

Festival Improvizz in Tartu	Soup City Days festival in Tartu	Regiöö	Tartu Student Spring Days	Turku the Christmas City of Finland	Ferrara Buskers Festival
to promote the school of estonian free improvisation; to find new artistic solutions	to hold and develop local identity; to value the borderlands of culture as an important potential for cultural creation	to present the worldview and estonian / baltic traditions, through different artistic and local tools	to offer a diverse culture and entertainment program for people of all ages and tastes; to bond students and local residents	to coordinate and promote city's and finnish traditions connected with christmas	to evoke popular music traditions (new and old ones); to entertain its audience
estonian school of free improvisation	own story for local people, being a suburb festival	the only interdisciplinary festival concerning ancient runo song of baltic sea region, where archaic culture meets innovative technology	student focus; a hundred different events in one week	local traditions, mixed of western and eastern cultural traditions	when it was created, it was the only music festival in italy and all around europe; in terms of tradition and dimension it is now the most important one of this kind, and the longest in terms of time (lasting a whole week); its beautiful medieval and renaissance stage: the historical center of the town
working together with professionals from different fields;	sharing problems and solutions concerning everyday life conditions	to preserve and develop ancestors culture as a part of local identity to share	to be through 40 years part of cultural city's life; good team and organization; successful event	learning each year something new both in the traditional cultural field and in the working aspects	pleasure of being able to get in touch with new artists and cultures gives to the team great enthusiasm to face every year greater and greater organizational challenges
sharing artistic freedom collection of innovative concerts and workshops	festival concerning local identity in today's situation; interdisciplinary alternative city festival	international and interdisciplinarity festival of archaic arts	a diverse cultural festival	an umbrella covering the whole region and archipelago, covering in a 7 weeks period over 400 events	a non competitive parade of the best street musicians in the world
forgetting differences between local and international dialects, in an opening spirit disposition	local values in international language	this dialectic gives value to whole festival; international performers help to see the differences and common roots in local and international level	is a local event, aiming at involve foreign guests and consider cultural differences	by the mixed target, both citizens and tourists; by international performers	
to find innovative solutions, opening creativity of people	to revive lifestyle, to find new solutions in new situation		trying to follow traditions and introducing each year new forms of activity		the organization has been working for 16 hoping it will go on for so many other years in the same way

Posed Questions	Viljandi Folk Music Festival	Uppsala Culture Night	Hanseatic Days festival	International Dance Activity - IDA Festival in Tartu	Tartu Music Festival
<b>Identity</b>					
what festivals have been your chief inspiration and model? why?	similar festivals of local traditional music	a similar one, stimulating the same objectives of cultural visibility and resources	a similar one with different theme	no models, own form and contents	none
do you see your work as a sort of consistent narrative, connecting several yearly editions of your festival or is each festival edition a story on its own?	continuity in type of work	both continuity elements and a unique story each edition	a continuous event getting new angle each year	some similarities but the aim is to provide each year something new	currently an even-based operation, aiming to continuity
<b>Budget, Support, Incomes</b>					
do you have sponsors and what percentage of the budget is covered by sponsors' contribution?	5%	1/4 of the budget by the only sponsor (a local newspaper)	25%	private sponsors	5% of total income (excepting media sponsors)
do you experience attempts of sponsors to exercise influence on your programming choices and communication strategies?	no	no	no; some rather useful advice	only financial influence of sponsorships	no
what part of your budget is your earned income ... from the sale of tickets, publications, merchandising and other services and goods?	ticket sales 50% merchandising 10%		0	any profit produced; income and cost are balanced	tickets 50% publications & ads 5%
what part of your budget comes from the public authorities ... national, regional and municipal governments?	regional 3% municipal 8% national 20% international 3%		75%	1/3 covered by local foundation; 1/3 by national foundation; 1/3 by the organizing theatre; foreign performers supported by their local funds; festival supported by foreign ministries and cultural institutes	municipal 35% national 5%

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a visited festival abroad	something from different festivals	something from another national folk music festival, trying to cover some lacks of it	actually, the 40 year festival tradition	none	art director's intuition, unique inspiration coming directly from his will to represent the european street art in the streets of ferrara
consistent narrative with different colors each year	each festival is a part of local lifestyle conditions	consistent narrative with different colors each year	a 40 year narrative changing over time with a similar life story each year	a sort of consistent narrative	a consistent narrative as all the editions are all somehow connected
20%	~30 %	25%	55% (including city government support)	money from sponsors addressed to the marketing: in 2003 city government gave 70.000 • for advertising agency; advertising agency had to get 3-5 times 70.000 • from sponsors	the festival is supported by many sponsors, which contribute in two different ways: with services (for example lufthansa gives the invited groups free flight tickets) or with sums of money
no	no	no	no; but sponsors interest is taken into account	no	yes, many times; there has been a sponsor, for example, which wanted all the artists to wear a t-shirt with its name on it
10%	5%	10%	mainly from ticket sales	from municipal government	the festival doesn't sell tickets
70%	65%	65%	30% by city government		public authorities support the festival making a contribution, which covers only some expenses; a particular agreement with the town council (allowing artists during the last week of august to perform for free in all the town center)

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do you have contributions and grants from some private foundations?	no	no	for one part of the event	no	no
did you ever succeed to obtain financial support from the european commission?	no. not applied	no. never tried	festival project	no	no. not yet
what is your total budget in euro?	200.000 eur	20.000 eur for culture board; + 50.000 euro for salaries and youth-departments events of the festival	41,530 eur	26.000 eur	ca 100,000 eur
how many tickets do you sell for the entire festival?	ca. 17.000 tickets	none	no fee-charging events	1500 viewers with tickets, plus guests with invitations in 2003	7.000 tickets in 2003

### Board, Management and Organization

do you have a formal advisory board or you prefer to rely at some informal advisors?	formal advisory board + consulted specialist	informal advisors + culture municipality board consulted	hanseatic committee	no advisory board; art director is the leader; + theatre workers' help	member board + specialist support
how is your board supporting you in fulfilling your mission and objectives?	as people representing the organizations members of the ngo, it guarantees financial stability; no ideological interventions	by sum of money	joint discussions + consensus	the organizing structure provides spaces, logistical and technical tools	financial stability supervise; then discussion + adoption of the action plan, following mission and objectives
how is your board appointed? by whom? on the basis of what criteria and profile? for how long?	elevated board every 3 years	as linked to the municipality culture board, it fulfills municipality mission	committee appointed by the city government	festival directed by the organizing structure (a theatre)	board elected by founding members (including local authorities) for 4 years
is your festival creating a certain image of your city?	strong influence on people's imaginary	contributes to the image of a city alive, with cultural events and local interest for culture	yes	helps to strengthen the international image of the town; to introduce estonian culture to foreign guests; to develop international cultural communication	contributes to city's reputation with quality events; enlivens musical citizen summer life

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no	no	no	not received but applied for it	no	no
no not tried	yes, by current project	yes by current project	no but planning to try (lack of skills)	no	not yet
5.000 eur	~7 000 eur	9.000 eur	"200 eur per year" (n.d.r. ?)	136.007 (2003)	450.000,00 eur
~ 300 + invitations (~70)	no tickets	~ 400 + invitations (~150) in 2003	nearly half of the hundred events organized are free of charge; 1,628 (spring) + 1,039 (autumn) tickets sold in 2003; around 20,000 audience for open-air events	0	no tickets are sold; (in 2002 about 800,000 people coming from anywhere in italy + foreign tourists)
no special board, three specialists as organizers and one as advisor	informal board, team, + informal advisors	no special board, group of specialists including one band	no formal advisory board or informal advisors coming from students structures (approx. 40 people)	formal advisory board	at the basis of the festival there is a formal advisory board
everyone gives his best in own specialty	organizing things together	everyone gives his best in own specialty	decisions are made unanimously; board strictly connected with the festival organization purpose	supporting the direction	the board decides how to plan and manage the work in order to be successful
spontaneously collected	spontaneously collected	spontaneously collected	people involved (students, alumni and volunteers) share the mission to organize the festival; people are members from 3 to 10 years	board appointed by the major; composed of members by different city's administrations	team is composed by 5 people, joined in a formal association
yes, but not jet so important	yes, it is quite important; some people say that "spirit of tartu" lives in soup city	yes, but not jet so important	since the festival is a 40-year-old tradition, it has indeed influenced the image of the city	yes	yes

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how do you make the decision to invite certain productions for your festival – you travel and see a lot of work, you watch videos but cannot always check alive, you rely on recommendations...?	checking alive national performers; relying recommendations and listening to demos for foreign performers	no problem, as a local festival	all these options	wide dance-related communication with different people involved in the dance culture both in estonia and abroad; internet; some choices based on videos	finding appealing performers to attract the audience
if you sometimes produce work rather than just staying in the role of the presenter, what is your motivation and how do you decide what are you producing? are you co-producing?		work production aims to the best possible setting and presentation, in regard of money		organizer theatre produces every year performance of the festival, specially young choreographers ones	
do you use besides performance venues some other spaces and with what purpose?	yes	the whole of the inner city is made a room for culture on this night (indoor and outdoor), where ever find a space	no	depending on the wish of performers, everything is possible	no
do you use the volunteers to run your festival? who are they and how do you recruit them?	yes, mainly students graduates from the local cultural academy	no but participants do indeed	from the next year	mostly used specialists, but always welcome enthusiasts responsible; much cooperation with local volunteer centre for the next festival	not yet
what is the usual duration of your festival?	4 days	1 evening and night (11.00 a.m.- 02.00 a.m.)	2.5 days	3 or 4 days	1 day
<b>Program and activities</b>					
do you organize debates and public discussions with artists for the benefit of your public?	yes, in frame of workshops and seminars	no, but participants do	no	yes	no
do you organize workshops, seminars and master classes for the professionals in the frame of your festival?	yes, workshops, exhibitions and seminars not only for professionals but for everybody showing interest	no	yes; international city historians seminar organized by the city museum	yes	not yet, but planning for the next edition

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traveling, visiting different festivals and performing together with different artists	it is a small community, most people would know who could do what	traveling with band and meeting different performers; receiving good advices from other people; trying to get cd and make decision	inviting according to earlier experiences or connections; not exclusive foreign performers; participants of competitions have to pass a preliminary round before they can go on a stage	do not invite so often	relying on trustful friends who well know this festival targets so to suggest well-prepared artists
to present good quality of artists			the aim to produce event entirely has been limited by time and financial resources	aim to create something new	festival is not based on the production of works but on artists' shows and performances; every year the organization invites at its expense 20 groups, but beside them many others join the festival (e.g. 200 different shows performed by almost 700 artists coming from 27 different countries)
traditional concert places	yes, mainly nontraditional places	trying to find authentic conditions for runo songs (e.g. barn and other farm buildings)	yes, very different venues trying to offer something new and surprising	yes, depending on performance and audience	(ferrara is transformed into a music town, a city to play, which at any corner unveils new atmospheres)
voluntary workers already known	mainly family members or relatives of the team.; also socially unsafe and socially disabled people, who like to realize themselves in helping the festival	voluntary workers already know; + when required invited volunteers through thematic mailing-lists 2 days	the team of the festival consists mainly of volunteers of the university culture club	yes, from different societies	yes, recruiting young volunteers having interest to take part in the festival
3 days	1 week smaller cultural events, 2 days festival		7 days	7 weeks	a whole week
no	not much	yes, discussing together with the public about the reasons of the festival	no	no	no
yes, for all people, also for professionals	yes, practical things concerning everyday life in soup city	yes, for all people, also for professionals	no, just meetings with representatives of the city and the university as well as various workgroups	yes	no

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what educational activities for children, high school students and university student do you organize?	mainly for families; for children; for university students	no; but participants do mainly addressed to university students	playrooms for children and workshops for grownups	as the main interest group of the festival is high school and university students, the program is chosen regarding them, in cooperation and communication with local scholar institutions	planning special activities (e.g. one-day concert competition) to attract high school and university students to the festival as performers and as the audience
do you have special programs and provisions for the senior citizens?	no; but some events free of charge	no; young and old visit most of the events together	all the events are free of charge and therefore one target group is pensioners	performances for elderly audience as one of interest groups	trying to make bonus tickets available to families (in large open air events)

### Target and Audience

what are the main target groups you are attempting to reach with your festival?	first and foremost – estonians at the age of 16 – 50, culturally open-minded pupils, students, and young families, middle aged coteries	the whole community, a broad public, and specially those who usually don't take interest in that particular field of culture, or culture at all; participation of the local cultural life, both amateurs and professionals, making over half of uppsala's total of inhabitants participate	families, people interested in handicraft, tourists	mostly young people who in the modern age are remaining home, to bring them back to the theatre and to dance art	mainly people of 15-65 years of age of whom approx. 60-70% are people of tartu; people enthusiastic about making music, often belonging to the core of national estonian culture; the secondary target group is somewhat wealthier people who consume elite culture either because it is part of their lifestyle or because they are educated enough to enjoy it
do you have some special approach to reach some other specific target groups?	for traditional music gourmets: acoustic concerts in small indoor venues mainly university students. recently carried out a survey of the opinion of own audience	approach is multi-tude and diversity; both amateurs and professionals participate with a broad variety of programs; a lot of people make a point of visiting things they usually don't visit or knew about at all, which is a strong intent of the festival	events without charge, open for the largest possible audience	try to awake the interest in the young by choosing an exciting programme which tries to answer their expectations, also innovative and youthful advertising	in large open-air events trying to make bonus tickets available to families
do you know who is your core audience? how do you study your audience and its opinion?		it is the inhabitants of uppsala; not special studies, study the reports of the participants regarding the public and its reactions	families, elderly people; surveys	both the large number of young educational establishments in the city and a visual evaluation show that the majority of the audience is the youth and youthful people	mainly people of tartu, people interested in summertime open-air events and people interested in music; families; summertime domestic and foreign tourists account for a small proportion of the audience

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yes, workshops, lectures	many, of many different types	yes, workshops, lectures	yes, special activities for high school students and for university students	yes, (handicrafts' courses and lecture on christmas traditions)	yes, going to universities to meet students explaining them the organizational dynamics of the festival
no	nothing special, but in lectures are discussed practical problems interesting for local senior citizens	no	no, but free open air events have been popular among older people as well	yes	
culturally & mentally open people	local people – valuing the local culture; other people – valuing alternative culture to mainstream	people who value unique heritage of their ancestors and its applications designed for the future	local students; in addition, local residents; in the long run target group could be the citizens and southern estonia, incl. children, high school students, university students and families	citizens and tourists	any specific target group to reach, especially because the so many different shows offer fun and enjoyment from children to adults
yes, through lectures and workshops	yes, aiming to present new activities able to attract people from other cities	yes, putting together authentic folk music and folkmetal bands, with different target groups but similar worldview	studying to add more events for local residents, enlarging the current student-centred programme	yes: children, linguistic minorities and cultural minorities	
studied just visually, but aiming to study more specifically in the future	studied just visually, but aiming to study more specifically in the future, in cooperation with local university	studied just visually, but aiming to study more specifically in the future	local university students, confirmed by a public opinion poll carried out by a local agency	yes, some make inquiries	any core audience; during the festival, interview to some people asking them specific questions about the organization, their expectations, the groups etc.

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### Promotion

what is your strategy to ensure a quality media coverage of your festival?	to work with loyal journalists and reporters through the year	to inform media, to make a good press release; by the website, including pictures to tease the imagination; contacting people (address and telephone); according with tv stations, radio and newspapers; reporting to the media during the whole year the progress and plans of the festival	press (conference, press releases, agreements with journalists)	wide advertising; many contacts with potential interest groups	good relations with journalists and experts who receive a lot of media coverage
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how do you document your festival, how do you secure a sort of the institutional memory? what will a researcher find in 25 years about the last edition of your festival? where?	keeping documentation in the festival archive; the websites of previous festivals have been archived	paper archive; preserving photos and everything else in the city archives web-site	files archive;	web-site archive;	festival website
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how do you keep your festival in the center of the public attention a year around?	organizing concerts and various educational activities all the year round	web site before the festival and web-newsletter all year about the festival	no promotion is necessary throughout the year	press communication; culture programs in the radio and tv; spreading information on internet	cooperation with the organizers of other major events and projects
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what is your most effective communication tool: the website, leaflets, posters, special publications, advertisement in the print media, or radio and tv ads?	tv and radio; pr work; next comes the website	a special paper with the program in the local newspaper and by the web-site	flyers, radio commercials, newspaper advertisements	internet website, special tv programs, advertising and press	tv and radio, pr texts and interviews, posters and street advertising
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### Previous Useful Experiences; Relationships; Future

what previous experiences are most useful for you in your job?	musician and former radio reporter, folklorist education	working at an amusement park, organizing meetings and events, with handling subsidiaries and grants	engagement in the field of foreign relations, contacts with various hanseatic cities, participation in international hanseatic days	a large range of relationships	administrative work in professional theatre; marketing manager in radio station; basic musical education; marketing and economics studies; business administration
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what networks are most useful for you to carry out your work?	musicians-friends, organizers of other festivals, universities, embassies and cultural missions	network with participants and interested culture workers (a great part of the local cultural life)		verbal information through guest performers; internet	organizers and producers of musical and cultural events and people engaged in the media
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pr worker; creative ideas for media	pr worker; creative and unexpected ideas for media	pr worker; creative and unexpected ideas for media	local newspaper is a major supporter of the festival; media coverage, because an awaited event among journalists; press cards to selected journalists; need to work out a specific long-term communication plan	informing personal contacts	a press office, in constant contact with medias
collecting documents; looking for a more detailed system	collecting documents; looking for a more detailed system	collecting documents; looking for a more detailed system	not well documented until now; tried to collect and preserve various video materials, articles and printed matter in order to put together a chronicle	taking photos; reporting every year to municipal government	ensuring a sort of institutional memory thanks to a particular dedicated area in a city library and at the public library; administrative files archive
not solved; need to work on it	discussing in media different practical problems surrounding the local lifestyle	not correctly solved; but organized some concerts-lectures around the year	not solved; need to develop a communication plan and find people who attended to it throughout the year	telling them every month something new	being in direct touch with the public administration; moreover figuring in the final institutional balance of the public local authority
flyers, posters, interviews in radio and printed media	flyers, interviews in radio, informal communication	flyers, posters, interviews and advertisements in radio and printed media	programs and posters as the most effective communications tools; also printed media and website	first, website; then advertisement in the print media, radio and tv	all communication tools are effective at the same way
creative contacts with professional musicians	semiotics of culture; previous painful experience in communication and timing of management	creative contacts with professional musicians; personal cultural and artistic experiences (runo songs)	(for the large based team and organization, is difficult to say to whom this question should be addressed)	creating and producing medieval local festival	love for culture and enthusiasm of meeting new people
informal network between musicians of free improvisations in the world	network between old national and european quarters	informal network between musicians in the world		promoter local and national networks, and the festivals project	

<b>Posed Questions</b>	describe a serious crisis you have experienced in your festival work?	how do you see the future of your festival? in 5 years?
<b>Viljandi Folk Music Festival</b>	not yet	a continuous promoting and educational process, without rapid changes; increasing artistic and educational quality; less people coming just for fun; abroad audience arise; changing financial balances, becoming more important the european commission, sponsorship and merchandising
<b>Uppsala Culture Night</b>	incidental national event (sweden foreign minister stabbed and died just before)	need to develop and get sponsors; more of spectacular out-doors events (as a tendency) and more of amateurs working the whole year to make a performance; to prolong the duration
<b>Hanseatic Days festival</b>	no	internationally acknowledged festival
<b>International Dance Activity - IDA Festival in Tartu</b>	not yet	european acknowledge of the festival; improving young professionals skills and chances; worldwide diffusion of national dance, artists and culture
<b>Tartu Music Festival</b>	not yet	enlarging activity at two big international events and dividing a young people session from a large open air gala session; cooperating with local and international institutions
<b>Festival Improvizz in Tartu</b>	to foresee every problem and could find quick compromises	more interdisciplinareness, more influences from site of traditional music, no commerce, no more people than ~ 2000
<b>Soup City Days festival in Tartu</b>	rainy and cold weather	festival will take place in autumn and will consider on thematic of the city suburb
<b>Regiöö</b>	cold and rainy weather; festival location (city government didn't accept the rural place outside of city border)	to implement the synchronizing environment (daily routines, tools, clothing and food intertwined with music and singing); similar festivals taking place at the same time and connected each other online internet
<b>Tartu Student Spring Days</b>	the sudden unexpected death of the initiator of the idea	rename of the festival; enlarged kind of activities and all over participation
<b>Turku the Christmas City of Finland</b>	the unfavorable criticism from press	getting better, going on with changing programs every year to keep interest alive
<b>Ferrara Buskers Festival</b>	ups and downs	hope that the festival will keep being successful for many other editions