion is the greatest with 97 headings (51 Examiner, 39 Evening Echo and 7 Irish Times), followed by positive with 69 (35 Examiner, 29 Evening Echo and 15 Irish Times) and negative with 33 (26 Examiner, 6 Evening Echo and 1 Irish Times).

Examples of headings are as follows:

Positive: *‘Praise for Cork 2005’* (Evening Echo); Neutral: *‘Letters to the editor: Cork, Capital of Culture’* (Irish Times); Negative: *‘Having a laugh at the Capital of Cribbing’* (Examiner)



Number of media: 199

Figure 10. Breakdown of Media on ‘Opinion’

7.2. British Media

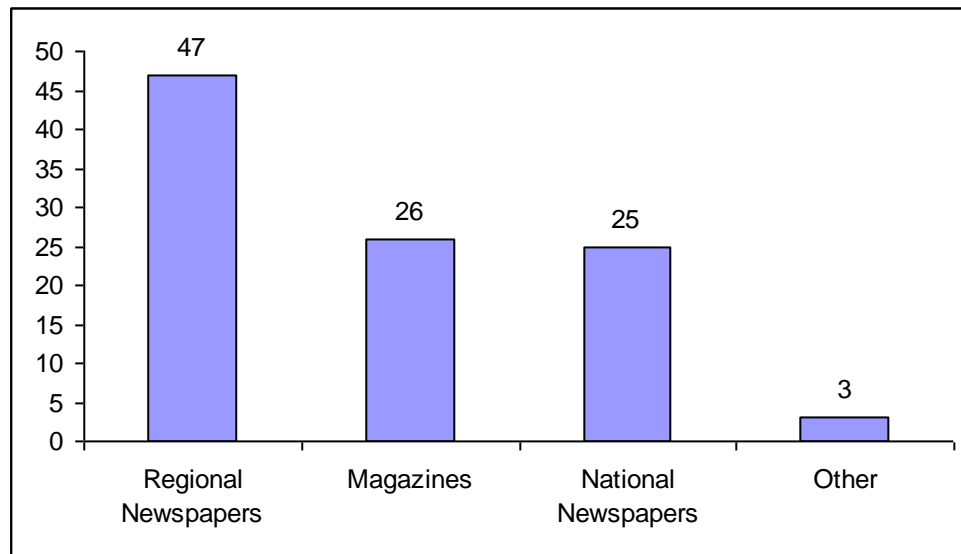
The British media was also examined in terms of category of media and time period.

7.2.1 Newspapers and Magazines

A total of 101 British newspaper articles, from February 2005 to December 2005, were examined. Unfortunately, the media coverage from November 2005 was unavailable. A table listing all of the newspapers and magazines containing coverage on Cork European Capital of Culture 2005 is included in Appendix 11.6. The analysis found that articles were mainly descriptive, providing information about Cork City and County as a tourist destination. All of the articles promoted Cork as the European Capital of Culture 2005.

7.2.2 Breakdown

As can be seen in Figure 11, 52 regional newspapers contained coverage of Cork European Capital of Culture in 2005. For example, there were 6 articles in Voyager during 2005. A significant 47 articles were found in regional newspapers.

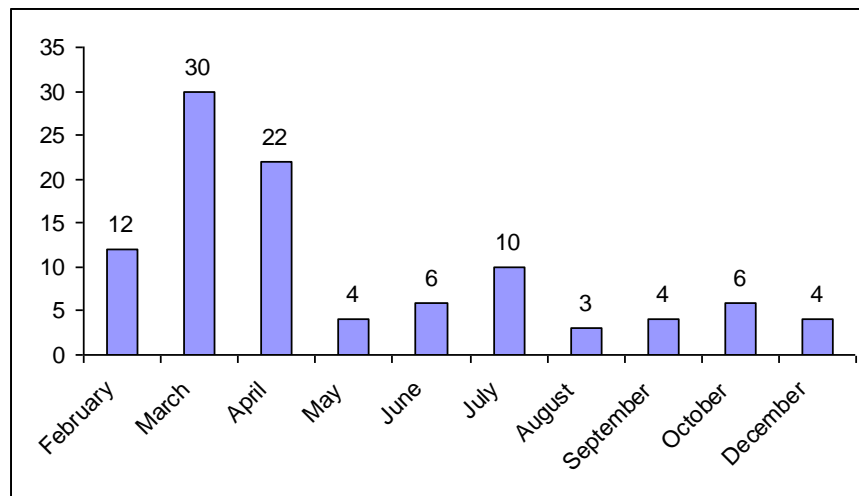


Number of media: 101

Figure 11. UK media breakdown

7.2.3 Time period

Figure 12 presents the amount of coverage Cork 2005 received by month in 2005. As already stated, the media for November was unavailable at the time of research. March saw the most coverage, with 30 articles, followed by April with 22 which coincides with Irish media.



Number of media: 101

Figure 10. Time period

Table 5 presents the number of articles in each category of media per month. As can be seen, regional newspapers in March contained the most coverage with 18 articles. March and July saw the most coverage in national newspapers with 6 articles each. March and April saw the most coverage in magazines with 5 each.

Table 5. Timescale by category

	Regional Newspapers	National Newspapers	Magazines	Other
February	6	5	-	1
March	18	6	5	1
April	15	1	5	1
May	1	1	2	-
June	-	2	4	-
July	1	6	3	-
August	2	-	1	-
September	2	-	2	-
October	2	2	2	-
December	-	2	2	-

8. Capacity building, creating linkages, developing audiences

Previous cities of culture have adopted different approaches to treating the ECOC as an ‘event’ or as a vehicle for ‘process’. According to Palmer/Rae (2004), the former is typically characterised by a breadth of scale in terms of the number of projects and the sectors and interests represented. The latter, meanwhile, is preoccupied with thinking beyond the time boundaries of the event itself to ways of developing creative ideas, synergies, linkages, networks etc. into the future. In Cork, it appears that some attempt was made to adopt both approaches simultaneously. As the above section on the programme overview has detailed, the cultural programme was extensive in its scale (244 events), its breadth (from live art to historical paintings, boat races to architecture), its length (8th January 2005 – March 2006) and its diversity (public fireworks, knitting, community film-making, intellectual, cutting edge practitioner only forums).

Yet it also claimed a preoccupation with creating outcomes that would foster development in the sector long after 2005. The theme selected for the Year – Cork: City of Making implicitly infers legacy. A key statement from John Kennedy, (City of Making Cork ECOC Programme, pg vii) clearly points to the importance attached to process. It reads: ‘We have developed a programme that not only entertains and challenges but also lays the foundations for future collaborations and new friendships leading to new networks. 2006, 2007, 2008 and the years beyond are as important to us as 2005’. Later, in August 2005, an Interim Report produced by Cork 2005 for the EU made the following bold assertion: ‘All objective criteria will prove that the Designation has had a huge effect on the cultural, social and tourist life of Cork. As a result of this Designation, the City of Cork is in a different place, both in terms of culture and in terms of ambition’.

While an emphasis on process in Cork 2005’s vision is apparent, tracking its operationalisation is more problematic. Structured conversations with the Director and programming team as part of this research produced assertions that countered this emphasis, relegating it instead into second place behind ‘allowing things to happen’ and ‘putting an event together’. Discussions with cultural actors, both as key informants and as managers of cultural organisations in receipt of Cork 2005 funding, raised questions

about the overarching rationale within which individual projects were awarded resources. Several respondents queried the apparent absence of an overall framework within which individual projects might have been expected to contribute to building up a 'bigger picture'. It seemed clear that the programme planning process had not sought to make direct links with the city's existing arts plan. The City Arts Officer sat on the Board of Directors yet, on the admission of the Director, the existing arts plan was not explored as a means of identifying targets towards which the intervention of Cork 2005 would seek to work.

Thus the extent to which Cork 2005 effectively and strategically promoted process development is unclear. The data gathered in the course of this study attempted to examine this issue in detail. A series of survey questions designed to produce insights into how process development was fostered were administered to 33 professional cultural organisations in the city. Data from the structured conversations with a further 6 cultural practitioners involved as key informants are also incorporated. The findings are discussed below.

8.1 Strengthening capacity and capabilities

The designation of Cork as ECOC created an opportunity for substantial investment, albeit over a short time period, in the cultural sector. This heralded considerable potential for strengthening the sector's capacity and capabilities. An earlier section has outlined the amount of funding available for the programme. This section begins by looking at the type of supports available.

The range of investment envisaged by Cork 2005 at the outset was extensive, crossing a breadth of cultural, marketing and management domains. When Cork 2005 announced its public call for submissions in April 2003 the company stated that it could 'offer project proposers promotion and marketing, networking and creative partnerships, financial investment, advice and project management as well as technical management'. This was all to be in addition to funding. The question addressed now is whether this investment resulted in a strengthening of capacity and capabilities.

One very important, and generally very effective, form of support offered by Cork 2005 came in the guise of the Project Manager. Each programme strand was

managed by a project manager with an expertise in the programme area concerned. The project manager was a consistent source of expert advice, support and back up for individual project partners. While the remit of the Project Manager may initially have been to provide expert advice in the specific art form, the reality was that they often supported project partners in numerous ways that far exceeded artistic advice. In general, the Project Manager was viewed as an excellent resource by the arts organisations and artists studied. In terms of strengthening capabilities, this was a key intervention on behalf of Cork 2005 into the cultural sector.

Another obviously critical intervention was funding. The research found that all responding organisations received funding. For most, this came in the form of instalments, sometimes prior to the Year as seed funding or for planning the event/production, but usually throughout the course of the Year as funding for e.g. a new production/event or commission. Given this heightened level of investment during 2005, it is to be expected that cultural organisations' operational budgets were generally increased. For 26 respondents this was the case.

Surprisingly, however, when asked to explain what support they received from Cork 2005, 19 respondents said that all they received was funding. Beyond this, supports from Cork 2005 were either modestly or problematically acknowledged by respondents. This is a surprising finding as both in their published material and in the course of research interviews, Cork 2005 was insistent that it was not simply a funding agency. Four organisations spontaneously acknowledged the valuable support received in areas including project management, 'back up support', 'advice', 'sharing resources' and 'brokering deals' with venue / collaborating partners. A further six respondents spoke of marketing and communication support received in terms of advertising on Cork 2005 website, using the Cork 2005 logo and securing press coverage. Of the six who acknowledged this support, 4 critiqued it for being insufficient or ineffective. Sponsorship emerged as another problematic area with few organisations openly acknowledging the sponsorship support received and some of these being critical.

Table 6. Building Capabilities and Capacity in the sector (N=33)

Did your involvement in Cork 2005:	Yes	No	NA
Constitute a learning curve for your organisation?	23	9	1
Change attitudes towards your organisation/activity	26	6	1
Introduce you to new influences	30	2	1
Result in new productions/exhibitions (etc.) that will now tour/have a tangible life	11	22	0
Result in anything that will turn into a regular production / event	19	5	9
Result in anything that will turn into a regular production / event if funds become available	5	0	28
Increase your organisation's confidence	26	5	2
Increase your operational budgets	26	7	0

8.1.1 Did involvement in the Year constitute a learning curve?

As can be seen from the above Table, when asked whether their involvement in the Year constituted a learning curve, 23 respondents replied yes, 9 replied no. The latter respondents included the city's oldest, most established and institutionalised organisations. These enjoy international reputations, have established extensive contacts and are already very adept at what they do. For the majority however, the Year did constitute a learning curve. In a minority of cases, the learning involved was creative (thinking laterally about future directions for their work), artistic (in terms of understanding more about their art form or working with a new art form), or cultural (learning more about the history of city). For those involved in outreach work, engagement with new collaborators from different sectors of society introduced them to new models of working. However, in the main, the learning acquired was management related. Respondents spoke of developing a range of skills in areas that included

commissioning, negotiating, managing costs, communicating, networking, project planning, organising work placements and exchanges, hosting premieres and negotiating with suppliers. Several respondents ventured into new areas of activity, learned about different media, had an opportunity to experiment artistically but most often they focused on taking their operations to an unprecedented scale. For 11 respondents, the learning curve was about testing their capacity to devise and deliver a project and realising that they could achieve in an unprecedented way. In this way organisations realised both their capabilities and their limits. To an extent, the learning achieved was informed by input from Cork 2005 e.g. the expertise of the programming team and project managers. However, undoubtedly, Cork 2005's critical intervention was the funding injection which enabled organisations to realise their own potential. This process was multi-faceted and involved organisations drawing on their accumulated strengths and resources.

8.1.2 Did involvement in the Year change attitudes to your organisation's work?

Respondents were then asked whether they thought that their involvement in the Year had changed attitudes to their work. Twenty six respondents said yes, while 6 thought that it had made no difference. Without exception, the change in attitudes was positive and generally speaking it related to increased profile. Five organisations attributed a heightened status in the eyes of their international peers, and an increase in international profile to their involvement in the Year. For 7 organisations, involvement affected a positive shift in attitudes towards their work. Respondents explained how audiences now had a better understanding of what they were about; a minority had now established a name for themselves as being associated with a specific (usually very specific) art form; 2 organisations believed that a previously negative / inaccurate public perception of their work had been corrected.

8.1.3 Did involvement in the year bring your organisation into contact with new influences?

A hugely successful outcome of the year was that it brought organisations into contact with new influences. While one could argue that all artistic endeavours bring

constant contact with new influences, involvement in Cork 2005 was very influential for many organisations. Some 30 respondents responded yes when asked had their involvement introduced them to new influences. The survey findings identified that many organisations engaged with new ideas in the course of the Year. Sometimes they had been waiting for some time for an opportunity to try new endeavours. The funding support from Cork 2005 now made this possible. Manifestations of this process included: developing work for new audiences (e.g. children); working in interdisciplinary modes; experimenting with new sorts of venues e.g. outdoor locations and with new sorts of delivery, e.g. workshops and symposia; and working with new forms of media.

8.1.4 Did your involvement in the Year result in new productions/exhibitions (etc.) that will now tour or that will now evolve into regular productions / events?

Eleven respondents said that the work that they created and produced for the ECOC cultural programme will have a tangible life beyond the extent of the Year itself. In the case of 5 organisations, project work will now tour. A further 2 said that it would have toured, had the finances been in place to support it. Other respondents adapted the survey question to their own specific circumstances and explained that films produced will be shown again, book publishing deals have been signed, book reviews are still appearing, television documentaries/programmes made have yet to appear or have the potential of being re-shown.

The establishment of regular productions / events is one of the most prominent cultural outcomes historically associated with ECOCs. This study found that when asked whether any productions / events would evolve into regular occurrences after the Year, 19 respondents replied yes. A further 5 qualified their 'yes' response with 'if funding is available'. Thus, were funding to become available, 24 of the 33 participating organisations have plans to translate their ECOC project into regular features of the city's cultural landscape. This is a significant and very positive finding. As Table 7 below illustrates, half of these organisations (12) want to continue to produce an event first hosted in 2005. Two of these are event organisations that were established in 2005. The remainder are established organisations drawn from a diversity of sub-sectors

including film, non-site specific theatre, live art and literature. For a further 8 organisations, their ambitions entail expanding / developing their work in a number of new directions based on their experiences in 2005. The specific directions are detailed in the below Table. For 4 organisations, the specific intent of further developing international artistic collaborations was cited.

Table 7. Establishing regular productions / exhibitions as a result of ECOC (N=24)

Following through on 2005 activities	No.
Incorporate into regular activities: <ul style="list-style-type: none"> • greater effort to commission work • a programming element launched in 2005 • engage more in radio work; • experiment with workshops • develop outreach programmes • undertake more schools events • develop 2005 project 'sideways' into another related creative area 	8
Continue international collaborative relationships developed for first time in 2005	4
Continue an event(s) launched in 2005	12

8.1.4. *Did involvement in the Year increase your organisation's confidence?*

Not surprisingly, when asked whether their involvement in the Year had increased their organisation's confidence, 26 responded yes, while just 5 responded no. Again, 3 of the latter group were amongst the more established organisations in the city. Rising to the challenge of successfully mounting a project of unprecedented proportions enabled people to appreciate their own capabilities. This was a key theme. Several organisations believe that subsequent to their achievements last year, they now have a proven 'track record'. For some organisations like Cork Public Museum and the

Crawford Gallery this means that borrowing collections from leading international institutions will now be much less problematic in future. For some arts organisations it means that forging international partnerships will be much easier in future. For others, the hope is that the case for increased funding at city and national level can now be made more successfully.

8.1.5 *Did involvement in the Year raise the bar for future work?*

The uncertainty about the level of future funding is a key issue now facing the city's cultural sector in the aftermath of the ECOC. Respondents were asked whether their involvement in Cork 2005 had had the effect of raising the bar for future work. Twenty six respondents said that they worked within increased operational budgets during 2005. It was this that had allowed them to stretch their potential as companies and achieve what was discussed in the foregoing paragraphs. Would they be able to continue working at this level in 2006 and into the future? This was a complicated question that produced multi-faceted answers.

- a. Several of the organisations admitted to being 'exhausted', and 'burned out' after a year in which a majority of organisations worked extremely hard. There is a real sense that cultural producers are now trying to recover and to re-harness their energies.
- b. Two of the companies admitted to debts in the aftermath of the year and a further one admitted to being in crisis and unsure of which direction to take in the future.
- c. Nine organisations were confident in asserting that yes, they would continue working at a level broadly equivalent to last year. With two exceptions, these organisations were all well established companies.
- d. Six organisations would wish to sustain the momentum of 2005 but this is dependent on securing funding.

8.1.6 Did involvement in the Year change funding relationships with the Arts Council and City Council?

Table 8. Changing funding relationships with the Arts Council and City Council (N=33)

Did involvement in 2005 effect any change in your relationship with:	Yes Positive	Yes Negative	No Change	NA
Arts Council	16	4	7	6
City Council	15	1	7	10

The availability of funding is central to the continuation of legacy in the aftermath of the ECOC. A key point emerging from this research is that the injection of funding generated through the Year enabled many within the cultural sector to stretch their abilities and realise a potential that had been lying dormant because of inadequate funding. As one key informant argued, it could be said that the main achievement of Cork 2005 was to go some way towards redressing years of inadequate subvention for the cultural sector in the city and that those organisations with the creative ability, the capacity and the managerial capabilities to develop did so once that vital ingredient became available.

Cork received a direct state investment of 7.85 million in 2005 because of the ECOC. This investment came from the Department of Arts, Sport and Tourism as distinct from the Arts Council. In addition, a further amount of additional Arts Council funding was received by individual cultural organisations specifically because of their involvement as ECOC project partners. This is the context within which the research sought to explore changing funding relationships with the sector's two key funding agencies: the Arts Council and the City Council. The amount of funding that both the

Arts Council and the City Council have invested in the arts in the city since the ECOC is now a matter of fact and not a matter of interpretation. Thus, this research can make little contribution to the issue of changing funding relationships. This notwithstanding, the research identified an overall sense of disappointment within the sector that the Arts Council has not responded with a greater increase in subvention for the city in 2006. The figures in Table 8 show that 16 of the organisations surveyed reported an increase in Arts Council funding for 2006. That having been said, 3 organisations established a relationship with the AC for the first time after 2005 and at least one decrease in Arts Council funding reported here was defined in respect of a substantial increase received in 2005.

Cork city council invested 5.75 million euro in the ECOC. In 2006 it increased its support to the sector by a very significant 50%. As the above Table shows, 15 of the organisations surveyed reported an increase in City Council funds in 2006. A further minority commented that even if they had not received notable increases, their relationship with the City Council had been strengthened by their involvement in the Year. The increased support was not evenly distributed. Five organisations in particular stand out because they each received a 'legacy' grant of 50,000 euro. These included St. Patrick's Festival, Opera 2005, Munster Literature Centre (for their Short Story Competition). Meithal Mara (for their Ocean to City race), and Cork Folk Festival (for the Céilí Mór). The first two of these organisations were launched in 2005, while the latter three organisations all launched the events mentioned in 2005. The emphasis on fostering the development of events is obvious here. According to the City Arts Officer, these 2006 funding decisions were strategic in that they were intended to exploit fully the potential legacies of the ECOC.

8.1.7 Did involvement in the Year bring about any improvements in the infrastructure available to your organisation?

Infrastructural improvements, developments and / or expansions constitute one of the areas where previous ECOCs can be seen to have made a difference. In Cork, the cultural programme was complemented by a capital programme and in Cork 2005's recently produced 'A City Takes its Place' report (2006) there is a strong contention that the capital programme was very much an integral part of the 2005 ECOC vision. It lists some 28 capital projects that it describes as being focused on the city's designation as ECOC. These involve a series of investments in: purchasing buildings for cultural uses (e.g. the Sean O'Faoleen house for the Munster Literature Centre; extending existing buildings (the Public Museum); restoring others (50 Pope's Quay); redeveloping part of the city as a cultural quarter (Butter Market area in Shandon). However, many of the capital projects involved were already underway in advance of the city's designation as ECOC 2005, and as Palmer/Rae (2004) put it 'some of (these) coincide with but are not part of Cork 2005'. This latter assertion was supported in the study findings reported here: few of the respondents involved in this research demonstrated any understanding that these capital projects formed part of the ECOC endeavour.

However, while the extent to which the City Council's culture-related capital programme is attributable to the city's designation as ECOC is highly debatable, it seems clear that the ECOC designation acted as a catalyst in 'speeding up' or otherwise strengthening the process. It was responsible, for example, for a sooner than expected implementation of the three phases of the Cork Public Museum's expansion process and of the Patrick Street regeneration project. In addition, while plans for new library developments were already underway, the architectural competition held as part of the ECOC cultural programme raised its profile, generated greater publicity and possibly generated more opportunities because of the ECOC. Several cultural organisations, including the Everyman Palace, the Granary Theatre, the Triskel Arts Centre, the Munster Literature Centre and others, also received investment prior to the Year for refurbishment and acquisition of new premises. Several survey respondents who had

benefited from capital investment, however, did not attribute it to the ECOC Year, claiming that these investments had already been in the pipeline.

Table 9. Infrastructural improvements reported (N=35)

Infrastructural improvements reported	Number of organisations
Some improvement reported	15
No improvement reported	20
Type of improvements	
Access to existing building for first time in 2005	4
New outdoor locations made available and equipped	3
Move to new premises partially attributed to ECOC	3
New space available through sponsorship arrangement	2
Increase staff numbers because of increased funding	2
Improvements made to existing venue used by organisation	2
Access to new venues through collaboration with other arts organisations	1
Improvement in institutional status	1
Other	1

Thus while no cultural organisation considered itself to have acquired major infrastructural improvements as a result of the 2005 ECOC, 15 responding organisations stated that they experienced some infrastructural enhancements as a result of the Year. These included refurbishment and acquiring new premises, but it also involved new collaborative arrangements which saw cultural organisations gain access to different venues for the first time. These involved cultural organisations cooperating with other organisations in the sector, with commercial sponsors and with the City Council. The

infrastructural improvements that resulted from these collaborative arrangements have potential for future development. The idea of increasing collaboration both between arts organisations, and between arts organisations and other cultural institutions (e.g. the Museum) has obvious potential. So too has the further equipping and development of specific outdoor locations for cultural productions. Cultivating public – private relationships that involve a privately owned space becoming available to a cultural organisation is another model worthy of exploration.

8.2 Lasting links with other organisations post 2005

The ECOC designation represented tremendous potential for the city’s cultural sector to network and collaborate, dialogue and cross-fertilise both with each other, with their equivalents elsewhere in Ireland and abroad; with other interest groups and organisations; and with the private sector. It was an opportunity to experiment with new partnerships, to think laterally, and to enable the arts unfold through new and diverse relationships. When cultural organisations were asked about their aspirations for the Year at the beginning of the survey, the desire to ‘develop stronger networks / cross fertilise with other arts genre’ was mentioned by one third of the organisations. Was this achieved?

The study found that 28 of the survey’s respondents claimed that their engagement in the year resulted in the formation of new, sometimes multiple, linkages for their organisations.

Table 10. New linkages made with other organisations (N=33)

In Cork	Elsewhere in Ireland	UK	In Europe	Elsewhere abroad	No links mentioned
12	6	3	7	6	5

A further 5 said that their links with other Cork based organisations were strengthened. A majority of these links were with other artists or cultural organisations and included collaborations, links with individual artists, invitations to undertake various projects and

residencies, borrowing material, and hosting exhibitions on behalf of other organisations. There was also a significant amount of cross-sectoral interaction as well, especially within Munster and Cork itself. These included new links with the Port of Cork, Travellers organisations, schools, the army, the Southern Health Board, various Government agencies, NASC, and a range of community groups.

The degree of networking revealed here is unprecedented. The ECOC created motivation and opportunity for organisations to collaborate in a multitude of ways and this was a very positive development. If ways of fostering the continuation of these linkages can be found, then this will constitute an important legacy of the 2005 ECOC. It is to be noted, however, that a minority of the sample indicated that developing such linkages was not unproblematic. One mentioned that while linkages were made they were insufficiently harnessed. Another indicated that a lack of funding was an obstacle to maintaining links, while a further two suggested that the allocation of Cork 2005 funding could have been structured in such a way as to actively encourage greater collaboration between individuals and organisations.

The ECOC also constituted an unparalleled opportunity for the cultural sector to strengthen its connections with the city's commercial sector. Two questions in the survey explored this issue: respondents were asked had their organisations established any new commercial links because of their involvement in the ECOC, and did they think that these links would be maintained. The findings show that just less than 50% of the sample, (16) answered 'yes' to the first question. For 7 of these the 'yes' response was qualified by criticism of how the sponsorship issue had been handled by Cork 2005. Of the 17 who answered 'no', a further 4 were similarly critical. Some respondents commented that 'Cork 2005 did not help', arguing that the company's efforts to recruit and look after sponsors was at times inefficient, even unacceptable.

When asked whether they thought that sponsorship links would be maintained, only 8 organisations responded 'yes'. This low response indicates that a certain degree of difficulty beset the sponsorship area. A small number of respondents argued that Cork 2005 had not looked after its sponsors as well as it might have done. In consequence, they reported either not being able to approach companies or being refused sponsorship this year. Further critique was levelled at the way in which Cork 2005 had a policy of

controlling the process of recruiting sponsors. Several respondents felt that this represented a wasted opportunity, having the effect of impeding individual organisations from developing what might have been fruitful, long-term relationships.

Table 11. New and continuing links with sponsors (N=33)

Link	Yes	No
Generate new links with commercial sponsors	16	17
Generate new sponsorship links that have been sustained	8	25

All of the above notwithstanding, it seems clear that in a context where relationships between the cultural sector and the commercial sector in Cork city are not strong traditionally, the ECOC Year had the positive effect of bolstering links between the two. Some opportunities may have been lost, but it is clear that a number of major sponsors emerged during the year and that commercial sponsorship of the arts was unprecedented in the city in 2005. A number of the sponsors that emerged were very significant, and undoubtedly, potential exists for further relationships to be cultivated. In terms of exploiting future potential, it is to be noted that the commercial sector does not feature very significantly in the mindset of a sizeable minority of the cultural organisations studied. Ten of the organisations surveyed either don't engage with commercial sponsors or do so only on a very modest basis.

Tellingly, when respondents were subsequently asked which agencies had responsibility for following through on the legacy of the ECOC, respondents were much more likely to attribute responsibility to the public sector. Nineteen respondents, for example, mentioned Cork City Council in this regard. Ten mentioned the Arts Council or the Department of Arts, Sports and Tourism while a further 4 mentioned either Fáilte Ireland or Cork-Kerry Tourism. This contrasts sharply with the number of times that the private sector was mentioned. The phrase 'the private sector' was mentioned, in fact, only once. Cork City Chamber of Commerce / the Enterprise Board / Cork City

Challenge were mentioned three times, while a further 3 mentioned ‘all sectors in the city’. These findings suggest that there is much scope for raising the cultural sector’s awareness of the possibilities and potentials involved in developing relationships with the private sector.

8.3 Audience development

Audience development has been a priority identified in recent Cork City Arts Plans. In this context, the ECOC designation provided an opportunity to make progress in this area. Key informants drawn from within Cork 2005 contend that the Year drew audiences in excess of 1 million. Maloney (2006) puts the figure at 1.1 million. Certainly, the Cork 2005 opening ceremony attracted enormous interest, beyond that which had been anticipated. One key informant described how local papers spent weeks discussing how local demand for tickets could not be accommodated. This was an indication of the public appetite that existed to engage with the Year’s cultural programme. The issue as to whether the programme met this demand throughout the course of the Year is, however, questionable.

Information made available from Cork 2005 provided attendance figures for 49 programme events spread across a range of disciplines. As Table 12 below shows, 39 of these attracted less than 5,000 people. Of the six largest events, five were visual exhibitions which lasted for some days or even months. What was surprising was that some of the events in receipt of the most funding only staged their work for very brief periods. One particularly costly production was staged for one night only. This was the subject of some comment among the survey sample. Respondents queried why it had not been a priority to extend audience engagement by lengthening the performance or filming it for later showing. For many organisations, audience size is not necessarily an indicator of ‘success’. Ten of the events incorporated in the Table below had a strong community focus on, e.g. a local area (2), children (2) a community group (6).

Table 12. Audiences reached (N=49, events sourced from Cork 2005 figures)

Size of audience attracted	Number of events
50,001 or more	1
16,001 – 50,000	5
5,001 – 16,000	4
501 – 5,000	21
<500	18

It proved difficult to gather accurate audience data from the survey participants. Of the 33 surveyed, 4 reported achieving attendances in excess of 50,000 for an individual event. All of these were ‘events’ by definition or came from organisations that had staged major exhibitions. Beyond this, one production company stood out in respect of drawing large scale audiences: the non-site specific theatre company Corcadorca. A majority of organisations, however, were either unwilling or unable to share ‘hard’ audience figures. Ten of the sample used descriptors such as ‘general’, ‘diverse’ or ‘varied’ to describe their audiences. Of the 6 organisations that spoke of geographical origin, all said that they drew their audiences mainly from Cork and Ireland. Beyond this, few specifics emerged. That having been said, some themes were apparent.

A. There were a small number of programme events that attracted very sizeable interest. Clearly, these include the ‘special events’ organised by Cork 2005 such as the opening and closing ceremonies. Beyond this a number of events drew very large public attendances. The Silver and Gold exhibition at the Crawford Gallery and the World Book Day organised by the City Library were two outstanding examples.

B. In general, there was a sense that many events were quite specialist in orientation, and by definition drew modest audiences. One key informant commented that many audiences seemed to be dominated by people from within the cultural sector.

Referring back to Figure 1 in the section on ‘Programme of events’ it can be seen that of the 244 events staged as part of the ECOC cultural programme, 33 were classified as ‘literature, publications, conferences’, 30 were ‘Residencies, research and processes’ and 12 were ‘film, media and sound’. Most of these might be expected to draw relatively modest audiences.

C. Seven of the projects organised by survey respondents were aimed at artists and people deeply engaged in the cultural sector. These were very focused on developing process and included a variety of symposia and discussion forums. By definition, these organisations were focused on developing excellence over the long term. This specialist focus is evident in Figure 1 in the section on ‘Programme of events’. There it can be seen that the highest number of programme events by type were classified as ‘architecture, design and visual arts’.

D. A large number of other projects included in the cultural programme were concerned with specific communities and specific age groups. Twenty seven projects, including the Credit Union Residencies programme which comprised a further 20 projects, came under the remit of ‘arts and community’. All of these were deeply concerned with process and while figures are not available, they engaged with thousands of people in localised areas throughout both the city and county. With few exceptions, these projects tended to unfold in unspectacular ways and so did not attract a great deal of media attention.

A very strong finding emerging from this research was that all organisations experienced an increase in audience numbers relative to previous years. Four respondents were not in a position to compare as they had not been in existence prior to 2005. Eight organisations were able to give percentage increases and these ranged from 14% to 200%. These findings are very much in line with the cultural sector’s own aspirations for the Year, as discussed earlier. In general, however, it can be noted that organisations did not seem to have very in-depth information on their audiences and while several were able to estimate changes in terms of size and composition, it seemed that few regularly undertake comprehensive analyses of their audiences.

Table 13. Increase in audience size in 2005 (N=33)

Increase	Yes	No	N/A
Increase in the size of your audience	29	0	4

9. Access and Inclusion

According to Palmer/Rae (2004:132), all ECOC have recognised access development as an objective and have made concerted efforts to reach out to sectors of the local population thought to be at risk of exclusion from the ECOC cultural programme. Cork's programme was no exception and this section looks at the two programme areas: Culture and Health, and Culture and Community, where the tasks of developing access and promoting inclusion were driving forces.

9.1 Culture and Health

The Culture and Health strand had two simple principles: to bring the Cork 2005 Year to those who could not access it and to devise a series of residencies and projects that would engage deeply with the complex area that is the health sector (Sheehan 2006). It consisted of 32 projects: three key projects, 10 artist residencies and 20 other performances, workshops and events. These projects unfolded in 43 different healthcare locations and engaged with 2,500¹ people.

The budget for the Culture and Health strand was sourced differently to that for the remainder of the Cork 2005 programme. It came directly from the Department of Health. The strand was delivered through a partnership between the HSE and Cork 2005 and managed by project manager Ann O Connor. Culture and Health is a growing area and the Arts Council had held an agenda-setting conference on the theme in June 2004. The HSE Southern Area itself had already been exploring the idea of developing culture in the context of health settings but in a very modest way. The chance to work in partnership with Cork 2005 represented an opportunity to advance this work. Thus, the Cork 2005 Culture and Health strand developed out of this broader context, effectively

¹ 2,500 is a conservative estimate.

working to demonstrate the relevance of local arts development to current health policy (White 2006).

A combination of semi-structured interviews with members of the Cork 2005 programming team, the strand's project manager and focus group discussions with 6 people from the HSE and a number of organisations including Cork Prison and Cork Simon unambiguously concluded that this was an extremely successful part of Cork 2005. Reports of how the culture and health projects included, empowered, engaged and affected the lives of thousands of people in diverse hospital, care and community settings were simple, unambiguous and compelling. There was no negativity. All that respondents want is for the work to continue.

Early in 2006, Cork 2005 produced a publication and a DVD detailing the activities and achievements of the Culture and Health strand. Its purpose was to celebrate and record the 'wealth of vibrant and innovative work' that happened but also to provide a resource and a networking tool for those wanting to develop their work in the field of arts and health. In the act of producing this 'tool', the work of the Culture and Strand programming Team shows itself to have been structured by a developmental approach. According to Gretta Crowley (Local Health Office Manager, South Lee), 'The Year has seen new relationships between arts organisations, artists and healthcare staff and settings which augurs well for future development'. It seems to have quietly and effectively 'laid the groundwork for a vibrant network of arts in health activity around the city Having these connections at grassroots level should place the arts in a strong position to address policy making initiatives at government' (White 2006). Cork, it would seem, is now at the cutting edge of arts and health work in Ireland. The HSE Southern Area has created an Arts and Health Co-ordinator position for the remainder of 2006 and the former Cork 2005 Culture and Health Project Manager is now in that post. As Co-ordinator, she is working to develop a Culture and Health Forum in the city and developing a database of artists that work in the health area.

Undoubtedly, the Culture and Health strand of the programme constitutes one of the undisputed successes of the Cork's ECOC Year. There are many lessons to be learned from this strand of the programme. Organisationally the committed partnership approach of the HSE and Cork 2005 was critical. The self-contained budget and the

absence of commercial involvement simplified matters. Communications was arguably more straightforward because audiences / participants were more streamlined and box office concerns were not at issue. The clarity of the vision and the strategic focus on developing the area created defining parameters. The commitment and the expertise of the people involved were critical².

9.2 Culture and Community

While the culture and health projects were contained within one identifiable strand, arts and community projects were found throughout. Like all other programme strands, community projects had a project manager who had, in this case some 27 projects to manage. These projects were extremely diverse in duration, timing, scale, community and focus, but all were concerned to engage people in the arts. The groups involved were hugely diverse and included *inter alia* active retirement associations, traveller groups, young people, unemployed people, women's groups, immigrants, schools and trade unions. While data are not available on the numbers involved, the figure must be in the many thousands.

One of the most visible projects was the Credit Union Residencies Programme. This was designed to create a unique series of multi-discipline, community-based arts projects which would be an integral part of Cork 2005's programme and also provide an opportunity for communities to work with professional artists. The project was modelled on an existing national model, the Arts Council Artist in the Community scheme. It was supported by CREATE, funded through a partnership that linked Cork 2005, the Credit Union, Cork County Arts Office, Cork City Arts Office, CREATE and indirectly the Arts Council, and envisaged by Cork 2005 as a means of 'supporting makers of culture rather than a festival of events'.

Semi-structured interviews with cultural organisations, members of the Cork 2005 programming team, the relevant project manager, and focus group discussions with 5 people including artists and community groups during the course of this research suggested that the arts and community projects were extremely fruitful. The Credit

² All references within Section 9.2 are taken from Cork 2005 (2006) Culture + Health Strand: A Study of 32 Projects in Diverse Healthcare Settings. Cork: Cork 2005.

Union Residencies Programme was viewed by key informants and participants alike, as having had an extremely good effect on communities. Across the entire 27 projects, the diverse creativities at issue and the range of community groups involved was striking. A developmental approach was overwhelmingly prevalent and during the course of the Year development issues arose, in a positive sense, for both artists and for communities.

While this research process engaged with only a portion of those actively involved in delivering community-oriented events, the consistent findings emerging from the study suggest that this area of the programme worked very well. There was extensive engagement of arts organisations and artists with a wide diversity of community groups with many positive outcomes being reported. As was the case with the Culture and Health strand, much of this work had a low profile and received little media attention. It was process rather than ‘spectacle’ oriented and involved multiple projects, with relatively modest funding, working on the ground in localised contexts. It worked for reasons not unlike why the culture and health strand worked. Some areas, e.g. community film-making, a sector which has a poorly developed infrastructure, received a serious boost. Indeed, producers in this sub-sector spoke of being brought in from the margins into the centre of cultural production during the Year. This sense arose from the fact that 2005 saw them access unprecedented scales of production, funding, venues and audiences. It has to be noted, however, that sub-sectors like this require continued investment if their work is to be sustained at a level equivalent to last year.

PART 3: MOVING FORWARD - BUILDING THE LEGACY

10. Conclusions and Key observations

Cork's designation as 2005 ECOC was a boost for the city in many ways. The afore-going discussions clearly demonstrate a series of indicators as to how the Year strengthened the cultural sector. Creatively, the funding made available by Cork 2005 enabled many cultural organisations to 'dream' and to expand their horizons. Having managed to stage productions and implement projects on an unprecedented scale, many organisations spoke of now having a 'track record' that should assist them in moving forward. Key informants spoke about the Year creating 'a sense of empowerment' within the sector and this assertion was supported by these research findings. Furthermore, there is no doubt that the unprecedented levels of activity within the cultural sector alone also generated a significant boost for the economy (see Maloney 2006).

In moving forward, it is important that 2005 not be viewed in isolation but as one critical intervention in the evolution of the city's cultural sector. The bid process, after all, began in 2000. The capital programme that became the 2005 ECOC Capital Programme had been gestating earlier than that. According to the city manager, Cork will host a city expo in the medium-term future, and culture will play a central role in this. Thus another large scale event, perhaps not too dissimilar to that experienced last year, is on the horizon. Within this context, it seems reasonable that the city would seek to learn lessons from its 2005 ECOC experiences.

10.1 Cultural Sector in general

This report does not aim to evaluate either the Year or the organisation that was Cork 2005, yet the process of engaging with artists and cultural organisations had the effect of allowing people to air their views about how they felt the Year had gone. An important general finding of this research is that actors within the cultural sector in the city very much welcome an opportunity to dialogue and interact with decision-makers. The recommendation most consistently offered by respondents in respect of moving the sector forward post 2005 is to find ways of promoting dialogue/partnership/involvement between the different elements within the cultural sector. Respondents spoke of the need for a forum to debate and strategise around issues facing the sector in the aftermath of

the ECOC. Among the many views reported during the course of the current research, a few key issues emerged.

- The city's designation as ECOC represented a great opportunity for the arts and cultural organisations within the city to demonstrate their capabilities. It was, as one respondent argued, a moment of empowerment which inspired the culture sector and brought it onto the centre-stage of the city. As already mentioned, the designation inspired tremendous enthusiasm for involvement and undoubtedly, many cultural organisations and individual artists responded brilliantly. However, the survey findings identified a strong sense that the efforts of individual contributors could have been harnessed more effectively by the Cork 2005 organisation. Survey respondents from within the cultural sector repeatedly spoke of operating within a context devoid of any over-arching vision. Several spoke of having little sense that their work was contributing, in a planned way, to a bigger whole. This absence of vision was reiterated by members of the Cork 2005 team and Board, interviewed as key informants in the course of this study.
- The study's participants frequently commented on what they perceived to be the artistic achievements of the Year and it was widely held that there were many artistic highlights. There was a good deal of consistency in the events that were repeatedly singled out by the study's respondents as being particularly outstanding. Events from across the different strands of the programme e.g. Music Migrations, a number of exhibitions at the Crawford Gallery, the European Translations project, Caucus, Pillowman, and the Credit Union Residencies were all mentioned by several respondents. One event, in particular, stood out: Cordadorca's Relocations series in the theatre strand of the programme. Aside from its purely artistic merits, this series of four productions was highly visible in that the companies involved 'took over' the city's public spaces. Performances were free of charge to the public and as such were clearly aimed at engaging the interest of a diverse public. Audience development was thus clearly pivotal to the shaping of the project. The four productions constituted what Cork 2005 has called a 'European triumph' (Cork 2005 Interim Report).

The European dimension to the programme alluded to here was very strong and operationalised very effectively in a number of imaginative events. The programming team had deliberately sought to explore European connections and the programme content of many events attested to this (see discussions in section 6). At the same time, there was a strong emphasis on revealing and celebrating various Cork identities in diverse forum that ranged from the James Barry exhibition at the Crawford Gallery, to the Frank O'Connor Short Story Prize at the Munster literature Centre to the Cork Widescreen project of Framework Films.

- The study's respondents, in general, considered the programme to be somewhat imbalanced in the extent to which it lacked 'large scale events'. This, it was suggested, resulted from inadequate attention being paid to the visual presence of the ECOC and in effect, to the public at large. Large-scale, outdoor, civic events with widespread, popular appeal were regarded as being too scarce. Many respondents argued that the programme lacked 'signature' events that not only signalled the start of the Year but that punctuated it throughout the 12 months. There was a clear understanding that some major events, e.g. the Boccelli concert in Collins Barracks, were not part of the official cultural programme. Despite the fact that the ECOC Cultural programme contained a number of highly visible events e.g. festivals and the Céilí Mór, there was a feeling that much of the programme was directed at specialists, at cultural practitioners or at highly informed audiences. It was considered that 'some marvelous high end process work happened', but a recurring question was: what was for the general public? As if to prove the point, the one project respondents cited as the outstanding success of the Year was Corcadorca's Relocations series of outdoor theatre productions. It was argued that because this event was so visible, it became identified in the public mind with the Year.

- One of the most obvious effects of the year has been to raise the level of debate about the arts within the sector itself. As one informant said, the ECOC 'gives a legitimacy to talk about the arts' and this has certainly been the case. Identifying ways of harnessing the energies and momentum generated by the debate on the role of the arts in the city, and sustaining it as a positive force into the future would now be a valuable

process. Unfortunately, quite a lot of the debate about Cork 2005 within the city was discordant and controversial. As the discussion in section 7.1.6 of this report shows, some of this was reflected in the media. What is notable about the latter, however, is the fact that media negativity in terms of ‘opinion’ was most extreme in the Cork Examiner. Coverage in other local media (Evening Echo), in the Irish Times national coverage and in the UK media was very different.

10.2 Organisationally

The focus of this research has been on identifying how Cork 2005 was involved in promoting cultural outcomes or cultural legacies. It was not concerned with the actual organisation itself. However, because many of the operational dimensions of Cork 2005 were somewhat problematic, organisational matters were difficult to avoid. All respondents, without exception, aired critical views. In many ways this was inevitable. Palmer / Rae (2004: 71) speak about the ‘controversies that plagued almost every ECOC in relation to its cultural programme’. They go on to say that all ECOC designated cities experienced resistance from groups (e.g. artists, cultural organisations, sub-cultures) that had difficulty identifying with the choices made. In the Cork context, McCarthy (Art Trail brochure 2005) astutely distinguished between ‘the permanent city’ that had bid for the designation and ‘the interim and contrived city’ that had delivered it. The Cork 2005 organisation was a temporary entity central to this interim city. Its composition, its way of working, and its decision-making were perhaps always going to be open to criticism from the city’s established cultural sector. While the vast majority of the latter were involved in the Year to some degree, the degree of involvement differed. It differed in many ways but very noticeably in terms of decision-making and funding allocations. Tensions were, in consequence, inevitable.

In terms of moving forward it would seem reasonable to look for ways to avoid the build up of tensions that were apparent in the course of this research. In this respect, issues to consider include:

- The nature of the governing structures used to structure cultural events. In their study of the 21 cities designated as ECOCs between 1995-2004, Palmer / Rae

(2004) found that virtually all cities reported problems with their governing structures. The problems identified revolved around the issues of: size, representation of cultural interests, relationships between the Board members and the operational management team and the domination of the Board by political interests. In the course of this research, Cork 2005's governing structure was critiqued on all of these bases except for size.

- Ways of drawing on resources already existing within the sector. Some respondents argued that their organisation's resources could have been put to better use by what was, after all, a new and temporary organisation. For example, some cultural organisations claimed to have more extensive databases than Cork 2005 and argued that these could have been better used. Others had diverse additional resources (e.g. expertise, mailing lists, access to contacts, knowledge of EU affairs, etc.) that could have been placed at the disposal of Cork 2005.
- Ways of strategically involving cultural organisations such that networking is developed to best effect. Earlier discussions suggested that the degree of networking between cultural organisations fostered during 2005 was a very strong outcome of the ECOC Year. The findings also suggest that networking with commercial partners could have been developed more strategically. In respect of commercial sponsorship, e.g. some respondents argued that cultural organisations could not liaise directly with sponsors and so lost opportunities to cultivate relationships.
- Operational matters (e.g. sponsorship, communications) need to be invested in, prioritised and continuously monitored.
- Ways of ensuring that the workings of the organisation itself do not overshadow the workings of the programme. Many study participants reported controversies that arose in respect of communication issues during 2005. Cultural organisations at times felt that their creative and artistic efforts were being thwarted by operational difficulties and there were suggestions that the artistic merit of individual projects/periods of programming became lost at times in the midst of these controversies. The programme planning and decision-making processes (as distinct from the actual decisions taken) were also criticised for this reason.

- Build evaluation mechanisms into the process. The absence of a monitoring / evaluation process was problematic. For example, it meant that the 2005 organisation was at times unable to meet various media requests for information.

10.3. Building on the achievements of the Year

A key question facing Cork city's cultural sector now is how best to move forward. This report is suggesting that the achievements of the Year has the potential to produce a series of legacies, but these will only materialise in a sustainable way over time. The question as to whether the seeds sown, the fledgling relationships formed and the creative processes initiated can continue to thrive remains open. Strategies to ensure that legacies are enabled to materialise and flourish will have to be devised. To this end, a series of questions sought ideas / suggestions / recommendations from cultural practitioners.

In the first instance, in terms of trying to ensure that the positive outcomes of Cork 2005 translate into legacy, respondents were very clear about where they thought responsibility lay. The public sector, most notably, the local City Council, was clearly seen to be mainly responsible. People were much less likely to attribute responsibility to the private sector. This is an important finding. If the city is seeking to develop the cultural sector through public – private partnerships, much work remains to be done not only in drawing in the private sector, but also in opening up the cultural sector to possibilities and mechanisms for working with the private sector.

Table 14. Agencies identified as being responsible for follow-through (N=33)

Agency	No. of times mentioned
Cork City Council	19
Arts Council	7
A tourism agency (Fáilte Ireland / Cork-Kerry Tourism)	4
Department of Arts, Sports and Tourism	3
All sectors in the city	3
Cultural sector in the city	2
Enterprise Board, City Challenge, Chamber of Commerce	3
Private sector	1
Other	1

When asked what specific actions individual cultural organisations were planning to undertake to follow-through on developments in 2005, 9 respondents said that they would continue their regular work while 7 said that they would continue with the work/project/event they had inaugurated last year. A further 3 said that they would continue to seek funding to develop the new event / project that had happened last year but whose future was now uncertain.

Table 15. What specifically are organisations planning to do to follow-through? (N=23)

Action	No. of times mentioned
Continue its regular work	9
Continue the work inaugurated in 2005	7 (2 on a lesser scale than in 2005)
Continue to seek funding to develop new event	3
Relax and recover	3
Keep trying to bring international standard performers into Cork	1

When asked what cultural organisations could do more generally, 8 organisations said that the sector could work to improve networking and co-ordination to achieve such aims as promoting specific genre, strengthening small organisations, strengthening linkages between arts centres and venues. Five organisations said that the sector should lobby harder to achieve ‘proper planning’ and longer-term funding for the arts. A further 3 spoke of the need to maintain the heights of artistic excellence scaled in 2005, while 2 noted the potential to improve communications strategies. The need to work towards improving disabled access to venues for performers was also noted.

**Table 16. What can organisations in the cultural sector do to follow-through?
(N=19)**

Suggestion for action	No. of times mentioned
Better networking to achieve common aims for the sector	8
Lobby for proper long-term planning and funding	5
Maintain the high artistic standards achieved in 2005 (high standards in programming, international contacts and continue to develop the process work	3
Improve communications and improve relations with the media	2
Improve disabled access for performers to venues	1

Finally, respondents were asked to comment on what they thought would constitute an appropriate follow-up to the ECOC Year. Twelve recommendations emerging from respondents are laid out in Appendix 11.7. They are very broad-ranging and revolve around the issues listed in the Table below.

Table 17. Recommendations made by study participants - appropriate follow-through on the achievements of the Year

A.	Reflect on Cork's year as ECOC	<ul style="list-style-type: none"> - Review and Analyse the Year - Learn from organisational shortcomings of Cork 2005 - Identify and continue to use resources developed by Cork 2005
B.	Cultural Infrastructure and Funding	<ul style="list-style-type: none"> - Improve Cultural Infrastructure - Improve funding for the sector
C.	Audience Development	<ul style="list-style-type: none"> - Prioritise Audience Development
D.	Specific Art Form Developments	<ul style="list-style-type: none"> - Review potential of developing arts in the community - Review potential of developing outdoor events and street theatre - Strengthen the festival sector - Identify areas where the city could attain competitive advantage in the cultural area
E.	Marketing Cultural Activities	<ul style="list-style-type: none"> - Devise strategies for increasing awareness of cultural activities
F.	Cultural Tourism	<ul style="list-style-type: none"> - Explore the potential of Cultural Tourism

It should be noted that these recommendations were recorded during February - May 2006. The situation with respect to some of the issues / situations concerned may have changed in the interim. This notwithstanding, it is considered necessary to record the recommendations made by the study's respondents at that time. A majority of

respondents were very animated with respect to the first recommendation: Review and analyse the ECOC Year. There were three elements to this: firstly to acknowledge the huge efforts that actors in the cultural sector and elsewhere made during 2005; secondly to review and reflect on how the Year went; and thirdly, to create a mechanism for strategising around the role of the cultural sector in the life of the city. A suggestion made here is that strategically determining appropriate ways forward can be best advanced by beginning with this first recommendation. A majority of survey respondents argued that the need to acknowledge effort, critically review the Year and debate, in an open and consultative way, the future of the sector is vital.

Some of the other recommendations are not new but rather echo objectives and aspirations listed in current and previous arts plans. Where this is the case, this research is simply reinforcing the importance and the need for certain development. Other recommendations, along with the suggestions in Table 16, comment on how the sector might seek to develop strategically in respect of developing supports, developing a partnership approach to furthering goals, strengthening collaboration and networking, developing its skill base and identifying specific sectoral goals.

Overall, the conclusion emerging in this report is that there were many achievements during 2005. Cork 2005 has described itself as ‘a company that traded on good ideas’. Its funds gave many cultural producers (individuals and organisations) a chance to dream, an opportunity to stretch their capacities and capabilities and to realise their potential in unprecedented ways. There were great ideas, high quality productions and strategically interventionist process work. The foregoing sections have discussed areas where the survey respondents themselves indicated that clear successes were evident. Clearly, the year was about strengthening capabilities as opposed to creating new infrastructures or new venues. As discussed earlier, several indicators suggest that development work went on in many different ways. A large number of organisations grew in confidence, took their productions to unprecedented heights, increased their profile, brokered new linkages and built their audiences.

In terms of sustaining these achievements and fostering further development, however, appropriate planning will be required. Many of the respondents’ recommendations (see Appendix 11.7) point to the need for this. Much potential lies in

capitalising on the arts' heightened profile in the city following the ECOC. Strategising around how to capitalise on this potential could include:

- Developing mechanisms to facilitate a continuation of the networking that happened between producers and venues, between artists and between organisations
- Developing supportive mechanisms for developing public-private partnerships between the culture and business sectors in the city.
- Sustaining funding to enable the continuation of work developed in 2005
- Devising ways of promoting greater public engagement with cultural activities
- Reviewing the potential for specific art form development in the aftermath of the ECOC
- Devising strategies for increasing awareness of the cultural activities going on in the city
- Considering ways in which the culture and tourism sectors can work together

Overall, 2005 was a unique year for Cork yet it must not be viewed in a vacuum. In the aftermath of Cork 2005 there remain many possibilities for building on the Year, for learning from the experience, and for seeking to ensure that legacies ensue from the city's year as European City of Culture.

11. APPENDICES

11.1 List of references

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Maloney, R. (2006) *Economic Assessment of Tourism and Conference Business to Cork City and Hinterland 2003 – 2006*. Cork: Cork City Council.

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Palmer / Rae Associates (2004) *Study on European Cities and Capitals of Culture 1995-2004 (Part 1)*. Brussels: European Commission

Quinn, B. (2005) Arts Festivals and the City, *Urban Studies* 42 (5/6), pp. 927-943.

11.2 Key Informants Interviewed

Type of organisation	Contact
Venues	
1. Cork Opera House	Gerry Barnes
2. Everyman Palace Theatre	Pat Talbot
3. Triskel Arts Centre	Penny Rae
Resource Centres	
4. Cork Film Centre	Chris Hurley
5. Munster Literature Centre	Pat Cotter
Production Companies	
6. Corcadorca Theatre Company	Pat Kiernan
7. Meridian Theatre Company	Johnny Hanrahan
Festivals	
8. Cork Midsummer Festival	Ali Roberston
Local Authority	
9. City Manager	Joe Gavin
10. City Arts Officer	Liz Meaney
11. County Arts Officer	Ian McDonagh
Media	
12. Cork Examiner	Ian Kilroy
Other non Cork informants	
13. Cork Arts Officer involved in bid	Mark Mulqueen
CORK 2005 Ltd	
14. Director	John Kennedy
15. Programming Team	Tom McCarthy
16.	Mary McCarthy
17.	Tony Sheehan
18. Project Managers	Ann O Connell (Culture and Health)
19.	Katherine Atkinson (Arts and Community)
20. PR/Communications	Aoife Carolan
21. Programme and Sponsorship	Anne Cahill

11.3 Project partners surveyed

1. Boomerang Theatre Company
2. Cork City Library
3. Cork Film Centre
4. Cork Film Festival
5. Cork Folk Festival
6. Cork International Choral Festival
7. Cork International Poetry Festival
8. Cork Music Works
9. Cork Orchestral Soc.
10. Cork Pops Orchestra/Gerry Kelly
11. Cork Public Museum
13. Cork St Patrick's Festival
14. Cork Vision Centre
15. Crawford Gallery
16. Framework Films
17. Glucksman Gallery
18. Graffiti Theatre Company
19. Granary Theatre
20. Half Angel
21. Institute for Choreography and Dance
22. Meithal Mara
23. Meridian Theatre Company
24. Midsummer Festival
25. National Sculpture Factory
26. Northside Folklore Project
27. Opera 2005
28. Owenabue Traditional Group
29. Sirius Arts Centre
30. Tigh Fili / Marie Bradshaw
31. Togher International Festival of Amateur Photography
32. West Cork Arts Centre
33. West Cork Music

11.4 Focus group participants

Organisation	Participant
1. Cork Simon	Rachel Stevenson
2. HSE	Aidan Warner
3. Bishopstown Social Centre	Roger Coughlan
4. Cork Prison Education Unit	Maria Magee
5. HSE, Liberty St. House	Tim O'Brien
6. HSE, O'Connell Court	Catherine Cogan
7. Community based Gardens	Claire Osborne
8. Art Trail	Harry Moore
9. Newcestown Friendship Group	Betty Smith
10. Mayfield Employment Action Project	Ger O'Riordan
11. Freelance media	Brian O'Connell

11.5 Irish Media – Types of media analysed

Category	Media
Cork Daily	Examiner – Cork edition, Evening Echo
National Daily	Daily Mail, Examiner, Ireland Daily, Irish Daily Mirror, Irish Daily Star, Irish Independent, Irish News, Irish Times, Metro, News of the World, The People, The Sun
Cork Weekly	Avondhu, Cork Independent, Cork Now, Corkman, Imokilly People, Inside Cork Mallow Star, Southern Star, The Carrigdhoun, Vale Star,
Regional	Anglo Celt, Argus, Athlone Topic, Belfast Telegraph, Bray People, Carlow Nationalist, Clare Champion, Clare People, Clare County Express, Connaught Tribune, Donegal People, Drogheda Independent, Drogheda Leader, Dungarvan Observer, Evening Herald, Fingal Independent, Galway City Tribune, Galway Independent, Gorey Guardian, Kerryman, Kildare Nationalist, Kilkenny People, Kilkenny Voice, Laois Nationalist, Leinster Express, Liffey Champion, Limerick Leader, Limerick Post, Longford News, Mayo News, Meath Chronicle, Midland Tullamore Tribune, Munster Express, Nenagh Guardian, New Ross Standard, Offaly Independent, Offaly Express, Roscommon Herald, Roscommon Champion, Sligo Champion, Southside People, Tallaght Echo, The Kingdom, Tipperary Star, Tuam Herald, Waterford Today, Waterford News, Waterford Star, Western People, Wexford People, Wexford Echo
National Weekly	Ireland on Sunday, Irish Farmers Journal, Sunday Business Post, Sunday Independent, Sunday Mirror, Sunday Times, Sunday Tribune, Sunday World, The Irish Catholic
Magazine	Business Cork, Capital, Hot Press, In Dublin, Magill, Social and Personal, RTE Guide, The Phoenix, TV Now, U Magazine, Village, Woman's Way
Specialist	Irish Medical News, Project Management, Newsletter, Council Review, The Investor, Architecture, Retail news, Shelf Life, Checkout Ireland, Business and Finance Supplement, Marketing Journal, Hoganstand, Food and Wine, Medical Times, Licensing World, Broker, Irish Homes, Project Management, Hospitality Ireland, Marine Times, Drinks Industry Ireland, Law Society Gazette, Irish Exteriors, Irish Broker, Irish Gardens, Licensing World, Irish Construction Industry Magazine, Construction and Property news, Travel extra, Irish Marketing Journal Media Directory, Food and Wine, Home Interiors and Living, Hotel and Restaurant Times, Hotel and Catering Review, Irish Property Buyer,
Other	Image, N-Letter, Plan, Retail News

11.6 UK media - Newspapers and magazines with coverage on Cork 2005

Category	Media
Regional Newspapers	Birmingham Post (City Edition): Weekend, Cheltenham News, Chester Evening Leader, Cobham Evening Leader, Colne Valley Chronicle, Croydon Advertiser, Darlington and Stockton Times County Durham, Dartford Messenger, Dover Mercury, Evening Gazette (Middlesborough): Flight, Evening Post (Bristol Final), Evening Post (Nottingham), Evening Telegraph (Derby City), Express and Chronicle, Flintshire Evening Leader, Gloucester News, Gloucestershire Echo (Cheltenham): Weekend, Gravesent Messenger, Grimsby Telegraph, Guardian Waltham Abbey, Guernsey Press and Star: The Week, Harlepool Mail (First and County Edition): Flightli, Herald Express, Holme Valley Express, Huddersfield Daily Examiner, Kentish Express Folkestone, Kentish Gazette Canterbury and District, Lancashire Evening Post (County Edition): Week, Leicester Mercury (City Edition), Lincolnshire Echo, Liverpool Daily Post (Merseyside and Cheshire), Scunthorpe Telegraph, Sheerness Times Guardian, South Tyne Star, South Wales Evening Post (Swansea), Star (Sheffield), Sunday Sun (Newcastle): Choice, Sunderland Echo (City), Surrey Advertiser (Guildford Town), Swansea Herald of Wales, Telegraph (Derby) First Edition, The Citizen, The Gazette (Blackpool): Life, The Leeds Guide, The Northern Echo (South West Durham Edition), The Oxford Times, The Star Barnsley, Western Daily Press Late City (Bristol), Wigan Evening Post, Wrexham Evening Leader, Yorkshire Post (North Yorkshire Edition)
National Newspapers	Daily Express, Daily Star, Scotland on Sunday: Spectrum, The Daily Telegraph, The Independent (Compact Edition): Traveller, The Irish Post, The Irish World, The Sun, The Sunday Telegraph, The Times Educational Supplement: Friday, The Wall Street Journal Europe, The Weekly News
Magazines	ABTA, AGA Magazine, Bella, Business Traveller, Dancing Times, Food and Travel, International Smarthouse, Ireland's Homes, Interiors and Living, Marie Claire, Now, Sainsbury's Magazine, Stamp Magazine, Sunday Times Travel Magazine, Radio Times, The Lady, TNT Magazine, Travel GBI, Travel Weekly, Voyager
Other	Campaign Blackwood, Newbridge and Cross Keys, The Sentinel (City Final): Your Week, Working News and Mail

11.7 Recommendations made by study participants

Recommendation	Action
A. Reflect on Cork's year as ECOC	
1. Undertake an in-depth review and analysis of 2005 Year	<ul style="list-style-type: none"> ▪ Acknowledge the enormous intellectual / creative leap that many companies made. - Acknowledge and praise people's hard work and effort - Credit the huge investments that individuals and arts organisations made in achieving major leaps in creative / lateral / intellectual thinking. - Enable companies to continue in this vein - Acknowledge that companies need support and reward to maintain these energies - Build on the deeply intellectual process that went on - Capitalise on the heightened awareness of the high standards of art that can be achieved if programming is done well - Encourage and enable the international networking that happened between practitioners. - Establish a visible, active and real legacy committee with funds for projects that continue and reinforce legacy - Establish a legacy bursary to support the ongoing legacy of individual 2005 projects

	<ul style="list-style-type: none"> ▪ Review and evaluate <ul style="list-style-type: none"> - Need to reflect on Year - Set up a steering committee to review what happened - Analyse where money was spent - Raise the profile of the Legacy Committee - Evaluate the highs and lows - City Council to meet individual organisations and give them feedback - Ask the public what they thought - Publicise and create awareness of successes of the Year ▪ Need for serious debate on arts in the city <ul style="list-style-type: none"> - Set up a civic forum (sought since 2001) to generate talks between arts and other interests in the city. - There is a need to revive CADAC or equivalent - A mediator is needed for this process (the city arts office) - Repair disappointments and recover energies - Develop strategies for maintaining the heightened awareness of the arts manifest in 2005 - Develop strategies for maintaining the momentum build up during the Year
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	<ul style="list-style-type: none"> - Develop strategies for maintaining certain emphases from the year e.g. events for children, chamber events
2. Learn from the organisational shortcomings of Cork 2005 for future event planning	<ul style="list-style-type: none"> ▪ Organisational structure <ul style="list-style-type: none"> - For future events, use existing organisations as structural backbone
3. Identify any resources developed by Cork 2005 and continue to use them	<ul style="list-style-type: none"> ▪ The database of contacts <ul style="list-style-type: none"> - The list of rejected projects – Some venues (e.g. Cork Public Museum) could review with a view to possibly staging them in the future - Consider whether the centralised servers in 50 Pope’s Quay can continue to be used by the new occupants

B. Cultural Infrastructure and Funding	
4. Improve Cultural Infrastructure	<ul style="list-style-type: none"> ▪ Built infrastructure <ul style="list-style-type: none"> - Consider transforming Christ Church, historically used to house the city's archives, into a city centre performance space - Consider transforming The Cork Silver exhibition into a permanent museum. - Designate an outdoor performance space and equip it with a power supply. (e.g. Emmet Place) - There is a need a new venue in the city centre ▪ Cultural Sector Support infrastructure <ul style="list-style-type: none"> - Assess infrastructural needs of individual organisations - Consider the need for a cultural officer is to coordinate activities - Expand the Arts Office and consider how to create more support roles for the sector. The project managers' role was a good model that worked very well in most instances. It was a very good resource for the sector during 2005. ▪ Improve Physical access <ul style="list-style-type: none"> - Prioritise improving disabled access to the stage in venues such as City Hall - Consolidate disability arts

<p>5. Improve funding for the sector</p>	<ul style="list-style-type: none"> ▪ Local authority funding <ul style="list-style-type: none"> - Sustain increases in local authority funding for the cultural sector - Provide funding supports on more than annual basis - Maintain city council's increased investment in the sector - Consider different forms of funding, e.g. an annual stipend from the city council to facilitate development of particular genre. ▪ National public funding <ul style="list-style-type: none"> - More lobbying of AC and government re the city's needs ▪ Private sector funding <ul style="list-style-type: none"> - Devise supportive mechanisms for to build the cultural sector's expertise in working with the private sector - Devise mechanisms to encourage public-private partnerships in the arts - Where private-public partnership worked successfully it should be built on. - Consider developing a private sector arts bursary to encourage private funding
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C. Audience development	
6. Prioritise audience development	<ul style="list-style-type: none"> ▪ Promote public engagement with cultural activities <ul style="list-style-type: none"> - Develop strategies for maintaining the heightened awareness of the arts manifest in 2005 - Strategically use large events to further the city's existing arts objectives - Place more emphasis on the visible presence of the arts in the city - Consider producing events in ways that bring them to the attention of bigger audiences - Be conscious of the publicly visible / audible presence of arts activity.
D. Specific art form developments	
7. Review potential of developing Arts in the community	<ul style="list-style-type: none"> ▪ Investigate means of increasing supports and creating regular funding mechanisms for this sector <ul style="list-style-type: none"> - Develop outreach programmes - Strengthen linkages between cultural operators - Develop an infrastructure for community film-making - Acknowledge the successes within this sector in the Cork 2005 programme - Aim to develop a sector where professionals are adequately remunerated for the high quality creative work that they produce

<p>8. Review potential of developing Outdoor events and Street Theatre</p>	<ul style="list-style-type: none"> ▪ Develop strategy mechanisms for encouraging outdoor public engagement with the arts. - Make street theatre a regular event - Designate an outdoor performance space and equip it with a power supply. (e.g. Emmet Place) - More street events - Arts need a more visible presence - Spectacle events like Relocations need to continue
<p>9. Strengthen the festival sector</p>	<ul style="list-style-type: none"> ▪ Strengthen existing festivals - Develop ‘fringe’ concept - Consider the potential of existing events for expansion - Consider a ‘city wide festival of the arts’ every 5 years
<p>10. Identify areas where the City could attain competitive advantage in the cultural domain</p>	<ul style="list-style-type: none"> - Consider supporting the establishment of a String Quartet Festival for Cork city (or Bantry) with a view to building an international reputation for the city in this area. - Consider positioning Cork internationally as a ‘street theatre festival’ city - Consider positioning Cork internationally as a ‘short story city’. Consider supporting a choral festival for school choirs

E. Marketing cultural activities	
11. Devise strategies for increasing awareness of cultural activities	<ul style="list-style-type: none"> - Modify electronic car park signs to include spaces for ‘what’s on and where’; ‘guide to gigs’; ‘see websites for more detail’ type information. - Electronic notice boards in key sites, e.g. Patrick’s St., airport, train & bus stations announcing ‘events guide’ - Notice board on wall of City Hall - Think about the legacy of the logo - Strategise around building relationships with international media / critics / writers / curators.
F. Cultural Tourism	
12. Explore the potential of cultural tourism	<ul style="list-style-type: none"> - Develop relationships with international press - Strategise around linking Irish culture to tourism - Include tourism interests formally in a civic forum

