

**1. Summary: Why & how cities/regions benefit from collaboration projects with festivals**

Thematic Description	Project Example	Value for the city/region
Educative social projects in schools, or similar establishments, based on cultural or societal background of the festival type/grenre	Jazz festival in Chateauneuf-du-Faou / FRA toured schools in the region and gave classes on the historic and contemporary background behind jazz (slavery, segregation, civil rights, Black Lives Matter etc.)	<ul style="list-style-type: none"> <li>• Social themes integration for educative purposes; topics widely applicable to social studies, geography, languages, music etc.</li> <li>• Visits to multiple schools contribute to inclusion and equality among students (more visits to different places = more equality in participation &amp; less school-specific dependency)</li> </ul>
Inclusion of festivals into city/region development plans (sustainability, tourism...); channels of communication, co-creation and connection of stakeholders for added value	The 36 member festivals of Tampere/FIN (city/region) were included in the sustainable tourism project, with the public city/region tourism board 'Visit Tampere' running the project. Several affiliated collaborations, incl Tampere ECoC 2026	<ul style="list-style-type: none"> <li>• City/region able to connect the interests of festivals, artists, cultural tourism, local businesses etc. into their own development aspirations (liveability, partner city projects, European Capitals of Culture, UNESCO...)</li> <li>• Close working relationship with stakeholders important in fast changing conditions, crisis settings (COVID etc.), starting new collaborations...</li> </ul>
Festivals as an off-season driver for tourism, local economy, social life	The festival, along with authorities and local businesses in Gozo/MLT co-created a brand the 'Island of Creativity'. Further, through the festival, Gozo became a major cultural tourism destination for the otherwise quieter months of the year	<ul style="list-style-type: none"> <li>• Influx of visitors &amp; increased expenditure; more income &amp; employment</li> <li>• Creative method for destinations with seasonal fluctuation (of tourism)</li> <li>• Decentralisation of activities mitigate regional inequality</li> <li>• Other objectives (such as development plans) could be integrated into the projects</li> </ul>
Work with festivals for the inclusion of local residents, businesses, heritage and cuisine etc into the pre-, intra-, and post- festival activities	Festival in Aveiro/POR dedicated parts of the venues to local/regional food and artworks by local/regional artists; authorities assisted in inviting local/regional professionals, including young ones	<ul style="list-style-type: none"> <li>• Participatory and experiential ('authenticity') value for residents, local businesses and visitors: "The city/region in the festival"</li> <li>• Place brand (of the city/region) and festival brand can be designed &amp; developed together</li> <li>• More organised arrangements with local businesses &amp; visitors; more income &amp; employment</li> </ul>
Festival representing the city/region in tourism fairs, conferences, similar events domestically & abroad	Festival in Zagreb/CRO produced promotional films, connected professionals, and spread the message of Croatia as a destination for film & tv productions, eco-cultural tourism etc.	<ul style="list-style-type: none"> <li>• Audiovisual professionals associated with the festival able to produce excellent quality material for the promotion of the city/region; their professional networks also valuable for distribution</li> <li>• Local community involved in the production &amp; distribution process (participatory &amp; experiential value)</li> <li>• Film &amp; tv productions provide more income &amp; employment, but also further domestic &amp; international exposure for the city/region</li> </ul>
Work of the festivals continuous, extensive and not limited to specific dates/spaces; can be connected with seasonal, national and international celebratory/commemoration events	Festival & city authorities (with all cultural institutions) in Rome/ITA organised joint celebrations for the New Year; commemoration of the holocaust. Projects successful & more planned.	<ul style="list-style-type: none"> <li>• Professionals associated with the festival able to produce quality content</li> <li>• City/region able to co-organise &amp; design major events with the community</li> <li>• Likely more cost-efficient; more income &amp; employment; likely less waste, disturbances &amp; lost business opportunities with better synergies</li> </ul>

## 2. Summary: Why & how festivals can make the case for collaboration projects with cities/regions

Thematic Description	Project Example	Value for the festival
Explore demand & mutual interests: What can the festival do that the authorities wish to be done?	Numerous. e.g. a festival in Lesbos/GRE portrayed the festival projects with a message of local unity; that economy & tourism could be boosted with involving the local community in the organisation of the festival; in Guimaraes/POR the organisers openly tied the festival to the setting of the city	<ul style="list-style-type: none"> <li>By including the authorities and communities in the festival/project planning processes from their inception, it is more likely that compromises are found (towards 'collaboration by default, not by coincidence')</li> <li>Festival brand &amp; place brand (of the city/region): more organised brands expected to draw more income, produce more employment, produce social participation &amp; community involvement etc.</li> </ul>
Make the case for participatory premises and space use, also effective to 'reclaim' areas, traditions, local heritage etc.	Numerous. e.g. a festival in Galway/IRL promoted local medieval heritage; another in Bergen/NOR recreated a historic viking route with performances, activities, spaces	<ul style="list-style-type: none"> <li>Significant local heritage, cultural and social contribution by the festival</li> <li>Authorities more likely to support well-thought projects that promote, reclaim and preserve the elements of the city/region</li> </ul>
Seasonal & other fluctuations: How could the festival or its pre-, intra-, or post- activities become an attraction when other attractions in the area less visited?	Through a careful planning process of the festival in Gozo/MLT, the island became a major cultural tourism destination for the 'quieter' months of the year. Decentralised spillover activities helped to achieve this	<ul style="list-style-type: none"> <li>Relevance in tourism, cultural, social and participatory sense, showing that the festival is significant beyond perceived time &amp; place restrictions, and can make real difference for the sustainability of the city/region</li> <li>The idea started from the grassroots level ('bottom-up'), but became so successful that the 'top' was later involved, but it did not dictate</li> </ul>
Social, education and volunteer projects: Involve the youth	Festival in Aveiro/POR built up a major volunteer programme with the idea of a learning/activity programme for the youth, and was soon supported by the city/municipality & regional authorities, both. Decentralisation of festival activities and recruitment from the region helped to achieve this.	<ul style="list-style-type: none"> <li>With festival projects acting as summer camps, post-school recreational programmes, problem-solving &amp; leadership-training opportunities, authorities may be more willing to support them</li> <li>These are also excellent opportunities to attract future 'following' for the festival, the city/region, and train artists-to-be</li> <li>Ideally, these projects contribute to the social fabric/sustainability of local communities</li> </ul>
Networking & stronger together: Team up with other festivals to make a common business case	With the regional administration lacking authority on cultural matters, 36 local festivals in Tampere region/FIN founded a regional festivals association and obtained support from the cities of the region, as well as the Ministry of Culture	<ul style="list-style-type: none"> <li>More festivals with more audiences and exposure may be better noticed by authorities, and can execute projects on a larger scale, and thus have more (beneficial) impact in the eyes of the authorities</li> <li>Way to establish cooperation &amp; communication channels with city/regional governments, and other festivals, both</li> </ul>
Participatory accessibility: Bring the festival to the public, in person and online. Experiment with a major quantity of smaller-scale pop-up activities	During 2 months of 'soft lockdown', a visual arts festival in Brussels/BEL organized 175 participatory pop-up activities in public parks, reaching 15 000 people face-to-face, and some 400 000 through social media	<ul style="list-style-type: none"> <li>In line with cities/regions looking to support inclusive digitisation within them, a festival with proven online/other digital functions may be able to attract greater relevance and popularity than its rivals.</li> <li>If a city/region can be allowed to participate in the co-creation/design of online functions, the authorities are likely more convinced and ready to take part (<b>e.g. a section/page/box that a city can create/put content on</b>)</li> </ul>

Exchange; artist – audience specification; manage visitor influx with conscious projects	Festival in Belgrade/SRB featured a Chinese artist to attract a large number of Asian tourists; ex-Yugoslav singer attracted large South-East European audience	<ul style="list-style-type: none"> <li>Well-thought 'cause-effect' process between the performers/performance and audience likely more convincing in the eyes of the authorities and for the festival itself in terms of planning and execution of the event(s)</li> </ul>
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*For a successful collaboration project with authorities, the festivals could consider the following:*

1. What can we do in/for the city/region, its community, artists, organisations that is relevant, beneficial and valuable to them?
2. What would the authorities wish to be done in the city/region that could be done by us, in a way that is acceptable, relevant, beneficial or valuable to us/our festival?
3. How do we ensure that our "relevant, beneficial and valuable" is as much as possible their (authorities', community's etc.) version of "relevant, beneficial and valuable"?