



# **FINAL REPORT LINZ09**

Linz 2009 European Capital of Culture

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## THE REPORT AND ITS GOALS

This report provides a final summary of the activities of Linz 2009 Kulturhauptstadt Europas OrganisationsGmbH for Linz in its role as European Capital of Culture. Upon its foundation in 2005, the Linz 2009 GmbH embarked on the pre-programme of Linz09, which already featured scores upon scores of projects; Culture Capital Year proper laid on an extremely tightly knit events calendar on 365 out of 365 days. In view of the resulting multitude of events and projects, this summary can hope to achieve no more than a broad outline. Special emphasis will be put on the areas Programming, Communication and Marketing.

Among the themes that will be touched on only briefly below are how Linz became European Capital of Culture in the first place and how Linz09 was structured. Much more detail will be expended on our approach to Programming. Using a great number of examples the report attempts to demonstrate both where the emphasis lay in Programming and the great variety of projects that were realised. In addition to this it presents for the first time a synopsis of the measures implemented in the areas of Communications and Marketing. From this it will become clear how closely these areas were interlinked with Programming. This kind of stock-taking of Linz09's activities is particularly important in the light of its desire to pass on experiences that may very well have a potential long-term significance for Linz's future cultural life.

One thing may be said at the outset: Linz 2009 GmbH has achieved all the goals it had set itself and Linz09 is already being regarded as a role model for the project "European Capital of Culture" in the diverse agencies of the EU and among experts. In the same way the main sponsors of Linz09 – the City of Linz, the Province of Upper Austria and the Federal Ministry of Education, Arts and Culture – have drawn a positive balance regarding the Culture Capital and the activities of Linz 2009 GmbH.

# 1. ABOUT LINZ09

## 1.1. The path to European Capital of Culture

The city's Kulturdirektion first evinced interest in Linz being nominated European Capital of Culture in the early 1990s, at a time when the concept of culture was already strongly in evidence in the city's orientation and envisaged profile.

To give itself the benefit of a dry run and to create new international contacts and intensify existing ones Linz first applied for the title of a host city for the "European Cultural Month"<sup>1</sup>. This format made it possible at that time also for cities outside the EU to present themselves in a European context. The five weeks of "European Cultural Month" starting in September 1998 provided Linz with an opportunity to present a decidedly contemporary programme with significant contributions from the city's independent scene. More than 30 projects, conceived and realised by more than 2,000 artists, drew 400,000 or so visitors to unusual venues in Linz.

European Cultural Month provided also the backdrop for Linz's decision to apply for the title European Capital of Culture. Two years earlier, in September 1996, a discussion had been initiated about the direction in which the city's cultural policies were supposed to be heading in the medium and long term. It involved the cooperation of Linz's entire cultural scene and culminated in 2000 in the draft of the Kulturentwicklungsplan (KEP), a proposed blueprint for the city's cultural development, which contained a number of guidelines relevant to that process. KEP was presented and passed in the same year. Among the goals it explicitly formulated was Linz's nomination as European Capital of Culture.

In 2001 a group of experts settled down under the auspices of Linz Kultur<sup>2</sup> to preparing Linz's application. This process involved office holders in the relevant institutions both of the Province of Upper Austria and the City of Linz on the one hand and the so-called independent scene and other actors in the field of culture on the other.

Acting on a resolution passed by the City Council in July 2004 and supported by the Province of Upper Austria, the City of Linz applied to Austria's Federal Government for recognition as

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<sup>1</sup> The title was created in 1992 and awarded from then onward by the Council of Ministers of the EU.

<sup>2</sup> Linz Kultur is the agency of the City Council in charge of matters related to culture.

candidate for the title European Capital of Culture. In December 2004 Austria's Council of Ministers passed a resolution which proposed the City of Linz as a candidate for the project "European Capital of Culture 2009" to the EU.<sup>3</sup> In September 2005 the title was officially awarded to Linz by the European Union. In the end Linz turned out to be the only Austrian city to have applied – St. Pölten/Krems, Salzburg and Innsbruck, which had initially declared themselves interested, withdrew in the end.

## **1.2. The Foundation of Linz 2009 GmbH**

On 26 April 2005 the Linz 2009 – Kulturhauptstadt Europas OrganisationsGmbH (Linz 2009 GmbH) was founded as a 100% subsidiary of the City of Linz and endowed with the necessary funds by the Republic, the Province of Upper Austria and the City of Linz.

In its choice of Artistic Director of European Capital of Culture Linz09, the City of Linz opted for Swiss cultural manager Martin Heller, who brought the experience of Artistic Director of the Swiss national exhibition, Expo.02, and of Bremen's application for the 2010 title to bear on Linz09. Walter Putschögl, who had held a leading position in OÖ Tourismus until then, was appointed as Commercial Director. Both men began their work in autumn 2005. Ulrich Fuchs, a literary scholar, who had also been involved in Bremen's application for the title of Culture Capital, joined the team in December 2005 as Deputy Artistic Director and Head of Programme Development. Appointing as artistic directors two men not previously associated with Linz enabled a fresh perspective on the city and an unbiased assessment of Linz's resources. The directorate was completely autonomous in its decisions regarding programming and accountable only to the Board of Trustees.

## **1.3. Tasks and Organisation of the Linz 2009 GmbH**

Linz 2009 GmbH was responsible for

- programming and programme development;
- programme production and overseeing outsourced productions;
- umbrella marketing and communications for the project;

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<sup>3</sup> The June 2004 application is documented here: <http://www.linz09.at/en/bewerbung.html>.

- overall budget management;
- organisational and staff development in relation to the structures required for the project;
- management of collaboration with other organisers;
- directing the collaboration with all co-organisers and relevant bodies; and
- fusing the structures created by the Culture Capital with those of the regular Linz cultural scene in 2010.

In addition to Martin Heller (Chair) and Ulrich Fuchs the artistic directorate came to include the Linz composer Peter Androsch, who was in charge of the conception of the music programme, and Airan Berg as Artistic Director of the Performing Arts in Linz09. With regard to Programming, Martin Heller and Ulrich Fuchs between them had adequate competencies in art, architecture, urban development, literature, education, higher learning, ethnology, sociology, history and politics. To make sure that the Performing Arts and Music likewise received their due in the programme they decided as early as 2006 to delegate these areas to experts, which appeared all the more justified in view of Linz's location in terms of cultural geography: Linz is situated halfway between Vienna and Salzburg, two cities renowned for their music and theatre scenes. Given that Linz09 could not hope to compete with these meccas of music and drama on their own terms, it followed all the more urgently that the Culture Capital had to approach these areas in its own style, which involved creating something entirely new.

In organisational terms the Linz 2009 GmbH consisted of the following units: Directorate, Project Development & Management, Music, Performing Arts, Communications, Marketing & Sponsoring, Ticketing & Marketing, Hospitality, Production, Delegations, Accounts and Legal Matters.<sup>4</sup>

The Chairman of the Board of Trustees of Linz 2009 GmbH was Dr. Erich Watzl, Deputy Mayor and spokesman for the City of Linz on tourism and culture. The Board of Trustees, which consisted of thirteen members altogether<sup>5</sup>, monitored all commercial proceedings of the company but was not entitled to interfere with Programming.

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<sup>4</sup> Cf. the organigramm in the Appendix.

<sup>5</sup> For a complete list see the Appendix.

Linz 2009 GmbH was also able to draw on an Advisory Body consisting of 68 personalities from the fields of politics, business, education and the media, chaired jointly by the Provincial Governor Dr. Josef Pühringer and Linz's mayor, Franz Dobusch.<sup>6</sup>

## 2. THE GOALS OF LINZ09

In view of its core areas of activities and its Mission Statement, which consists of seven programming principles<sup>7</sup>, Linz09 defined the following goals for its operations:

- Positioning Linz as a modern and dynamic city of industry and technology featuring an attractive cultural programme that enabled it to compete on its own terms with Austria's traditional bastions of culture tourism, Salzburg and Vienna; strengthening its identity as Culture Capital;
- Developing and promoting a programme that takes into consideration both the characteristics of Linz and its region and European and/or global dimensions;
- Persuading Linz's artistic scene to focus on competition, quality and international perspectives;
- Creating the necessary preconditions for Linz to acquit itself well of its role as host of the European Capital of Culture; encouraging enthusiasm and a sense of motivation in all parts of the service industry, most notably but by no means exclusively in all branches of the hospitality, tourist and leisure industries;
- Boosting the recognition factor and the public image of Linz both across and outside of Austria;
- Boosting the pride that Linzers take in their city;
- Boosting the numbers of day visits and overnight stays by offering a varied programme of outstanding quality on 365 out of 365 days;
- Creating networks and alliances on a number of different levels (artists; cultural institutions; town and country; culture, tourism, business community, administration and politics)

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<sup>6</sup> For a complete list see the Appendix.

<sup>7</sup> Cf. the chapter on The Programme, p. 11 f.



### 3. BUDGETING

#### 3.1. The Business Plan



Linz 2009 European Capital of Culture OrganisationsGmbH had a basic funding of 61.5 million euro, a sum that was stipulated by contract and covered the entire timespan of the project from 2005 to 2010. Linz09's official sponsors were the City of Linz, the Province of Upper Austria, the Federal Republic of Austria (Federal Ministry of Education, Arts and Culture), each of whom contributed 20 million euros, and the European Union (1.5 million euro).

Additional sponsoring contributed around 10.5 million euro to the budget of Linz09, which included around 6.5 million euros worth of contributions in kind (services, advertising, non-cash benefits). Ticketing and merchandising yielded 1.8 million euro. More than 60% of the total budget was earmarked for Programming. Around 19% was assigned to the promotion of the Culture Capital and to marketing activities, which was significantly more than the 12% originally budgeted for this purpose.

As its statement of revenues and expenditures shows, Linz09 not only broke even but carried over significant cash reserves to 2010.<sup>8</sup>


#### 3.2. Sponsoring

Linz09 developed four categories of sponsors to enable businesses of different sizes to make proportionate contributions to the Culture Capital.

Category:	Proportionate contribution:
 LINZ 2009 EUROPEAN CAPITAL OF CULTURE <b>TOP CLUB</b>	1,500,000 EUR
 LINZ 2009 EUROPEAN CAPITAL OF CULTURE <b>PREMIUM CLUB</b>	100,000 to 500,000 EUR

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<sup>8</sup> For a graphical representation of the medium-term finance plan (Revenues / Expenditures) see the Appendix.

	LINZ 2009 EUROPEAN CAPITAL OF CULTURE <b>CLUB</b>	50,000 to 100,000 EUR
	LINZ 2009 EUROPEAN CAPITAL OF CULTURE <b>MEMBER</b>	Up to 50,000 EUR

Linz09's efforts as regards sponsoring targeted companies that adhered to a brand philosophy similar to its own and whose standing was sufficiently strong for the image of Linz09 to benefit from it. The five TOP CLUB partners were Linz AG, ORF, Österreichische Bundesbahnen (ÖBB), Raiffeisen Landesbank Oberösterreich and voestalpine AG. The PREMIUM CLUB membership consisted of 12 companies. Four companies made up the CLUB category. The majority of Linz09 sponsors – 39 in all – joined the MEMBER category.<sup>9</sup>

In return for their contributions sponsors were offered a variety of services depending on the sponsor's category, such as guaranteed use of the sponsor's logo; the sponsoring company's presence at strategic Linz09 events; their presence on Linz09's website; their inclusion in Linz09's press relations; guaranteed contingents of free tickets; advertising space on Linz09 print products; and the use of the Linz09 logo in letters and/or their e-mail signature. Exclusively available to TOP CLUB partners was the development of a partner specific logo and the partner's continuous presence in the line-up of partners in all official Linz09 documents, on its website and in the newsletter.

It was also possible for a sponsor to support one specific project from the programme of Linz09. This kind of partnership generated different additional rights, which were defined on a case-by-case basis in regard to the specific project that was being sponsored.

In addition to the traditional forms of sponsoring two partnership categories were offered, each equipped with a distinctive logo, whose purpose was to support Linz09's communication with different degrees of intensity rather than the generation of additional revenue. The point here was to enlist pro-active fellow campaigners who were prepared to make use of their networks and their channels of communication to infuse their professional

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<sup>9</sup> For a listing of the partners according to the different categories see the Appendix.

and private environment with enthusiasm for Linz09, proudly to draw attention to what Linz had to offer and to motivate people to drop by for Linz09's events.

**Category:**



More than 350 companies became FRIENDS and engaged in intensive relationship marketing. Linz's cultural and educational institutions all became KULTURPARTNER.

## 4. THE PROGRAMME

### 4.1 The Foundations for Programming

Shortly after taking office, the artistic directors published a document in early 2006, which was based on an in-depth analysis of the city and outlined – in the manner of a mission statement – seven principles that were going to underpin the forthcoming programme of the Culture Capital. The mission statement's seven propositions may be summed up as follows:

- 1. Linz09 represents Austria on the European stage. This is why it must be open both to international artists and to visitors from across Europe.*
- 2. The people involved in Linz's cultural life are asked to redouble their efforts in 2009.*
- 3. Linz09's programme is to take into account the dimensions, issues and topics of cultural development in Europe to broaden Linz's horizon.*
- 4. It is of great importance not to lose sight of the characteristic features of Linz and the regions surrounding it: Linz in its present incarnation is a technology and knowledge based industrial city located in the heart of Europe, which takes culture and the culture industries equally serious.*
- 5. In terms of thematic content the programme of Culture Capital Year will embrace the greatest possible degree of openness.*
- 6. The programme must be given the chance to develop at its own pace, step by step, in a process open to suggestions of all kinds, against the background of a clearly perceptible framework that allows a great deal of manoeuvring room.*
- 7. The City of Linz and the Province of Upper Austria have tackled intensely the National Socialist era over the past years, have come to terms with their part in this past and have accepted responsibility for it. In view of the significance of that period of history and of the role that Linz played in it, the Nazi era will be a thematic focus of the Culture Capital Year.*

*It is apparent in retrospect that there is a great deal of concordance between this tentative declaration of intent from the earliest times of the project on one hand and the final programme that was published in late 2008. It goes without saying that in the course of the complex process of development a number of new goals and demands were added and the balance was readjusted. Yet keeping the entire programming process on course in artistic terms while finetuning issues of content and project development was possible only on this kind of conceptually solid basis agreed upon by the core team.*

This was all the more important since the programme of Culture Capital Year was remarkably heterogeneous with regard to its origins. Some programme elements were conceived, developed and realised by Linz09, either entirely on its own or in collaboration. Then there were all those ideas that had freely been contributed by individual artists, groups of the so-called Indie scene, cultural initiatives and associations and by individuals without any apparent group affiliation, who nevertheless submitted excellent ideas and creative suggestions to Linz09. There were, thirdly, certain topics and contents whose complexity was such that their coherent and attractive realisation required the sure touch of the most competent of authors. And there was, finally, a fourth group of programme elements that owed their existence to a combination of all these sources, which in retrospect defies their definitive attribution to any one of them.

The artistic directorate's key task was to take stock of this huge number of options and projects and to attend to each one with the utmost care in the light of the exigencies of realisation. Top priority was given to the stringent implementation of the thematic and content related guidelines of the Mission Statement on one hand and to keeping the diversity and the contrasting colours of the pool of ideas as intact as possible. The ideal programme as envisaged by the artistic directors would deliberately skirt round actual (or putative) blockbusters that were frequently called for and opt for projects and interventions that contained a strong element of surprise both with regard to their content and their venue, which was ideally a highly unusual one.

It was likewise a foregone conclusion that Linz09's programming would make extensive use of the special resources and energy potentials uniquely available in Culture Capital Year to open up as much previously unexplored territory as possible. It was also a matter of consensus that Linz09 would essentially focus on contemporary art in the broadest sense to showcase the fresh, unspent resources of a "City of Empowerment", as one of the titles often used in a political context for the self-characterisation of Linz goes. This implied a position

that contrasted with the classical, tradition steeped and slightly obsolescent bastions of Austria's high culture.

Other characteristic features that marked the realisation of the guiding principles were owed to the intensive collaboration between Linz Kultur and the Tourist Board of Linz and Upper Austria. To increase the programme's attractivity for culture tourists it was considered necessary to spread the programme evenly across the 365 days of Culture Capital Year. "Come to Linz whenever, something of special interest is sure to be in store for you" – this was to be the maxim. This decision was also validated by the Linzers themselves: in the slack seasons of the year, when city tourism is usually in the doldrums (January to March, November), it was the locals and people from the region who buoyed attendance figures. A particularly convincing case in point was the average utilisation of 86% of Hafenhalle09 during the first theatre festival, SCHNEESTURM, in January/February 2009.

This kind of intuitive acceptance of the programme of Linz09 by the Linzers and Upper Austrians was further facilitated by another of Linz09's premises: the threshold for access to events was to be kept as low as possible. This involved a whole range of measures, from taking into consideration from the very start the expectations of the public to tailored mediation programmes, excellent value-for-money as regards ticket prices and the unusual, highly welcoming venues. For Linz09 it was a matter of socially responsible behaviour to define the target audience as inclusively as possible. This was intensely communicated by the media, including Linz09's own ones, and by the great number of participatory projects that enabled children, adolescents and grown-ups to play significant roles in terms of content and realisation.

Programming also took into consideration a feature that was already strongly in evidence in Linz's cultural life prior to Culture Capital Year and that came to play an even more prominent role in 2009: the staging of art and culture in the public sphere. Nearly all the classic genres (music, literature, and the performing and visual arts) and projects in the fields of history, urban neighbourhood culture, migration, ecology, and sports put the public sphere both in inner city and suburban contexts to excellent use for clearly visible, frequently downright spectacular interventions before the eyes of Linzers and visitors.

In organisational terms Linz09's programming took place in three distinct units: Projects (headed by Ulrich Fuchs, in collaboration with Martin Heller), Music (Peter Androsch) and Performing Arts (Airan Berg). Responsibility for the project as whole in terms of artistic matters and content ultimately rested with Martin Heller as the Artistic Director of Linz09, who

was able to act and make decisions in a completely autonomous manner, as had been contractually guaranteed by the project partners, the City of Linz, the Province of Upper Austria and the Republic of Austria.

## **4.2 Programme Development**

While all the people involved in Programming were committed to the same goals and standards of quality, the actual course that programme development took in each programming unit was very different. The artistic directors had opted from the start for a cooperative process that combined continuous coordination and fine-tuning with a maximum degree of artistic freedom for the heads of the programming units. The rationale underpinning this strategy was the conviction that the individual profile gained by the different genres of the programme would be beneficial rather than detrimental to the whole project – provided that the relationship between the people involved was predicated on the unceasing search for connections, synergies and mutual inspiration.

The Projects unit comprised all projects outside Music and Performing Arts and included the classic genres Visual Arts, Media, Literature, Urban Neighbourhood Projects, and all kinds of projects in the areas of Migration, Gender Issues, Contemporary History, Education, Science, etc.

A challenge requiring special sensitivity was dealing with projects proposed by third parties. Project proposals were not subject to any kind of bureaucratic requirements; formal considerations were kept to the absolutely necessary minimum to encourage broad participation. Nor were there any predefined criteria that project proposals were required to meet, which was justified in view of the dilemma that similar projects encounter elsewhere: such criteria have to be kept very vague and flexible, which does not prevent them from putting off some people. Especially in the first two years of programming every proponent was contacted by a team member; whenever this was feasible the project proposal was discussed with the proponent in person. All proposals were discussed in core team meetings, where all decisions concerning the next steps were made. In all cases where the proposal was not followed up the proponents received a personal letter, which outlined the reasons why the proposal was not taken into consideration. In all other cases proponents were asked to submit a more detailed concept paper. If this more detailed version of the proposal was

also felt to be convincing, Linz09 commissioned the authors to submit a so-called pre-project, which amounted to a feasibility study for which a fee became due.

Pre-projects usually involved a time scale of between two to four months to allow time for an analysis of all factors crucial for realisation – issues related to content, production, legal aspects, possible cooperations, etc. This phase was marked by a continuous process of give and take between all the people involved in a specific pre-project; each pre-project was presented to the artistic directors both in an interim and a final version and culminated in a document to be submitted for definitive approval. Only after this process had run its entire course was the final decision taken whether to include a project in the Linz09 programme or not.

Between 2006 and 2008 a total number of 147 pre-projects were commissioned. This approach made it possible to eliminate at an early stage a great number of incalculable uncertainties on one hand and on the other created an opportunity to involve the local and regional cultural scene, whose members are frequently forced in comparable situations elsewhere to provide concepts and studies for free. It was particularly fortunate that several pre-projects that did not make it into the programme of Linz09 could be realised elsewhere.

Despite the utmost care applied to Programming, the artistic directorate had no choice but to cancel a few projects at a fairly advanced stage. The reasons why these projects could not be realised – e.g., production-related problems or financial problems on the part of the authors – were explained in detail to the public and to Linz09's Board of Trustees.

The music programme prioritised the region's ample expertise, with acoustics claiming pride of place. Another highly influential factor was Linz's location in terms of cultural geography: the reputation of Salzburg and Vienna as cities of music, which Linz would have been ill advised to challenge directly, made a shift of the programme towards less hackneyed highlights an attractive proposition.

In its entire work Linz09 had set its sights on creating a Culture Capital rather than a Capital of Art, which was entirely compatible with assigning a key role to acoustics. The focus on an analysis of the acoustic properties of our environment moved to the fore a highly topical and equally controversial set of issues. This resulted in a stock-taking of Linz's acoustic environment that may claim validity for all of Europe, where the majority of people live in conurbations of between 100,000 and 500,000 inhabitants and not dissimilar in their make-up to Linz.



The programme of the Performing Arts centred on contemporary theatre work with all its different genres on one hand and on finding new perspectives on the City of Linz and the region on the other. Particular attention was directed at

- International horizons (far beyond the borders of Europe);
- Cooperation with local institutions and the indie theatre scene;
- Participation;
- Staging performances in the public sphere;
- Commissioned works, own productions and coproductions;
- Trying out different festival formats.

Developing the programme along these lines required two basic approaches: the activation of a great number of existing relationships and networks by the artistic directors on one hand, and a careful, point-by-point assessment and evaluation of productions that had been developed or were being developed on the spot and/or contacting artists and production teams who were considered eligible for an appearance in Linz. In this way it was possible to piece together a structural plan and a dramaturgy for the programme of the whole year, whose slots could subsequently be used to accommodate specific productions, residencies, guest appearances, rehearsal phases and entire festivals – a planning process that was highly demanding in terms of logistics and one that took the narrative structure of the entire programme into account to determine the programme of the genre Performing Arts.

Particularly with regard to the Performing Arts but to a lesser degree also in the two other units, planning was additionally encumbered by the fact that Linz09, no matter how hard they tried, seemed unable to find an empty factory building suitable for use as the Culture Capital's own and indispensable venue. It was only when Linz AG decided to move the construction of the Hafenhalle forward and let it to Linz09 for Culture Capital Year that this major hurdle, which had been blocking the path of a number of programme elements, was overcome at last. The realisation of these programme elements was absolutely dependent on the availability of this kind of venue.

### **4.3 The Run-Up to the Programme**

The run-up to Linz09's programme was off to a headstart in 2006 with a clutch of small-scale projects such as KOPFSTAND, a series of discussions on a wide range of topics relevant to

the Culture Capital, featuring panel members from abroad, and SEITENSPRÜNGE, which assessed existing formats and events in the light of their potential roles in the context of Linz09. The question “Is Linz beautiful?” was designed to stimulate a debate on the city and its aesthetically relevant properties.

2007 saw the realisation of the first group of large-scale seminal projects. The LINZ EUROPA TOUR, a one-of-a-kind trip that caused quite a splash Europe-wide, transported the musician Hubert von Goisern as the Culture Capital’s ambassador from Linz down the Danube to the Black Sea and, on the second leg in 2008, up to the North Sea. 50 concerts with local musicians followed the musical flotilla’s landfalls; the media obliged, took note and spread the word on Linz’s status as European Capital of Culture far beyond Austria’s borders. This made possible external communication via programme content instead of through large-scale publicity campaigns.

The exhibition LINZ TEXAS fulfilled the same function in Vienna, Graz and Berlin. Showcasing the city and its qualities, it presented a comparison between Linz and other cities not without a lightheaded, ironical, tongue-in-cheek touch.

For Linzers the Culture Capital was gradually assuming visible reality in 2007 and 2008 in the first two parts of the trilogy KUNST IN DIE STADT!!, [Art into the City!!], for which Linz09 collaborated with OK Offenes Kulturhaus Upper Austria; Part 3, HÖHENRAUSCH, was the superlative conclusion in 2009. The venues for the early parts were shops, shop windows and facades in 2007, followed in 2008 by subterranean spaces and tunnels, some of which were virtually unknown to the majority of Linzers. The two exhibitions were designed to increase a sense of anticipation in the local population and to give a foretaste of what was to come in 2009: new venues, new perspectives, unexpected alliances, expeditions to unfamiliar places in the city, top quality local and regional art and a plethora of surprises.

The much discussed exhibition “KULTURHAUPTSTADT DES FÜHRERS” at the Schlossmuseum and the exhibition POLITISCHE SKULPTUR at the Landesgalerie, both centring on issues of contemporary history, opened already in autumn 2008. The decision to preempt the start of Culture Capital Year proper with these exhibitions proved right for two reasons: by addressing the thorny aspects of the city’s history in the intended, necessary manner straightaway, they ensured that most of the storm blew over in 2008; when the time came for the inauguration of the European Capital of Culture, the shadows of the past were absent from the ceremony. The exhibitions also garnered additional attention for the Culture Capital Linz. The resonance in the international media was very strong and – with some

exceptions particularly in the anglophone yellow press – predominantly positive, the general consensus being that Linz did not fight shy of tackling this difficult chapter of its history in a straightforward manner.

Advent 2008 was marked by more and more projects going on stream. TURMEREMIT [The Hermit in the Tower] and TURMMUSIK [Tower Music] took their cue from the first Sunday in Advent; the annual Advent Calendar in the old part of the city displayed cartoons; a fifth candle on the Advent wreath was another unusual feature; a high-profile campaign organised by art galleries in Linz and Upper Austria promoted works of art as potential Christmas presents, and the Theater des Kindes turned itself into a living Advent Calendar and opened a new window every night.

#### **4.4 The Programme – The Projects**

The Projects unit, as has already been said on p. 14, was in charge of all projects apart from those in the areas of Music and Performing Arts, including both the fantastic opening night, when 130,000 people welcomed Culture Capital Year on the Nibelungenbrücke and the Danube Embankment on New Year's Eve, and the subdued farewell ceremonies when the time came to bid the Culture Capital farewell. During the year a programme unfolded that balanced high density and uncompromising artistic standards with the need for a Culture Capital to have places at its tables reserved for all-comers and to make everyone feel welcome.

The inauguration of the new Ars Electronica Center, the KULTURHAUPTSTADTTEIL DES MONATS [Culture Capital Neighbourhood of the Month], the exhibition BEST OF AUSTRIA at the Lentos Kunstmuseum Linz, the lunchtime readings ZU GAST BEI STIFTER at the StifterHaus, the KEPLER SALON and many other projects were designed to stimulate the local and regional population's hunger for novelties. The success of the first weeks surpassed all expectations. Linz's museums, the AEC and all the exhibitions in the course of the year notched up record numbers of visitors, which was evidence of the public's curiosity and sense of adventure.

Exhibitions put on by Linz09 in Linz's cultural institutions and in the public sphere spanned the time from autumn 2008 through Culture Capital Year to the first weeks of 2010.

Lentos Kunstmuseum contributed the exhibitions BEST OF AUSTRIA, MESOPOTAMISCHE ERZÄHLUNGEN [Mesopotamian Narratives] and SEE THIS SOUND to the programme of Linz09. BEST OF AUSTRIA had asked Austria's museums and collections for the loan of their respective three "best" artworks, which resulted, with more than a pinch of irony, in a contemporary Austrian art and curiosity cabinet. The solo exhibition MESOPOTAMISCHE ERZÄHLUNGEN was devoted to the Turkish artist Kutlug Ataman. SEE THIS SOUND, which opened in autumn in time for the PRIX ARS ELECTRONICA, put at the centre the interlinkage of image and sound in art, the media and reality.

Stadtmuseum Nordico put on two exhibitions in the course of the year: there was ZAUBERKÜNSTE [Doing Magic] to kick off, highlighting the city's "magical aspect"; from June 2009 the exhibition LINZ. STADT IM GLÜCK [City in Luck] gave a synopsis of three decades of urban development. In its exhibition NUR DURCHGEREIST [Just Passing Through] StifterHaus provided a stage for the ambivalent reactions to Linz by a great number of literary personalities who had, at some stage of its history, paid the city a flying visit.

The Landesgalerie put on the crowd-pulling TOULOUSE-LAUTREC: DER INTIME BLICK. [Toulous-Lautrec: An Intimate Look]. More than 63,000 visitors wanted to see a side of the artist's œuvre that had received insufficient attention until then. The inauguration of the new South Wing of the Schlossmuseum was celebrated with the exhibition DAS GRÜNE BAND EUROPAS [The European Green Belt], which was on show until the middle of January 2010 and represented a much-noticed contribution to the 20th anniversary of the fall of the Iron Curtain against the backdrop of the Culture Capital. In autumn 2009 the Landesgalerie staged DER "FALL" FORUM DESIGN [The "Case" Forum Design], a particularly intricate chapter of Linz's cultural history.

HÖHENRAUSCH<sup>10</sup> surpassed Linz09's wildest dreams by attracting more than 270,000 visitors. Comparable in terms of attendance was 80+1. EINE WELTREISE, which made a similarly imaginative use of the public sphere. The AEC's installation at Hauptplatz gave visitors the chance during ten weeks to make a virtual trip to twenty places worldwide that are emblematic of the ways in which we either conceive and master our future or put it in jeopardy or even destroy it.

One of Linz09's most significant programme lines was the one that targeted the city's contemporary history. A wide range of projects, including several in the fields of Music and Performing Arts, together threw light on the way the city had tackled its Nazi past. The extermination camps in Linz's immediate vicinity, Mauthausen and Gusen, were the topic of

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<sup>10</sup> Cf. p. 17 f.

two symposia. DAS UNSICHTBARE LAGER [The Invisible Camp] gave insight into the extermination machinery of the Nazis. The most hotly debated projects were IN SITU and UNTER UNS [Amidst Us]. The latter project was an intervention by the artist Hito Steyerl, who removed part of the facade of one of the “Brückenkopf” buildings. The rubble, put on display together with a video installation, was made to tell its story. IN SITU, which featured short texts stencilled in the public sphere in 65 different locations, also told stories about incidents reflecting the climate of terror and acts of courageous resistance from everyday life during the Nazi era. At the end of the year the exhibition BIBLIOTHEK DER GERETTETEN ERINNERUNGEN [The Library of Rescued Memories] recalled the many facets of Jewish life in pre-Holocaust Europe.<sup>11</sup>

While the city centre was an obvious choice for the staging of various Linz09 events, many projects made use of a variety of venues located in other parts of town and in the region. These included, to name only a few, KUNSTPALAST [Art Palace], a stage on wheels that toured the city, BELLEVUE and KULTURHAUPTSTADTTEIL DES MONATS [Culture Capital Neighbourhood of the Month]. BELLEVUE, a canary-yellow house located in Bindermichl/Spallerhof, proved a great attraction between June and September 2009. It was a temporary structure built on top of the roofed-over motorway and housed a great number of extremely popular neighbourhood projects. BELLEVUE was a brilliant supplement and extension of the KULTURHAUPTSTADTTEIL DES MONATS project that was scheduled for the entire year, focusing on a different neighbourhood each month. Programming here took the form of a curated competition. The local projects that resulted from the competition moved far beyond everyday cultural life and allowed participants and visitors to experience the power of networking.

Ottensheim, Wels and the Mühlviertel were the venues of Linz09's regional projects. KULTURBADEN chose the Danube as its watery stage. WHAT YOU REALLY NEED transformed the Medienkulturhaus Wels into a hotspot seething with activity and WEGZEIT staged themed coach tours along the commuter trails travelled by tens of thousands commuters year in, year out to and from work and to and from leisure activities.

In light of its broadly defined concept of culture it was incumbent on Linz09 to position projects at the interface of politics, science and history. A case in point is the KULTURGESCHICHTETAG realised in collaboration with Johannes Kepler Universität, a conference with participants from across Europe focused on the topic Culture Capital. The

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<sup>11</sup> With the publication of the “History Book” Linz09 underscored its commitment to the programme line focused on contemporary history.

universities were also much in evidence in the KEPLER SALON. One of the houses Johannes Kepler used to live in in the heart of the city became the venue for highly ambitious knowledge mediation. It is an indication of the tremendous popularity of this format that its continued existence after 2009 is now assured. Its 118 evening programmes were attended by more than 8,500 people. Kepler's house was also used for other projects in addition to the KEPLER SALON programme line. CIVIL WARS devoted five evenings to Europe's civil wars in the 20th century, including Austria's civil war 75 years ago, which was triggered by events in Linz. DEMOCRACY IST KULTUR [Democracy Is Culture] at the KEPLER SALON was Linz09's contribution to Upper Austria's election campaign and asked observers from outside to comment on it.

The artist group Social Impact created several of Linz09's projects, most notably SUBVERSIV MESSE [Subversive Fair], which made use of the traditional trade fair format to put politically subversive strategies on display in the Hafenhalle and caused quite a stir and a substantive media echo. The same applied to another Social Impact project: KOMMEN UND GEHEN [Coming and Going]. At 36 points on Linz's city boundary place-name signs were put up that displayed the city's name in any one of a variety of different languages and appropriate scripts. These were the mother tongues spoken in Linz's migrant communities, whose contribution to the city's cultural life was to be acknowledged in this way.

Through other projects, such as KULTURLOTSINNEN [Culture Pilots], HAFEN DER SEHNSUCHT [In the Harbor of Longing for ...] and BIBLIOTHEK DER HUNDERT SPRACHEN [The Library of One Hundred Languages] Linz09 sought to create a situation in which it would be possible also for foreigners living in Linz to be part of European Culture Capital Year.

The programme's variety and high density, moderate pricing and simple booking procedures were designed to lure also visitors to Linz09 events who were not yet confirmed aficionados of high culture. Linz09 doubtlessly attracted new audiences. The politically inclined were invited to rediscover sites of social conflicts in Linz under the guidance of REBELLINNEN [Activistas]; for environment conscious people NACH LINZ HINAUS provided guided tours focused on the concert of nature, culture and industry in Linz. GROWING UNION, which was staged at the Botanical Garden, presented the 27 plants that are emblematic of the 27 EU member states. KINDERPUNKT09 was provided all kinds of information material relevant to Linz09's programme for children. An event to delight soccer fans was the Youth European Soccer Cup YES09: boys and girls from ten European cities competed at the Whitsun weekend under rules specially devised for this kind of event for the Culture Capital Cup.

Socially committed people with an interest in integrated projects involving people with special needs were given the chance to follow the crazy exploits of the KRANKER HASE [The Ill Rabbit]. The cult figure of the rambunctious invalid, having escaped from the Dragon Railway on Pöstlingberg, caused chaos in some parts of the city only to enrich others with highly unusual artistic projects. Folklore addicts were treated to both traditional and innovative fare in the BRAUHAUS [The Brewery], which was open for business for three weeks. A similar cross-over project was HOLZ&BLECH, in which local brass bands, playing music composed for the occasion, set off on expeditions to explore the city's past.

At the end of the year Linz09 itself posed in the limelight of a very special project. The HAUS DER GESCHICHTEN [House of Stories], a vacant house in the city centre that had served throughout the year as a venue for a variety of different small-scale art projects, now invited audiences to recollect a year of highlights in the faded tranquillity that distinguished it. Mementoes from nearly all the Linz09 programmes found here a new home for the months October to December. Small artefacts, films, books and a huge array of other objects enabled those who were new to the Culture Capital to form an idea of what had been on offer before they arrived on the scene, while Linzers were given the chance to indulge in nostalgic memories.

The programme of a European Capital of Culture should not be measured exclusively by its input into the local cultural scene. This is why a great deal of emphasis was given to projects that enabled local and regional events to get in touch with Europe and to network the two worlds.

Despite organisational and budgetary problems, 17 projects were realised in the Lithuanian Culture Capital jointly with Vilnius 2009, especially in the areas of music and literature. These included exchange projects of the Anton Bruckner Privatuniversität and Linz Music School and a series of literary projects organised by StifterHaus.

The LINZ EUROPA TOUR 2007–2009, as has already been said above on page 17, may be considered as an archetypal example of a pan-European networking project. The Upper Austrian world-music star Hubert von Goisern toured by boat twelve countries that border on the Danube in 2007 and 2008 and worked with local musicians. His concert tour served both to prepare and to advertise the three-day LINZ EUROPA HAFENFEST, an outstanding musical event that took place in July 2009 in Linz Harbour and featured the reunion of Hubert von Goisern and his musical brothers-in-arms.

Europe as a theme was never absent from Linz09 during the entire year, from the film festival CROSSING EUROPE to LINZFEST09, for which invitations were issued to all past and future Culture Capitals, and the series of adult education lectures EUROPA – DIE DEMOKRATISCHE HERAUSFORDERUNG [Europe – the Challenge of Democracy].

Another Linz09 project in spring 2009 risked an unusual perspective on Europe. In a six-week theatre, music, dance and literature festival entitled EXTRA EUROPA three European countries, Norway, Switzerland and Turkey, whose only common ground is that none of them is an EU member, were given the opportunity to present their case to the Culture Capital audience. The entire project focused on the political and social implications of EU membership.

#### **4.5 The Programme – Music**

The centrepiece of the Music Programme was acoustics, with all its political and European ramifications.<sup>12</sup> This area of the programme was given the name HÖRSTADT. HÖRSTADT harks back to the idea underpinning the Linz KLANGWOLKE and expands it by interpreting the entire city as an acoustic space. For Linz, HÖRSTADT opens up undreamt-of possibilities in terms of politics, business, culture, art, education and tourism, independent of fashion trends and short-lived technological fads: it puts the human being as a whole at the centre, as an acoustically sensitive being, as a person.

HÖRSTADT grew out of a comprehensive societal coalition involving the administrations of the City and the Province, the Catholic Church, the Austrian Federation of Trade Unions, the Trade Union of Private Employees, the Occupational Health Service, the Labour Inspectorates, the Labour Chamber, the School Board, various media, associations for the hearing impaired, universities and institutions of higher education, Upper Austria's Landes-musikschulwerk and a number of other institutions and commercial companies.

The issues of the structure of HÖRSTADT, the placing of the thematic emphasis and its concrete strategies were organised as a campaign in a broadly based approach. This in turn resulted in making musical forms of expression relevant; they were subsequently linked to the core content. These musical complexes, called HÖRSTADT music in team parlance, were meant to help introduce the themes of HÖRSTADT by fulfilling a mediating function, to enable the artistic treatment of these themes and, by drawing out their implications, to fulfil

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<sup>12</sup> Cf. the chapter Programme Development, p. 14 ff.



also an aesthetic function. They were also designed to serve at social occasions related to HÖRSTADT as tools capable of adding value in terms of marketing strategies and to tap into activation potentials, particularly with regard to groups with little or no direct access to high culture. Well-known personalities, such as conductor Franz Welser-Möst, Festival President Helga Rabl-Stadler, mountaineer Reinhold Messner and physicist Anton Zeilinger, came out early in support of HÖRSTADT.

This thematically stringent area was consolidated further by joint venture projects, not all of which are capable of being classified in terms of content even though they all fulfil an important function in the social embedding of the Culture Capital activities. The joint venture projects include collaborations with Brucknerhaus and Posthof, both of which are LIVA subsidiaries, Landestheater Linz, Bruckner Orchester Linz, the Cultural Office of the City of Linz, the Jazz club Count Davies, the festival INNtöne, Jazzatelier Ulrichsberg, Musica Sacra, the Music School of the City of Linz, Anton Bruckner Privatuniversität, Landesmusikdirektion, Jeunesse Musicale and others.

HÖRSTADT consists of three pillars: the LINZ CHARTER, BESCHALLUNGSFREI, the campaign against imposed noise, and AKUSTIKON, the European research and mediation institute dedicated to a long-term development of acoustic space. Additional activities were initiated to intensify and strengthen the campaign character. HÖRSTADT had been conceived from the start as a social process that would continue beyond 2009 to bring about a repositioning of Linz.

The LINZ CHARTER is an attempt to rethink urban development in acoustic terms. It is a compendium of values and goals that are meant to serve as guidelines for future development. The City of Linz is therefore the first city worldwide that has made acoustic considerations part of its political agenda. This was finalised when the Linz City Council passed the LINZ CHARTER unanimously on January 22, 2009. AKUSTIKON, located in Pfarrgasse, is a miniature cosmos of hearing, which is radically dedicated to what is audible and to the process of hearing. It is not only a locus of hearing but also a venue for acoustic research, theory formation and mediation. BESCHALLUNGSFREI, the campaign against imposed noise, is designed to protest our massive exposure to background music in the public sphere.

Once the LINZ CHARTER had been passed, Upper Austria's Provincial Government endorsed the prioritisation of the struggle against imposed noise, when leading politicians of the ÖVP and the Greens signed a relevant working agreement. This is evidence of the

incisive effect that HÖRSTADT has had on societal development. The echo was remarkably strong Europe-wide: The City of Erlangen has also unanimously accepted the LINZ CHARTER, Hörstadt Hannover is due to start in 2010 along the same lines as Linz, the IBA Hamburg (Europe's largest building exhibition) has invited AKUSTIKON to participate in joint studies, the Festival della Creatività in Florence, which was initiated by the EU, presented HÖRSTADT to its 450,000 visitors, etc. The foundations are being laid for a course in acoustics at Linz University of Arts and Industrial Design and at Johannes Kepler Universität, which will be available from 2012, more than 2,000 sites in Austria have been labelled as "beschallungsfrei", i.e. free from imposed noise; they include first and foremost the Parliament in Vienna; AKUSTIKON in Pfarrgasse 9-13 will in future be the headquarters of HÖRSTADT.

Within a very short time these initiatives have positioned Linz and Upper Austria as a locus of acoustic awareness and as a centre of acoustic competence. This process has included all social groups and all strata of society and is seen preeminently as a cultural process that showcases the influence we have on the acoustic conditions we live in.

The Music Programme has been able to attract the attention and participation of sizeable audiences even for challenging musical projects, which speaks to its success. To quote a few figures: RUHEPOLE, the oases of quiet, were visited by more than 42,000 people, ORGELSTATIONEN [Organ Stops] by 13,000, the TE DEUM DER TAUSEND [Te Deum of a Thousand Voices] by 9,000, the open air concert FRISCHLUFTKLASSIK [Classics Alfresco] by 16,000, AKUSTIKON up to the end of Culture Capital Year by more than 9,700, CIRCUS by 8,500, PARADE, the Festival of Marching Bands, by 7,000 and MEGAHERTZ, the European youth music festival, by 50,000.

#### **4.6 The Programme – The Performing Arts**

The programming principles in the Performing Arts Unit were determined by the need for international standards, the willingness to cooperate with local institutions and the indie scene, the determination to get Linzers involved and to make use of Linz's public sphere, the allocation of commissions for works to be performed, getting the mixture right of own productions and coproductions and trying out different festival formats.<sup>13</sup>

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<sup>13</sup> For further details cf. the chapter on Programme Development, pp. 14 ff.

To make sure productions in Culture Capital Year would measure up to international standards, the Performing Arts unit gave several internationally renowned theatre makers the chance to form first impressions of Linz through residencies during the limbering-up phase of the project, as residencies were felt to be indispensable for them to be able to create outstanding productions. This would enable new perspectives to thrill Linz audiences with. The group of international artists included Arjun Raina (India) with ECDYSIS, Luk Perceval (Belgium) with DIE VERBORGENE STADT [Hidden City] and Roman Paska (USA) with SCHULJUNGENSPIEL [School Boy Play]. Linz09 had a hand in several international coproductions, such as MENTAL FINLAND by Kristian Smeds (Finland), BOLLYWOOD BANDWAGON by Anurupa Roy (India) and EMPIRE by Superamas (France/Austria). These productions continue to be shown at international festivals.

The cooperation with “local players” was considered essential from the outset. The most important partner on the ground was Landestheater Linz. Three cooperations and four coproductions were realised with the Landestheater ensemble. Here too considerations of international standards and of what is unique to Linz were of paramount importance in the selection of projects and of leading teams. Ong Keng Sen, Betty Shamieh, Peter Missotten, Martina Winkel, Li Liu Yi and Matthias Langhoff brought their highly individual styles to bear on the stage work, setting high standards both for the ensemble and the audience. A new aesthetic became visible and new audiences were won over for a previously unheard dramatic language.

The Bruckner Orchester took part in the production that marked the opening of Hafenhalle09: DAS BUCH DER UNRUHE [Book of Disquiet], based on Fernando Pessoa’s labyrinthine novel, featuring Klaus Maria Brandauer.

SICHT:WECHSEL was another important partner for the realisation of several cooperative projects. Linz09 wanted to give this young festival, whose emphasis is on stage work involving people with special needs, the chance to integrate their important and artistically remarkable work into Linz’s everyday culture and the public sphere. TOUR GUIDE, a production by the Australian Back to Back Theatre, whose cast included Upper Austrian artists with disabilities, was one of the climaxes of SICHT:WECHSEL09.

Linz09’s collaboration with SCHÄXPIR prioritised international coproductions. Four productions developed by the festival for Linz have established its international reputation. In Culture Capital year more spectators than ever attended the festival.

Theater des Kindes showed three Linz09 coproductions. PLATZ FÜR DEN KÖNIG [Room for the King], a coproduction with the Swiss director Frauke Jacobi, was shown as part of EXTRA EUROPA. The other works, both commissioned by Linz09, were staged outside the traditional theatre context: MITTEN DURCHS BILD [Put Yourself in the Picture] at the Schlossmuseum and FRANZISKA JÄGERSTÄTTER ERZÄHLT [Franziska Jägerstätter Tells Her Story] at the Haus der Geschichten.

The school and youth theatre festival ZÜNDSTOFF benefited from two extraordinary productions: a cast of young women from the Township Alexandra in Johannesburg / South Africa and children and adolescents from the Palestinian refugee camp Ayda in the West Bank were involved in productions that gave the audience authentic, emotional insights into their everyday lives.

In addition to coproductions and commissioned works involving local theatre makers, such as Theaternyx, Hubraum, Gerti Tröbinger, Gabriele Deutsch, Theater Hausruck and 1N0UT, cooperations with Posthof and support for the existing formats HEIMSPIEL and TANZTAGELABOR represented another stimulus for Linz's cultural scene. The young scene benefited from the creation of a marathon format that provided a platform for a number of short pieces. These new works were produced at HEIMSPIEL and TANZTAGELABOR 2010 at the Posthof venue. Many theatre makers and artists from the indie scene were also involved in the large-scale projects KLANGWOLKE and I LIKE TO MOVE IT MOVE IT.

Three important projects are emblematic of Linz09's drive to make participation happen. The ACADEMY OF THE IMPOSSIBLE offered workshops in summer 2008 and 2009 for virtually everybody, which included staging them in pre-schools and in Asten Penitentiary.

FLUT [The Flood], the first part of KLANGWOLKE09, could not have been realised without massive support from the local population. More than 1,000 volunteers from Linz and the surrounding regions built more than 500 polyethylene animals, a task that was begun in May and for which they received help from students of the city's University of Arts. The workshop where the animals were built became a communication centre and an important meeting place. When the great day came, the event was kicked off by the animals' arrival at the Hauptplatz. More than 100,000 spectators witnessed the two parts of this extraordinary KLANGWOLKE, which was performed live for the first time in many years.

I LIKE TO MOVE IT MOVE IT was one of the biggest projects of Culture Capital Year. Almost 100 schools all over Upper Austria took part in this school reform project, which

represented an attempt to combine creativity and education. 32 artistic teams from Austria and from abroad staged workshops in regular classes involving more than 2,000 pupils and 700 teachers. Many of these workshops resulted in presentations at the end, others were an end in themselves. The project spawned several publications and a series of talks was organised to provide its theoretical underpinning. The climax of that series was a lecture delivered by the renowned British expert on education and creativity, Sir Ken Robinson. Weyr Hauptschule was given the chance to stage its presentation in Berlin, and Steyr Hauptschule will perform its presentation in the Parliament in Vienna in March 2010 at the invitation of the Speaker, Barbara Prammer. The majority of teachers, headmasters and headmistresses of the schools involved in the project took part in the feedback conference in autumn 2009. This culminated in a resolution demanding a sequel to the project and in ten propositions.

The staging of events in the public sphere led to the Linzers rediscovering their city and to a new audience discovering theatre as an art form. The time between PFLASTERSPEKTAKEL at the end of July and KLANGWOLKE in early September was taken up by the summer theatre festival THEATERLUST2: SONNENBRAND, which, having as its motto "All the city is a stage", made use of the most unusual places as venues. The main venue was located underneath the motorway bridge on the left bank of the Danube. The deck of the new AEC, Beethovenstraße, Freinberg, the Hausruckviertel, the route of the bus No 27, the children's playground on top of the Limonistollen, the Botanical Garden, the skateboard rink in Urfahr, Volksgarten and the open space in front and below the Lentos Kunstmuseum – all these were used as venues. In collaboration with PFLASTERSPEKTAKEL Linz09 realised two projects: DAS UNBESCHRIEBENE BLATT [The Blank Page] by Luc Amoros and a bursary for a new production to be shown as part of PFLASTERSPEKTAKEL 2010.

The most important own productions were PURIMSPIL by David Maayan (Israel) at the Cembran Keller, JOAN DARK and MARIA STUART directed by Austrian theatre maker Aida Karic at the Hafenhalle09, the dance project IMPOSSIBILITY OF A SOLO, DIE ANDERE SEITE [The Other Side] at the Landesgalerie, four works commissioned as part of the Kasperfestival and a great number of cooperations with the local cultural scene.

As Linz does not have its own great theatre festival yet, the Performing Arts unit attempted to give an idea of what is possible. THEATERLUST1: SCHNEESTURM was designed to introduce Linz audiences to the contemporary stage's latest developments. The programme offered a mixture of new productions and tried and proven productions realised by visiting companies. The festival with its more than 9,000 spectators gave a first indication of how

successfully the Performing Arts programme was unfolding; the quality of the performances attracted new and curious audiences. The second festival, THEATERLUST2: SONNENBRAND, which was staged in the public sphere, proved an even more powerful magnet, attracting 12,500 spectators.

DOPPELGÄNGER managed to bridge the gap between the world's oldest theatrical forms, the shadow and puppet theatre, and cutting-edge developments such as robots and computer animation.

With four works commissioned by Linz09 and guest appearances by traditional puppeteers and masters of contemporary forms, WO? WENN NICHT ALLE DA! was a homage paid to the most quintessentially European of all stage figures, the Kasperl, a.k.a. Punch, Pulcinella or Don Cristobal. This was a Punch-and-Judy show for grownups, a festival of pure anarchy for Culture Capital Year to sign off with.

The Performing Arts unit also contributed productions from Turkey and Switzerland to the EXTRA EUROPA format of Linz09, one of the most notable being a commissioned work, PARALLEL, which was a collaborative venture developed by GarajIstanbul and migrants from Linz and its surroundings and was also shown in Istanbul.

It may be said by way of summary that both the way the programme was received by the public and the artistic quality could hardly have been improved upon as regards most productions. One of the main reasons for this is the relatively long preparatory phase. There was the time to devote a great deal of care to the productions. Linz09 also managed to involve several leading theatre makers from all over the globe, who brought with them a wide array of dramatic forms, artistic perspectives and aesthetic variety. Most of all Linz09 benefited from its inquisitive audiences. The Hafenhalle09, the consistent use of the public sphere and incessant, precisely targeted public relations contributed to new audiences being able to overcome their inhibitions: Linz09 has succeeded in making new audiences fall under the spell of the stage.

## **4.7 Summary**

Even though the three Programming Units Music, Performing Arts and Projects used different approaches to the task at hand, the result was a coherent, harmonious overall

programme. One of the most frequently asked questions particularly early on concerned the “red thread” of the Culture Capital programme. Our answer was: the main theme of Linz09 is on one hand the city vis-à-vis itself, its past, its present and its future and, on the other, the city’s relations to Europe or, going further afield, to the world. In short, the red thread is the city’s sense of identity.

A sense of identity is not something that can be imposed from outside, least of all in such a short timespan. It can however be subjected to scrutiny and to debate; different aspects and peculiarities can be highlighted and dealt with, also in a playful manner.

Key projects in all three areas of the programme and many other offerings tackled this issue in a principled way. A case in point is the HÖRSTADT campaign that focused intensely on Linz’s status quo. The same may be said of the great number of projects that were staged in the public sphere – THEATERLUST2, the OK trilogy, BELLEVUE –, which enabled the Linzers to discover new venues and new perspectives. This was also a dominant theme in a whole series of very different offerings that may be subsumed under the title “Exploring the city”. Smart ways to encourage people to take part in shaping their environment was another major concern in our work. Projects that immediately come to mind include KLANGWOLKE, KULTURHAUPTSTADTTEIL DES MONATS [Culture Capital Neighbourhood of the Month] and TE DEUM DER TAUSEND [Te Deum of a Thousand Voices].

Linz09 may claim to have taken seriously the challenge involved in its nomination as Culture Capital. After all, as title bearer follows upon title bearer it is the clearly perceptible differences between the Culture Capitals that matter most. If it were not for the cultural diversity in the identities of Europe’s cities, the European Culture Capital project would be virtually meaningless. Making these differences, which also apply to the role assigned to culture in each urban situation, stand out as prominently as possible is the key to a Culture Capital programme. Culture has means at its disposal that make it possible to treat identity in different ways, some playful and light-hearted, others provocative and difficult to appease; all of them have the potential to mobilize.

At the same time great significance attaches to the clarification of a population’s relationship to their own city. This may involve on one hand dealing with burdens of the past – in Linz’s case Nazi history, which was addressed in different ways by such projects as “KULTURHAUPTSTADT DES FÜHRERS”, IN SITU, PURIMSPIL and KLÄNGE DER MACHT [The Sound of Power] – and, on the other, themes related to the future, such as in the AEC project 80+1. EINE WELTREISE. Identification and fudging are mutually exclusive.

This clarification has indeed been achieved by Culture Capital Year. A year of restless activity and hot debates has produced palpable results. The mood in the city was consistently upbeat and attendance was excellent, regardless of the size of the event, which signalled openness and a hunger for novelty on the part of the population. And there was that sense of pride you could see in the eyes of the Linzers. It's this sense of pride, this openness and this curiosity that form part of the long-lived legacy left by Linz09. They are owed to the exceptional situation that prevailed in 2009 and gave the city a break, to the spectacular surge in energy and the content related possibilities of a Culture Capital.



## 5. COMMUNICATION & MARKETING

### 5.1. The Communications Concept

The communications concept of Linz09 was based on the fact that Linz with its roughly 190,000 inhabitants had developed over the last 30 years into a modern, highly dynamic city of industry and technology. Crowd-pullers such as ARS ELECTRONICA, KLANGWOLKE, PFLASTERSPEKTAKEL and the Lentos Kunstmuseum had made a name for Linz that was by no means confined to Austria. This enabled Linz09 to play off in its communications Linz's energetic, youthful values against the traditional, internationally accepted but obsolescent clichés of Austria as a whole – Alpine sunsets, the magic of mountain chalets, Mozart, Sissi, the Lipizzaners. This was done in bold strokes to outline a platform for the communications process with regard to Culture Capital Year, which, it was hoped, would provide the momentum necessary to enable Linz's youthful image to trigger a relaunch of Linz as a brand.

With reference to the city itself, communication aimed to give Linzers a chance to rediscover their independent spirit and their self-confidence in order to make them look forward with pleasure to their role as hosts and hostesses and as co-performers on the stages of Linz09.

The development of the communications concept as well as the operating implementation and the Corporate Design for Linz 09 were done in close collaboration with the agency Buchegger, Denoth, Feichtner / Haslinger, Keck. Following a Europe-wide call for tenders conducted in accordance with all legal requirements the agency went on stream as one of Linz09's project partners in February 2007.

#### 5.1.1. The Claim

In support of its communications targets Linz09 devised together with the City a new advertising presence for Linz und a new motto to replace the rather time-worn "Linz – Eine Stadt lebt auf" [Linz – A City Being Given a New Lease of Life]:

*As European Capital of Culture, Linz is all about differences: differences compared to the rest of Austria, but also to the dark times, to the Linz of yesterday, and to other cultural events. Its new motto consists of two words that automatically coopt all Linzers as co-organisers. That build expectations and suspense in the minds of visitors with*

*regard to Linz 2009. And that self-confidently signal the energetic development of the city: **Linz. verändert,**" (Say Linz. Say Change).*

The slogan "Linz. Verändert," which was developed by the above named consortium of bidders, became the element that linked Linz09's with the City of Linz in terms of communications. The decision was made at an early stage for the City to integrate the motto into its new logo, which was introduced in May 2008. This meant that, half a year before Culture Capital Year was actually due to start, the City of Linz and the Linz 2009 GmbH gave a powerful signal of a kind unique in the history of ECOG: they were joining forces to prepare for the big event.

### **5.1.2. The "Big Picture"**

The stable relationship between industry, culture and nature, which was considered something along the lines of a unique selling proposition, provided the basis for the city's explicit positioning in marketing terms. A background, called the "Big Picture", was outlined and contains everything that makes the city stand out in the European context:

CULTURE	INDUSTRY	NATURE
Linz is real time.	Linz is expansion.	Linz is fresh air.
Linz is maneouvring room.	Linz is working day.	Linz is Danube.
Linz is CrossingEurope.	Linz is a future lab.	Linz is soil contact.
Linz is mastery.	Linz is speed.	Linz is greenery.
Linz is an interface.	Linz is competition.	Linz is Volksgarten.
Linz is determination.	Linz is a profit zone.	Linz is a force field.

The so-called "Big Picture" and its different facettes were constantly kept in evidence both in the development of a new pictorial language for the city and in the creation of copy. Linz09 commissioned photographer Paul Kranzler to create a number of unconventional pictorial motifs that would reflect the premises of the "Big Picture". They depicted scenes of everyday life in the city that even an attentive observer might not notice easily. Kranzler gave us typical sights from a new perspective, the Hauptplatz, the Lentos Kunstmuseum Linz, the Ars Electronica Center, St Mary's and the Schlossmuseum with its new South Wing, in focus, out of focus, regardless of whether they were still building sites or had already reached completion. In a similar vein he portrays Linzers in everyday situations, a Steckerlfischbrater, (someone selling spit-fried whiting), chess players, family fun and games at the Pleschingersee, a policewoman on duty. And again and again vistas of the Danube, the city's

many green spaces and the recreation areas close to the city. The capital's busy industrial plants provided many more motifs.

In press contacts and PR copy, in folders and flyers in the context of corporate communications the focus was on the city's history, the change Linz had undergone over the past 30 years, the achievements in the areas of industry, technology and trade as well as in the area of culture, and on the city's high standard of living.

The skillful interlinkage of these new pictorial worlds with descriptions of the city stressing its unique, unmistakable qualities resulted in a sharpening of the city's profile, which became noticeable in turn in the sudden rise in interest on the part of the international press and of travel journalists from mid-2008 onward.

### **5.1.3. Communication Targets**

Linz09's communication targets may be summed up as follows:

- Confronting the traditional image of Linz as a dull industrial city with the city's new reality to establish the triad "Industry + Culture + Nature" as the signature feature unique to Linz;
- Positioning Linz on the tourist map as a city located between Salzburg and Vienna, which competes with these two representatives of Austria's cliché identity on the strength of its unjaded virtues;
- Spreading the word on Linz as Culture Capital and the programme of Linz09;
- Making Linzers feel proud of their city: part of Linz09's mission was to make Linzers rediscover their own cultural identity. Ideally they would identify with the Culture Capital project and become highly motivated partners and hostesses and hosts.

### **5.1.4. The Logo**

The Linz09 logo was the result of an open competition. The requirements for the logo were threefold: it had to express the self-perception of the future Culture Capital as a European cultural festival; guarantee a memorable, terse presence in a variety of contexts; and offer scope for playful variations. On the basis of more than 540 designs submitted by agencies, graphic artists, graphically inclined laypersons and students in spring 2006 six artists were asked to present a more detailed elaboration of their first drafts. Thomas Maier's proposal was awarded the First Prize by a unanimous decision of the jury:



What commended Maier's logo in the eyes of the jury was its light-heartedness, its sophisticated conspicuity and its basic attitude of joyous playfulness, which was felt to be in keeping with Linz09's cultural message. His basic elements were a typographically oversized full stop and a comma, suggesting in their reduced forms the ciphers 09. It was possible to use these elements either on their own or together with text elements. In positive print its basic colour is medium grey, versions in black and white were added at a later stage.

The versatility of the logo was such that it could be used in a great number of variations and figurations in the most diverse contexts and narratives. It lent itself to many different uses by offering the possibility of replacing the full stop by other circular pictorial elements. In the context of tourism the Linzer Torte proved particularly popular. In this way, pictorial elements traditionally associated with Linz effortlessly became part of the Culture Capital's visual presence. In a manner that mirrored the artistic freedom of Linz09's cultural mission, minimal interventions sufficed to put the logo through its paces to satisfy all conceivable demands; even after three years of intensive deployment the Linz09 logo is showing no trace of wear and tear.<sup>14</sup>

#### **5.1.5. Target markets**

An analysis of the target markets came to the conclusion that the pull of a Culture Capital was felt over a maximum distance of 300 km. Additional factors were easy accessibility of the Culture Capital by car, train or plane and the possibility of making use of existing tourist networks and partnerships.

In terms of its communications and marketing strategy Linz09 defined the following five key target markets:

- Linz & Upper Austria;

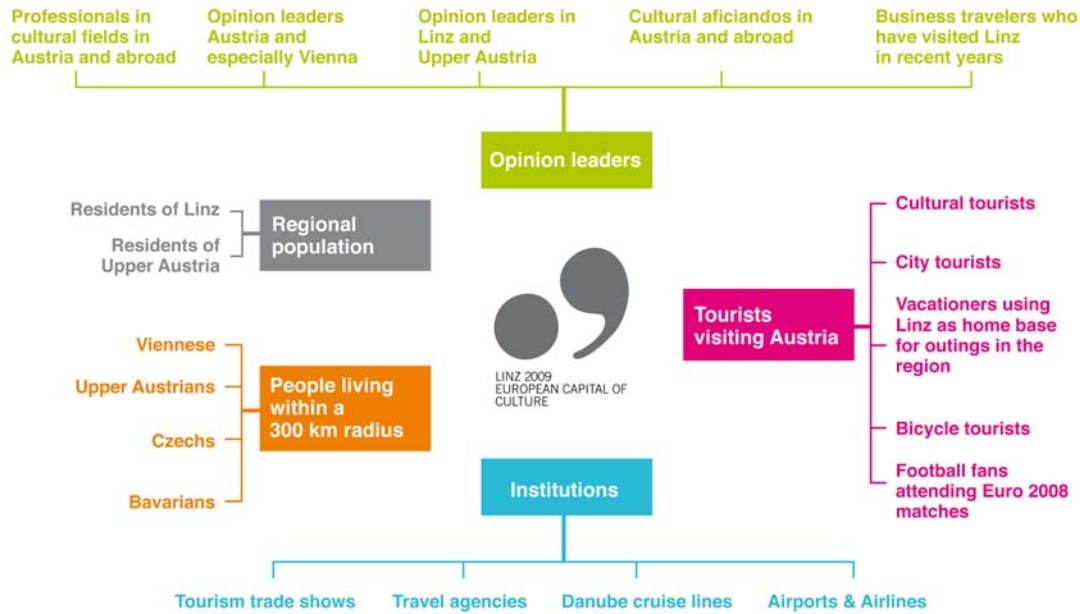
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<sup>14</sup> For more details on the logo see the Linz09 website at <http://www.linz09.at/en/detailseite/presse/informationen06/presse-information06/755305.html> (only in german)

- Austria, with special consideration being paid to Vienna;
- Other German-speaking countries, notably South Bavaria;
- The Czech Republic as a cultural area bordering on Austria;
- Festivals & trade fairs both in Austria and abroad.

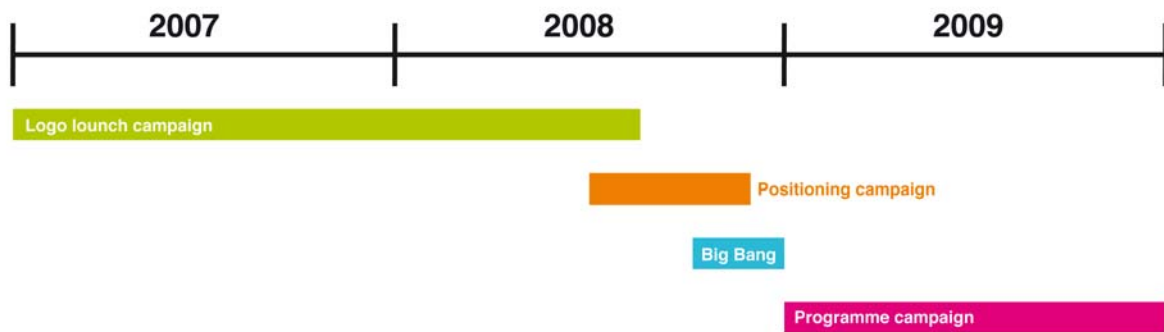
In 2006 and 2007 communications measures were directed predominantly at Linzers and Upper Austrians to boost interest and a sense of anticipation. The strategy aimed at capturing the imagination of opinion leaders and at making them absorb Linz09's communications and initiate their viral transmission by word of mouth. Information events and presentations focused explicitly on opinion leaders in Linz. Their commitment as ambassadors of Linz09 would, it was hoped, ensure that relevant information reached the nationwide circles of opinion leaders, who were also targeted in their own right. Projects such as LINZ TEXAS and nationwide print media, e-marketing and TV campaigns in the last quarter of 2008 made sure that Linz09 was brought to the attention of a rapidly increasing number of people. The southern parts of Germany and of the Czech Republic were included in communications measures as early as 2007. Additional activities targeted people with a manifest interest in cultural matters, such as the visitors of festivals and other high-culture watering holes. Trade fairs also played an important role in Linz09's marketing strategy from 2007, where the idea was to prod international culture and city tourists to include a trip to Linz early in the year. At a later stage (in late 2008 and in 2009) people holidaying in Austria and bicycle tourists were also identified as target groups.

How the different groups of players interrelated is shown in the diagram below:



## 5.2. Communications Dramaturgy

The communications process evolved both in terms of time and geography from Linz as its epicentre. The campaign was divided into four phases:



In terms of content these phases were determined by the following themes:

- Logo and brand placing: logo launch
- Positioning campaigns: claim, TV spot, international press conferences
- Big Bang: focus on the opening of the Culture Capital Year
- PR for the programme

### **5.2.1. Logo Launch Campaign**

The communications process was initiated by the setting of the stage for its logo with a view to establishing Linz09 as a brand. The logo appeared in highly frequented spots and at a wide variety of occasions until it had taken possession of the entire city. In this way it was possible to prepare the Linzers for their role as hostesses and hosts of the Culture Capital at an early stage.

This process went hand in hand with the realisation of Linz09's first major projects: SCHAURAUSCH and Hubert von Goisern's LINZ EUROPA TOUR OST were powerful statements on what the Culture Capital was all about. The first print products, PR materials and projects fashioned a unique brand from three components: Linz, the Culture Capital and the logo.

Strategic considerations led to the logo being displayed at all entry points to Upper Austria and/or the city, using place name signs, sign posts and various kinds of flags and banners, for instance along the motorways (A1, A7, A8, A9), at the airport and the main railway station in Linz. Building sites and landmark buildings, such as Altes Rathaus in the Hauptplatz, the Design Center and the Lentos Kunstmuseum Linz, were also locations selected for the prominent display of the logo. From spring 2008 three "branded" Cityrunners, the latest generation of Linz's trams, and branded carriages of Linzer Lokalbahn boosted the presence of the brand Linz09. In the course of the year the logo appeared on taxis, buses, lorries and on consumer products such as beverage bottles, place mats and clocks (e.g. on the facade of Linz Central Railway Station). All kinds of objects and places now announced the key message: Linz is Culture Capital.

Linz09 was also present in the classic tourist haunts of Salzkammergut. Kilometre information signs, stencils, advertising flags and glass-encased posters were placed along the Danube Cycle Path and at Linz's 21 shipping piers. From September 2008 the logo was launched across Austria (Vienna: Westbahnhof, Wien Mitte Railway Station; Salzburg: A1, airport, Mönchsberg Garage; Graz: Railway Station, Jakominiplatz, Liebenau Stadium); in

Vienna's Westbahnhof it appeared side by side with the self-confident assertion "Willkommen in der Walzerstadt. Mehr Kultur gibt's in Linz" [Welcome to the City of the Waltz. For more culture go to Linz].<sup>15</sup>

When the first Programme Book appeared in October 2007, it displayed the photo of a navel on the cover, a motif that left nobody indifferent. With more than a pinch of self-irony the navel lent itself to several metaphorical interpretations: Linz as "the navel of the world"; a note of caution for the programme not to fall into the trap of navel gazing; or Culture Capital Year as a process of the cutting of the cord... The humorous picture puzzle stoked the fires of Linz09's communication campaign and retained at the same time an air of mystery.

### **5.2.2. Positioning Campaign**

The Positioning Campaign, as has already been noted, emphasized the differences between Linz and other Culture Capitals as well as those that set it apart from other cities in Austria. The second Programme Book in May 2008, in which Linz09 was already able to introduce more than 90 % of all projects in detail and to illustrate the change that Linz was undergoing in words and pictures, featured for the first time Linz's new slogan, "Linz.verändert," (Say Linz. Say change), which will be retained as part of Linz's visiting card after 2009.

This phase was shaped in particular by a two-minute image film and the airing of a 25-second TV spot. Press relations were dominated by press conferences abroad and by the organisation of press trips. The exhibitions TIEFENRAUSCH and "KULTURHAUPTSTADT DES FÜHRERS" [The Fuehrer's Capital of Culture] lent additional force to the positioning campaign in terms of content. A quarterly media supplement, entitled "Linz.Verändert," was produced in collaboration with Tourist Board Linz (TVL) from November 2009 for distribution in Austria and in southern Bavaria. Linz09 put in major appearances at trade fairs, the EU Parliament and in Austrian embassies on the occasion of Austria's National Day. Promotional activities were gradually being stepped up. Hubert von Goisern's LINZ EUROPA TOUR WEST, the architecture biennale in Venice, which featured exhibits referring to PIXEL HOTEL, and Art Basel were landmark events that provided ample opportunity for targeted Linz09 PR activities. In Austria Steirischer Herbst was made use of to promote the exhibition LINZ TEXAS in Graz. "Linz. Verändert," became an integral part of every ad. The key pictorial motif of that period was the "fried egg"; it established in a tongue in cheek way the nutrient-rich egg yolk as one of the dominant metaphors for Linz.

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<sup>15</sup> For examples of the logo go to <http://www.linz09.at/en/detailseite/kommunikation/kommunikationsdramaturgie/artikel/100092081.html>.



An important step in the positioning of Linz09 was its Wikipedia entry. After first attempts in summer 2008 had led nowhere, the powerful media echo in January in conjunction with efforts from within the Wikipedia community, which was beginning to take an increasingly favourable view of culture capitals, made it possible to place an entry in Wikipedia. This has practical consequences for culture capitals in future as Wikipedia is now set to feature them without further ado.

### **5.2.3. Big Bang**

The communications dramaturgy of Linz09 was timed in such a way that the point of greatest intensity would coincide with the inauguration of the Culture Capital. This phase, the “Big Bang”, was, if the most intense, also the shortest of the entire communications process. The year was supposed to start with a bang whose tremendous energy would spill over and transform the entire year.

The city’s public sphere was now entirely under the sway of Linz09’s corporate brand; its logo was conspicuously present in all the Linz09 venues and on banners along Nibelungenbrücke, Landstraße, at the Central Railway Station, in squares and in front of landmark buildings. Ads were placed in Austrian and foreign dailies, weeklies and specialist journals; outdoor advertising on a huge scale underscored the event character of the opening weekend. The message was limited throughout to the date of the opening: 31/12/2008. 16- and/or 24 sheet poster were posted both in Linz/Upper Austria and in Vienna. Special pages and supplements were realised by several print media such as Falter, Die Presse, Der Standard, Oberösterreichblicke and Lebendiges Linz. The Linz09 Pass<sup>16</sup> was introduced in cooperation with the Kronen Zeitung. Concise messages and catch phrases such as “Komm”, “Europa”, “Welcome” and “Hallo”, combined with the Logo in Corporate Design colours, appeared in all media and became part of the branding at the opening event on New Year’s Eve.

In December 2008 the social media platforms Facebook, Myspace, Youtube and Flickr went on stream and Linz09 groups were started. The first great wave in the field of e-marketing spanned the time from before Christmas 2008 to late January 09.

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<sup>16</sup> Cf. also p. 48 ff.

This mixture of the most diverse measures aimed to convey to both Linzers and to the city's visitors that Culture Capital had been launched, turning over a new leaf in the city's history.

#### **5.2.4. Programme Campaign**

As has already been noted above, Linz09 was off to an early start by realizing some of its projects already in 2007, long before the launch of Culture Capital Year proper.<sup>17</sup> This was done on one hand to prepare the city and its inhabitants for their future role and to create tension and content for the communications process and, on the other, to gain experience as an organiser and to try out different collaboration models. The publication of the authoritative programme book, "Das Programm", in November 2008 and the introduction of the Linz09 fortnightly programme freebie *Neuner* in December 2008 together marked the beginning of the last phase in the communications process. This phase foregrounded the multifarious projects that provided the basis for roughly 7,000 events and performances. PR for Linz09's programme made use of a mix of the most diverse tools that included Linz09's website, newsletter, (info) screens, event calendars, competitions, trailers, outdoor advertising, information columns, social media platforms, ads, regular special pages in print media, flyers, programme folders, direct mailings, cooperative ventures on the corporation level and crossover marketing measures.

On the pictorial level project photos were made use of a great deal to make people curious and to inspire interest. For recurring programme formats and/or for project lines consisting of a number of individual events, such as SONNTAGMORGEN, CIRCUS, BELLEVUE, THEATERLUST and 80+1, special labels or logos were created to facilitate orientation and to make communication more effective.

An important factor in the communication of the programme was press relations. The majority of the 230 or so press conferences were devoted to the presentation of projects or of thematic clusters. Regular press releases accompanied the realisation of complex projects and were reflected in the daily press.

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<sup>17</sup> Cf. also the chapter "The Run-Up to the Programme", p. 16 ff.

### **5.3. Target Group Communication**

In keeping with the communications concept and the predefined target markets, target group communication was developed along the following lines:

- International Presentations
- National Presentations
- Networks
- Delegations
- Media
- Social Media
- Schools & Families

#### **5.3.1. International Presentations**

As a rule Linz09's presentations outside Austria fell into one of three categories:

- a) Projects
- b) Presentations of the programme
- c) Trade fairs

As has already been noted, Linz09 developed several projects that were not shown – or not shown exclusively – in the Culture Capital. These included LINZ TEXAS, cooperations with Vilnius, theatrical productions such as PARALLEL and EMPIRE, the exhibitions GANGARTEN [Go Your Gait] and EUROPEAN EYES ON JAPAN, and networking projects, such as the Youth European Soccer Cup YES09. These were targeted at culturally inclined audiences who were not fixated on classic high-culture formats.

Presentations of the programme abroad predominantly aimed to reach opinion leaders and experts in the fields of urban development, culture and tourism.

Presentations at trade fairs took into account tourism trade fairs (ITB Berlin, BIT Milano, RDA Cologne). Linz09 was also represented at the Leipzig and Frankfurt Book Fairs and at the Vilnius Book Fair. On these occasion the target audience was an international specialist one.

### **5.3.2. National Presentations**

Presentations in Austria belonged to the same categories as those abroad:

- a) Presentations of projects
- b) Presentations of the programme
- c) Trade fairs such as actb Wien, Ferienmesse, Wiener Messe

In the run-up to Culture Capital Year a substantive number of presentations was aimed towards specific groups of opinion leaders. Most of these presentations were deliberately scheduled at a time when Linz09 was barely in evidence yet in the areas of classic public relations. Between 2005 and 2009 more than 500 presentations were given by Linz09 management and staff. The aim here was to motivate through personal contact as many people as possible to spread the word on the Culture Capital project and in this way to prepare the ground for the advertising campaigns that were to follow. The programme was presented not only to opinion leaders and experts, e.g. at the Austrian Parliament, but also to associations, teachers, students and to people in the street.

### **5.3.3. Networks**

A particularly important factor for the success of the Culture Capital was communication with existing networks. Linz09 distinguished between two types of networks:

- a) Relational networks
- b) Expert networks

Relational networks: it was obvious that the manifold contacts and connections maintained by individual Linzers, by associations, institutions, organisations and companies, quite a few of which compete successfully in the global marketplace, ought to be brought into play. As word of mouth recommendation is still by far the most effective marketing tool it was only logical for Linz09 to try and tap into this potential. With assistance from TVL, the Tourist Board of Linz and Upper Austria, different ways were explored how Linzers could spread the word on Linz09 as they were cultivating their own networks. Workshops introduced Linz09 programme formats and presented ideas how to make them relevant in the context of relationship marketing.

As has already been mentioned in the chapter on Sponsoring,<sup>18</sup> hundreds of companies of all shapes and sizes became Linz09 Friends and used their correspondence as a vehicle to promote the Culture Capital. This took any one of a number of different forms, such as adding an extra line to their e-mail signatures, adding an appropriate reference to their websites and providing information on Linz09 in the form of attachments to their official correspondence or of leaflets and folders at conferences. In the same manner individuals were encouraged to become ambassadors for Linz09 and to infect other Linzers, Upper Austrians and whole groups with their enthusiasm. TVL provided logistical support for these so-called ambassadors in the form of information on the programme of Linz09, on what was on offer for tourists in Linz and on planning conferences and events in the city and by supplying promotional material. Many companies put Culture Capital Year to good use for their own purposes, presented Linz as an interesting destination and contributed in this way to the city's international profile. Suitable occasions ranged from meetings of boards of governors to annual general meetings, company or customer events and school reunions.

Under the aegis of Provincial Governor Dr. Josef Pühringer a network of Upper Austrians had been established over the last few years of expat Upper Austrians, which was made use of for the dissemination of Linz09 information. "Komm nach Linz!" [Come to Linz], a campaign in cooperation with the Kronen Zeitung, encouraged Linzers to invite their relatives, friends and acquaintances to the Culture Capital. The whole concept of relationship marketing gave expression to the idea of sustainability in a convincing manner.

The expert networks included the so-called Austria Guides, who developed a new type of guided city tours to reflect the programme of Linz09; the so-called hotspots, an association of 60 first class restaurants and hotels in and near Linz; other hotels and catering businesses; service providers such as taxi drivers, security and ambulance personnel; Linz09's culture and project partners; the so-called Linzer Cityring with its more than 200 retail dealers; and Upper Austria's Economic Chamber. The latter was largely responsible for implementing the Hospitality Programme "wir09"<sup>19</sup>, which was instrumental in recruiting the majority of these groups. It was owing to the collaboration between these groups that a whole series of publicity relevant measures could be taken: many shop windows in Linz's inner city displayed decorative elements showcasing Linz09; there was a monthly Linz09 window dressing competition, many catering businesses added Linz09 branded beverages to their assortment, and coffee and tea were served with Linz09 sugar sachets.

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<sup>18</sup> Cf. p. 8 f.

<sup>19</sup> For more details see p. 68.

Linz09's extensive cooperation with taxi companies yielded thoroughly positive results. The fact that in the majority of cases the first contact with a new city for someone who has just got off a train or a plane involves a taxi driver made a scheme advisable that combined improved quality, improved accessibility of information, uniform appearance of part of the taxi fleet and ecological aspects. Taxi cabs newly registered in 2008 that met the criteria defined by Linz09, which included an environment friendly engine, were eligible for a subsidy of several thousand euros until December 2009. As a result of this cooperation more than 120 new, silver metallic taxi cabs bearing the Linz09 logo became an element in the appearance of the city's street scenes.<sup>20</sup>

It was schemes like this that provided an incredible boost to the Culture Capital's communications process. They were fun, made it easy for people to identify with the Culture Capital, established Linz09 in people's hearts and minds and contributed to the implementation of the corporate brand on the ground.

#### **5.3.4. Delegations**

During Culture Capital Year, 100 or so delegations from roughly 30 different countries paid Linz a visit and were attended to personally by Linz09 staff. Most of them came from future Culture Capitals or from hopefuls who were contemplating applying for nomination. They came to Linz for a first-hand impression and to learn from Linz09's experiences, which speaks to Linz09's position as a role model and to its success.

The countries that sent diplomatic representatives to Linz included Azerbaijan, Bulgaria, the Emirate Sharjah, Estonia, Finland, France, Israel, Japan, Poland, Portugal, Hungary and Turkey. Here meetings with representatives of the City of Linz and of Upper Austria were scheduled, with the Commercial and Artistic Directors and with the team of Linz09. For each delegation a cultural programme was put together that normally also included a guided tour of the city.

The list of guests of honour is long and includes Federal President Heinz Fischer, the Speaker of Austria's Parliament, Barbara Prammer, the Federal Minister of Education, Arts and Culture Claudia Schmied, EU Commissioner Ján Figel', EU Commissioner Danuta Hübner, Azerbaijan's Deputy Minister of Culture Sevda Y. Mamedaliyeva, the Mayor of Tel

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<sup>20</sup> For more details see [http://www.linz.at/presse/2008/200801\\_36689.asp](http://www.linz.at/presse/2008/200801_36689.asp) (only in German)

Aviv Ron Huldai, UN Special Advisor on Sports Willi Lemke, Swiss Federal Councillor Pascal Couchepin and Luxembourg's Minister of Justice François Biltgen.

### **5.3.5. Media**

Linz09's Communications Unit organised roughly 230 national press conferences together with cooperation and project partners in and near Linz and in Vienna and Graz to communicate the programme, the philosophy underpinning the programme and the business philosophy of Linz09 to the national and regional media. The press conferences and more than 300 press releases ensured continuous coverage of the Culture Capital in terms of content. By late January 2010, Linz09 had been featured in more than 2,600 national and international media (print, TV, radio and on-line), carrying roughly 25,000 reports. These reports appeared in 50 countries, including, in addition to the European countries, Australia, Colombia, India, Lebanon, Marocco, Mexico, Singapore, and the US. It goes without saying that the lion's share of these reports was carried by Austrian and German media. More than 300 journalists were given individual attention abroad and/or during their stay in Linz.

In the run-up to Culture Capital Year Linz09 also put in appearances in important cities outside Austria to promote the Culture Capital 2009 and Linz as a tourist destination. 15 international press conferences were held – in Berlin, Bratislava, Budapest, Istanbul, Ljubljana, Luxembourg, Milan, Munich, Oslo, Paris, Tel Aviv, Vilnius, Warsaw, Zurich and at the European Parliament in Brussels.

Press relations were given a high priority in the overall communications dramaturgy. As Linz09's favourite vehicle of communication along with content and PR cooperations, they were preferred over classic advertising.

### **5.3.6. Social Media**

The utilisation of social media platforms rounded off the comprehensive character of Linz09's media mix. A media savvy core team reported from December 2008 on the most popular Web 2.0 platforms on Linz09 events of interest to the target group in a style that appeared to be traceable to casual users: young, street-wise, authentic, amusing, informative and up-to-date. 40 clips, which combined professional sophistication with that touch of amateur aesthetic that confers street credibility, impulsive photography and several witty podcasts generated that interest and emotional involvement in users of virtual space across the globe that resulted in a long-term positive attitude towards the Culture Capital.

The audiovisual data, which were implemented on a number of different websites (Facebook, Myspace, Twitter and Daily Motion), were of course exposed to all kinds of comment. In addition to this the events that were documented in this way attracted comments in various blogs and chat rooms, which were linked to the social media platforms in question. One of the aims here was to generate as many friends and/or members as possible in order to make the websites come alive of their own accord and to encourage users to contribute content. This meant of course that Linz09 became susceptible to criticism and had to react appropriately to all kinds of comments and situations. Linz09's communication style was characterised at all times by empathy, accessibility and helpfulness.

From summer 2009 a fan page was implemented on Facebook and more intensive use was made of Twitter and Xing. These activities resulted in a peer-to-peer discourse and boosted perception and name recognition of the brand Linz09 in the world's largest social networks and Web 2.0 websites. This made it possible for the Culture Capital's younger target groups to be contacted and mobilised directly. Particularly successful were the activities related to BELLEVUE, which generated 110 videos, and to KLANGWOLKE09, for which 60 users posted clips. More than 3,300 photos related to the Culture Capital were uploaded to Flickr. On Facebook, Linz09 had more than 2,200 friends by January 2010.<sup>21</sup>

### **5.3.7. Schools & Families**

Meeting the demands of the target group Schools and Families was a task that called for special provisions. Two experts on pedagogical and educational matters, one male, one female, were appointed as members of the project development team, one from September 2007, the other from February 2008. Together they established contacts with schools, evaluated project proposals related to schools and engaged in discussions with teachers and pupils on the ground to initiate and develop specific projects. They also did "translation" work for the programme of Linz09 by selecting projects that were particularly suitable for school audiences and by providing on-the-job training to teachers. ZEIT GESCHICHTE VERMITTELN [Mediating Contemporary History] was the project line that received the most attention in this context.

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<sup>21</sup> For a list of Web 2.0 platforms on which Linz09 was represented go to <http://www.linz09.at/en/detailseite/kommunikation/zielgruppenkommunikation/artikel/100090030.htm>  
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The basic idea common to all projects in a school context was the involvement of pupils in all phases of the project. Another constant was the requirement for all projects to have beneficial effects with regard to the schools' structural routines. This intensive work resulted in 26 projects. I LIKE TO MOVE IT MOVE IT<sup>22</sup>, which alone consisted of more than 60 individual projects, represented Linz09's contribution to the current debate on education.

In December 2008, the "School Book" was published and distributed to all schools in Austria. It presented all the projects that were of special interest to pupils and for which special mediation programmes were available. It was also meant to serve as a statement regarding the importance Linz09 attached to school as a cultural institution.

KINDERPUNKT09, which opened in February 2009 on the premises of the former Citizens' Advice Bureau in Altes Rathaus, offered specific information related to what cultural programmes Linz and Linz09 had on offer for children and families. Under the well-known motto "Linz. Verändert," [Say Linz. Say change], it also provided children up to the age of 11 with all kinds of interesting tidbits about Linz. It featured facilities where babies could have all their needs attended to and featured useful things like bottle warmers, espresso machines and children's toilet seats. KINDERPUNKT09 developed into a favourite watering hole for families with children, attracting 18,000 visitors altogether.

#### **5.4. The Mix of Media Measures**

Using a multifaceted mix of media measures, Linz09 established itself through corporate communication as a brand whose content was subsequently condensed through the emphasis put on individual highlights of the programme. This resulted at the same time in generating interest among potential visitors. A strategic mapping of the entire project made it possible to view as discrete units the contribution that each of the many parallel individual projects made to the overall picture. Specific media channels were assigned to long-term and/or regularly recurring events, other channels remained reserved for one-off events. In fortnightly team meetings the effect of each package of measures was evaluated and readjusted if necessary. In its regional programme advertising Linz09 opted for a mix of themes and kept on-air exposure time for programme content short in order to minimise internal cannibalisation and to retain its capacity of constantly foregrounding new themes. In the summer months extra attention was devoted to the market of day visitors in the summer

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<sup>22</sup> Cf. pp. 25 ff.

holidaying regions of Salzkammergut. The guest appearances of the CIRCUS in Schärding and Gmunden gave potential visitors a foretaste of what was awaiting them in Linz.

A handful of projects were promoted through crossover marketing activities: CIRCUS and THEATERLUST2 were promoted at LINZ EUROPA HAFENFEST and vice versa. Visitors of HÖHENRAUSCH were alerted to CIRCUS by means of flyers. Festivals such as CROSSING EUROPE and ARS ELECTRONICA invariably featured a calendar of Linz09 events scheduled during this time.

The media mix consisted of tools associated with classic advertising (ads, TV spots, sponsorships, TV- & HF trailers, etc.), outdoor advertising (posters, shop windows of vacant shops, vehicle fleets, etc.), Below-the-line marketing (social media, viral marketing, promotions, guerilla marketing, etc.) and brand management (roll-ups, advertising flags, banners, public transport advertising, Linz09 deckchairs, project related branding, etc.). This was rounded off with Linz09's own media, such as dynamic info systems via screens, *Neuner*, website, newsletter, print products, Linz09 special pages and the Tip of the Day. See below for details of some of these media.

### **The *Neuner***

After two editions in November and December 2008, the *Neuner*, Linz09's fortnightly programme guide, was distributed between January 8, 2009 and December 10, 2009 as a supplement of the total circulation of *OÖ Nachrichten* and as a freebie in Linz, Upper Austria and at places across Austria highly frequented by tourists and people with an interest in culture. In cooperation with Österreichische Bundesbahnen (ÖBB) the programme guide was also made available until mid-2009 to train passengers on all trains leaving from Vienna's Westbahnhof. To launch the *Neuner*, it was also distributed via the dispensers of the daily *Oberösterreichs Neue*. Varying in length between 16 and 40 pages depending on the programme, the *Neuner* provided background information on projects, interviews with the authors, a detailed events calendar and service pages with the details of venues, ticketing and merchandising.<sup>23</sup> It had a total print run of 150,000. The *Neuner* was also available on a subscription basis for € 25,00. According to a poll, 51% of Linzers were aware of the *Neuner* and 85% of these were readers. 32% of Upper Austrians took note of the *Neuner*.

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<sup>23</sup> All issues are available online in pdf format from <http://www.linz09.at/en/neuner.html>.

The distribution system of the *Neuner* was also used for programme publicity material. More than 700 potential distribution points were identified and put into one of three categories (A, B, C) on the basis of their frequentedness. Cultural institutions, venues, Linz09 info points, hotels and ticket agencies were lumped together under A. Restaurants, other catering businesses and People's Houses were classified as belonging to B. The third category consisted of locations within the so-called visitors' corridor, where tourists were likely to spend some of their time in Linz (shops, garages, sponsors, etc.). A and B locations were regularly supplied with copies of the *Neuner*, flyers and leaflets, which were available for free from Linz09 branded tower showcases or from table-shaped dispensers. This made it possible to precisely match the distribution of publicity material with the intended reach.

### **TV-Spot**

A 25-second TV spot that played, tongue in cheek, with the (Upper Austrian) cliché of the *gamsbart*, a tuft of chamois hair used as a hat decoration, was launched in preparation for the Big Bang, causing quite a controversy. The TV spot was aired in September with an actual reach of 80% by ORF 1 and 2, Kabel 1, Pro 7, Sat.1, RTL, Super RTL, VOX and ATV. A Spectra poll documents that it was above all the nationwide airing of this TV spot that accounted for the increase in the name recognition of Linz09.<sup>24</sup>

### **Media planning**

Until spring 2008 Linz09 placed ads predominantly focused on the umbrella brand in tourist magazines. By late autumn 2008 attention was increasingly being shifted to long-running great projects. Including their names and dates, these ads covered primarily exhibitions and festivals. While from the Big Bang and/or the first quarter of Culture Capital Year umbrella brand PR was reduced in favour of topics and pictures related to specific projects, it was not given up entirely; headers would include the logo and the Corporate Design would be in evidence in striking background colours, etc. An ad format that was capable of accommodating two or more projects was developed.<sup>25</sup> The differentiation between projects based on their different appeal – local, national, international – was maintained. During Culture Capital Year ads were concentrated in only a few mass media.

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<sup>24</sup> The spot can be viewed at <http://www.linz09.at/en/detailseite/kommunikation/media-massnahmenmix/artikel/100090080.html>.

<sup>25</sup> Examples online at <http://www.linz09.at/en/detailseite/kommunikation/media-massnahmenmix/artikel/100090084.html>.

## Media Cooperations

Linz09 entered into partnerships with media corporations of different sizes to complement its own press work, to ensure constant media spotlight on selected projects and to guarantee it was getting optimum terms for its classic advertising activities. At the project level, care was taken to achieve a good match between the media in question and specific projects with regard to common target groups and ground the two had in common in terms of content. From the point of view of marketing strategy the focus was on advertising Linz09 visitors' tickets and merchandising products. Linz09 also provided vouchers for weekend stays and contingents of tickets as prizes for raffles and office parties.

In the field of print media, Linz09 entered into strategic partnerships with the most significant regional and national papers. The Kronen Zeitung OÖ introduced a column from 2007 entitled "Die 2 von 09", which gave Martin Heller and Ulrich Fuchs a platform for regular contact with the readership. With the initiatives of Linz09 Pass (from December 08) and "Komm nach Linz!" [Come to Linz!] in spring 09 the Kronen Zeitung threw its weight behind a campaign to mobilize Linzers to take an active part in Culture Capital Year. 9,500 people purchased the pass, which enabled them to document how many Linz09 events they had attended. This in turn gave them access to a number of benefits, such as discounts on Linz09 merchandising articles, tickets, goods sold at the shop, free guided tours, tickets for rehearsals, talks with artists, etc. In its outward appearance the pass looked like a passport and was designed to end up as souvenir. It also contained a list of recommended Linz09 events for each month, a list of venues, recommendations for Linz09 gift articles and information concerning Linz09 tickets and passes. The Kronen Zeitung promoted the Linz09 Pass and featured individual Pass purchasers on its pages.<sup>26</sup>

"Komm nach Linz!" sought to encourage Linzers to persuade friends to pay Linz a visit during Culture Capital Year.<sup>27</sup> Persons participating in this scheme and Linz09 Pass owners were eligible for a prize, a weekend trip for two to Culture Capital Ruhr.2010, which was raffled off in late 2009. Both schemes reached groups not necessarily considered to be traditionally close to high culture.

As regards event calendars the Kronen Zeitung carried a separate column for Linz09. All editorial contributions were marked with a Linz09 motif. On the project level the Kronen Zeitung sponsored YES09, dem LINZFEST09, I LIKE TO MOVE IT MOVE IT, PURIMSPIL, PFLASTERSPEKTAKEL, LINZ EUROPA HAFENFEST and DAS GRÜNE BAND EUROPAS.

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<sup>26</sup> Cf. also <http://www.linz09.at/en/detailseite/termine/ticketing/ticketing/2346296.html>.

<sup>27</sup> For more details see <http://www.linz09.at/en/suchergebnis/2332837.html>.

Another significant media partner was Oberösterreichische Nachrichten (OÖN). In the series of articles “Ist Linz schön?” [Is Linz beautiful] Linz09 and the OÖN set out in November 2007 to explore the capital city’s aesthetic strong and weak points in order to boost the Linzers’ sense of identity and to create a basis for urban development. The question kept resurfacing in the OÖN for many weeks in the form of reports, interviews and features submitted by the papers different desks, which were also accessible online at [www.nachrichten.at](http://www.nachrichten.at) and [linz09.at](http://linz09.at). Both here and in the print editions a specially developed logo was used. The OÖN was also instrumental in enabling the distribution of the Linz09 programme guide *Neuner* across Upper Austria. They were the media partner for the projects KEPLER SALON, CIRCUS, STADTKINO, KULTURHAUPSTADTTEIL DES MONATS, HÖHENRAUSCH, PFLASTERSPEKTAKEL, LINZFEST09, CROSSING EUROPE, SCHÄXPIR and MEGAHERTZ. Many of its articles were branded with a Linz09 motif.

On the regional level Linz09 entered into partnerships with Tips (CIRCUS, STADTKINO, KULTURHAUPSTADTTEIL DES MONATS, KULTURBADEN), Oberösterreichische Rundschau (SONNTAGMORGEN, HOLZ&BLECH, SELTSAME JUBILÄEN, SONUS LOCI; “Product of the Month”), Chefinfo and Spotsz.

Die Presse, Der Standard and Falter were Linz09’s media partner on the national level. Die Presse sponsored the festivals THEATERLUST1, EXTRA EUROPA, DOPPELGÄNGER and the theatrical intervention DIE ANDERE SEITE and devised a number of special offers for its club members. For Christmas 2008 Falter included a 24.page Linz09 supplement. All three print media regularly realised Linz09 special pages during Culture Capital Year, some of which were made available at the Linz09 Infocenter and at events.

As regards German-language travel publications, Linz09 likewise entered into successful cooperations with the publishers *Merian*, *Falter citywalks* and *Geo Saison*. The well-known travel magazine *Merian* devoted an exclusive issue to Culture Capital and its environs, which turned into a best-seller, with 100,000 copies sold and 800,000 readers. *Geo Saison* featured Linz09 in a supplement. The *Falter citywalks* series published a new city guide, which presented Linz in its revamped form. It outlines five walks that showcase Linz’s architectural, historical and cultural sights and its restaurants.

In the field of electronic media, the ORF was Linz09’s exclusive electronic media partner and covered the events of Culture Capital exhaustively in all its media: on TV and radio, online, ORF TELETEXT, ORF OK MultiText and on 3sat.

The ORF Regional Studio Upper Austria made a great number of significant contributions to Linz09. TV programmes ranged from the film in the interval of the Vienna Philharmonic's New Year Concert to *Universum* documentaries, more than 50 cultural reports that were aired nationwide, a *Kulturmontag Spezial*, 120 *Oberösterreich heute* reports, seven TV documentaries, including three *Österreich-Bilder* produced by the ORF Regional Studio Upper Austria; the *Konzert für Österreich* [Concert for Austria] from Brucknerhaus to a *Tatort* sequel. Almost five million spectators watched programmes on Linz09 nationwide – that is roughly 70% of Austria's TV population.

Linz09 was featured regularly on the radio, particularly in the so-called *Journale* – with more than 150 reports in *Ö1 Kulturjournal*, *Leporello*, various magazines and panel discussions. The radio also broadcast concerts from Linz. Radio Oberösterreich devoted hundreds of reports to Linz09, ooe.ORF.at roughly 280. Topical newscasts on ORF.at amounted to more than one hundred Ö1 reports, with ORF TELETEXT and ORF OK MultiText supplementing what was on offer on the radio.

As for promotion, Linz09 benefited from its status as Ö1's exclusive cultural partner. The so-called Ö1 Clubmobil, a Linz09 co-branded multipurpose vehicle, toured Austria from April 2008 and served as a base for Linz09 marketing activities at more than 30 major cultural events per year. Wherever it went it had information material on Culture Capital Year on board. Members of Ö1 Club regularly received recommendations and/or special offers via programmes, the newsletter or the magazine. Linz09's last major event, the farewell party on New Year's Eve 2010, was also realised in cooperation with ORF OÖ.

LT1, Linz's commercial television station, also joined in and established a slot for Culture Capital on Sunday night. LT1 supplied TRP1 (Tele Regional Passau) with ready-to-screen footage so that south-east Bavaria also received regular information on Linz09. FM4 tagged all its online reports with the Linz09 logo and its on-air reports with an acoustic signature associated with the Culture Capital. Hitradio Ö3 concentrated on promoting LINZ EUROPA HAFENFEST.

At an early stage in the development of Linz 2009 GmbH, Radio Frech became Linz09's youth media partner and distinguished itself through its playful treatment of Linz09 in a variety of media (video clips, films, blog at [www.nachrichten.at](http://www.nachrichten.at)).

## **Internet Marketing**

In addition to year-round cooperations with websites in the context of tourism – austria.info, oberoesterreich.at, salzkammergut.at, etc. – Linz09 became active in two waves of internet publicity activities. The first phase supported the Big Bang from shortly before Christmas 2008 to mid-January/late January 09 and informed the entire on-line world “over night”, as it were, that Linz09 had kicked off in earnest. The second wave took place in August/September 2009 and was designed to give Linz09 another boost at the half-way stage. As opposed to the first campaign the second focused on large-scale projects such as KLANGWOLKE, THEATERLUST2, HÖHENRAUSCH, 80+1 and the opera KEPLER, which, it was felt, were capable of attracting visitors also from far away to Linz at the end of the summer and in the autumn.

The most important online advertising affiliates included kurier.at, diepresse.com, orf.at – Austria’s most coverage-efficient online vehicle –, derstandard.at, falter.at, sueddeutsche.de and nzz.ch. In addition to pages devoted to cultural matters a whole array of advertising tools was used – content ads, advertorials, site links, site bars and banners on the welcome page. In the case of all these platforms one primary goal was establishing a working relation with the editorial board. Collaboration with diepresse.com must be considered as particularly successful in this respect. The high acceptance of the Culture Capital by diepresse.com resulted in the creation of a separate Linz09 desk and, in early January, even in a site branding. In terms of the campaign conception the cooperation with kurier.at was particularly remarkable. The topic was taken care of throughout the year in an exemplary manner by the editorial staff, who made also use of innovative advertising tools, such as branded keyword advertising, tab branding, tag cloud branding and dynamically switchable banner areas as fixed locations. In the same manner, nachrichten.at and ooe.ORF.at added a separate Linz09 rubric in addition to their general culture rubric. On ooe.ORF.at around 280 contributions were published. nzz.ch supplemented the advertorial campaign with additional editorial coverage. On southern Germany’s most coverage-efficient quality homepage, sueddeutsche.de, Linz09 was present on the welcome page at the time of its launch. Even though, from an overall perspective, the share of online advertising compared with the rests of the marketing mix was small it was highly effective thanks to its precise targeting.

## **Outdoor Advertising**

Linz and its environs were the preferred area for poster campaigns in support of specific projects, the only exceptions being the exhibitions LINZ TEXAS and BEST OF AUSTRIA and the festivals THEATERLUST1 and 2, for which posters were also on display in Vienna and

Graz. For the LINZ EUROPA HAFENFEST, which had to sell several thousand festival passes, triangular stands were used in addition to the usual hoardings and 125 24-sheet posters went on display in the region around Linz. The idea was to make sure by means of classic advertising and by focusing outdoor advertising on a narrowly defined region that the populousness of the city's streets crowded with visitors would further enhance the experience of a Culture Capital which everybody is quite obviously keen to flock to.

### **Linz09 Info Columns**

So-called info columns 5 m high and 1 m across were put up in four inner-city locations particularly frequented by pedestrians (Hauptplatz, Alter Markt, Taubenmarkt, Ernst-Koref-Promenade) as conspicuous all-season communication tools. They were re-programmed four times during Culture Capital Year and provided information about long-running Linz09 projects. They were rendered even more conspicuous by displaying the internationally current "i" for "Tourist Information". The info columns also featured a city map on which the venues of Linz09 were highlighted so that culturally inclined visitors were able to take their bearings on the spot.

### **Dynamic Info Systems**

Dynamic screen-based info systems proved a particularly efficient, economic and elegant way to direct the attention of as many people as possible to Linz09's packed programme. Programme content items were developed according to the criteria of Linz09's corporate identity and displayed on the different systems. The screens used were partly those of *Infoscreen* (located in underground stations, etc.) in Vienna and Graz, which displayed posters for roughly twenty projects for a week at a time over the whole year, and partly the info screens of the buses and trams Linz AG, of Uni Werbung and of Trafik TV<sup>28</sup>. An LED wall at the Passage City Center Linz located in Linz's Landstraße was also used and reprogrammed every fortnight along with two screens at the Hypo Bank, also located in the centre of the city.

A cooperative venture with Raiffeisenlandesbank Upper Austria made it possible to install another 13 screens, in places like Linz Airport, the Main Railway Station, Linz09 Infocenter, the Garden Show of the Province of Upper Austria in Bad Schallerbach, the Landesausstellung in Schlierbach, with a weekly change of Linz09-related content. In addition to information on and previews of Linz09 events, these screens also promoted

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<sup>28</sup> Trafik TV was used to promote the festivals LINZ EUROPA HAFENFEST and THEATERLUST2.



merchandising items, featured a guidance system, a weather forecast function and informative and amusing editorials. This meant that it was increasingly difficult not to be aware of what Linz09 was up to. Regardless of whether people were travelling by bus or by tram, went for a stroll in the city or were waiting for the next underground in Vienna, Linz09 was always waiting for them.

### **Below-the-Line Marketing**

This sector also called for hard work. At international cultural hotspots, trade fairs and other events in and beyond Austria that attract a great deal of media interest or are of great regional significance, such as Steirischer Herbst, Wiener Festwochen, Viennale and the Viennese Opera Ball, activities were staged that were in keeping with these events. These activities were largely but not exclusively confined to 2008. Colourful Linz09 plastic bags, to name one example, were omnipresent in that year at the ITB Berlin, the Leipzig and Frankfurt Book Fairs, Art Cologne, Art Basel and at the Frieze Art Fair in London. In Leipzig Linz09 was able to enhance its presence in two consecutive years (2008 und 2009) by means of its own branded cafeteria, where Linz09 programme was laid on. The shipping piers of Hubert von Goisern's landfalls during his LINZ EUROPA TOUR WEST were ablaze with Linz09 flags and balloons. At the Architecture Biennale Venice the project PIXEL HOTEL caused a splash with its display of beds in the public sphere. On the occasion of the Viennale and the Life Ball and during the showing of LINZ TEXAS in Berlin, Graz and Vienna, Linz09 flyers and give-aways were distributed. Projects such as DER KRANKE HASE [The Ill Rabbit] and the Farewell Party at the close of Culture Capital Year were advertised by stickers everywhere in town, and the former also left its blue stencil marks in streets, squares and shop windows. THEATERLUST2 peddled tattoos, and when LASK played Real Madrid and during the LINZFEST 2008 Linz09 put up a goal wall, which served the double purpose of awakening the Ivica Vastic in every soccer fan and of promoting the project YES09. Linz09 was likewise present at the ball of Upper Austrians at the Austria Center Vienna with a guest appearance of HOLZ&BLECH [Wood&Brass] as part of the programme. The Culture Capital was also present as a brand both on the posters for the ball and at the ball as such, where so-called Linzer Augen, a type of pastry, were distributed as *damenspende*. The Linz09 media, the print media of the region, various newsletters, the Web 2.0 platforms, a number of other websites and tourist organisations organised competitions. Customer loyalty was strengthened through regular direct mailings and e-mails.

## **Cooperative Ventures**

As part of its marketing concept Linz09 pursued the promotion of the umbrella brand also through cooperative marketing ventures. The food sector proved particularly susceptible to this approach. Zipfer,<sup>29</sup> a brewery and one of Linz09's Premium Partners, introduced a special edition of their Linz09 beer mats and a Linz09 Sparkling Beer and promoted the cooperative venture with a nationwide aired TV spot that more or less continued where the Linz09 TV spot had left off. Kastner added a new product line to their assortment: Linz09 organic biscuits. Riemenschneider created Linz09 spreads. Agrana offered Linz09-branded sugar sachets in all CC Markets in Austria. SPAR and all its Linz branches supported the campaign BESCHALLUNGSFREI [Against Imposed Noise] as part of HÖRSTADT and one side of their shopping bags featured the Linz09 logo.<sup>30</sup> Similar examples were to be found in other sectors. There was a strong demand for Linz09 deckchairs, a cooperative venture with Linz AG among others, which featured the logos of the two partners and sold in their hundreds. Another partner in this venture was Salzkammergut Tourismus. Sabtours adorned the rear of ten of their coaches with the Linz09's fried egg motif. Some branches of McDonald's laid on special Linz09 tray sets. Companies such as Barmherzige Schwestern and Gemeinnützige Wohnungsgesellschaft of the City of Linz gave Linz09 free use of space in their own media.

## **Image Film**

The 2-minute Linz09 image film, which took the form of a stroll across Linz, was first presented in September 2008. In aesthetic terms it took a page from the book of Linz09 print products and did not confine itself to picture postcard motifs. It was shown on all sorts of occasions abroad and, during Culture Capital Year, on 13 screens at highly frequented locations in the city, at the airport, at the Landesausstellung and at the Landesgartenschau.

## **5.5. Publications and Print Products**

Linz09 set great store by publishing its content in publications that offered a wealth of information and were designed with a great deal of attention to detail. The pillars in terms of

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<sup>29</sup> On the cooperation with Zipfer cf. also <http://www.linz09.at/en/detailseite/presse/informationen/presse-information/2194928.html>.

<sup>30</sup> On the cooperation with Spar cf. also <http://www.linz09.at/en/detailseite/presse/informationen/presse-information/2233424.html>.

communications were the Programme Books<sup>31</sup> 1, 2 and 3, the *Linz Book*<sup>32</sup>, the *School Book*<sup>33</sup> and the *History Book*<sup>34</sup>. These were supplemented by a volume of photos, *Die Bilder*<sup>35</sup>, which once more conjured up Culture Capital Year in all its glory on 256 pages and with more than 1,000 photos. *Die Bilder* was designed to give visual expression to the emotions that Linz09 had evoked and to the memories of Culture Capital Year.

The *Linz Book* was neither a city guide in the traditional mould nor a classic coffee table book, despite its many gorgeous photos. It contained a selection of stories and both critical takes on Linz and declarations of love, which added up to an candid and highly unusual portrait of the city. The authors Linz09 was able to enlist for this project included professional writers, journalists, pupils, migrants, scientists and museum directors.<sup>36</sup>

The *School Book* gave a detailed overview of the part of Linz09's programme that was especially suited for pupils, teachers and schools in general. The *History Book* focused on significant aspects and themes of those Linz09 projects that dealt in one way or another with National Socialism, its antecedents and its consequences. It made an analytical contribution to an understanding of the city's past and to the way Linz had tackled this part of its legacy.

In the field of corporate communication the *Neuner*<sup>37</sup> was another important print product in addition to leaflets, flyers and postcards for mass distribution, which were designed to boost Linz09's image and to draw attention to programme highlights and to services. To promote the Culture Capital in the area of tourism, a leaflet was published in February 2008 in German, English and Italian, entitled "Linz, Willkommen" [Linz, Welcome], which covered both the sights of the city and the highlights of the programme in 2008 and 2009. In the meantime this leaflet has undergone further modification and has become part of the publicity material of the Linz Tourist Board.<sup>38</sup>

To underscore the hospitality aspect, Linz09 compiled a language guide in collaboration with the Economic Chamber of Upper Austria, which was designed to facilitate the communication with visitors from abroad. Entitled *wir09*, the booklet contained phrases in English, Czech, Slovene, Hungarian, Italian, Polish, French, Dutch and Spanish that are most frequently used

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<sup>31</sup> Programme Book 1 appeared in October 2007, the second in May 2008, and the last, which was published by Springer, in November 2008.

<sup>32</sup> The *Linz Book* appeared in November 2007.

<sup>33</sup> The *School Book* appeared in December 2008.

<sup>34</sup> The *History Book* appeared in February 2009.

<sup>35</sup> *Die Bilder* appeared in November 2009.

<sup>36</sup> To download the *Linz Book* go to <http://www.linz09.at/en/artikel/programm/1372906.html>.

<sup>37</sup> Cf. the chapter on The Mix of Media Measures, p. 48 ff.

<sup>38</sup> Cf. the chapter on Cooperation with tourism organisations, p. 65

in situations tourists are likely to find themselves in and facts and information tidbits about the respective countries to enable Linzers to get a conversation going.

On the project level all great exhibitions were accompanied by comprehensive catalogues realised in cooperation with different publishers. Demand was particularly strong for “Kulturhauptstadt des Führers. Kunst und Nationalsozialismus in Linz und Oberösterreich”, the twin of the eponymous exhibition in the Schlossmuseum Linz. Catalogues were likewise published for LINZ TEXAS, the trilogy SCHAURAUSCH, TIEFENRAUSCH, HÖHENRAUSCH, POLITISCHE SKULPTUR [Political Sculpture], TOULOUSE-LAUTEK, ZAUBERKÜNSTE [Doing Magic], DAS GRÜNE BAND EUROPAS [The European Green Belt], SEE THIS SOUND, BEST OF AUSTRIA, DER “FALL” FORUM DESIGN [The “Case” of Forum Design] and FESTIVAL DER REGIONEN [Festival of the Regions]. As a rule the catalogues were edited either by the cooperation partner or the project author.

By providing a wealth of visualised statistical data, the *Linz Atlas* came as close as possible to an objective depiction of the city, untainted by subjective prejudice and by self-serving political claims. “Linz. Randgeschichten”, with texts by the likes of Anna Mitgutsch, Erich Hackl and Eugenie Kain was another of Linz09’s book projects. HÖRSTADT [Acoustic City], IN SITU, DER KRANKE HASE [The Ill Rabbit], KUNST FLOW, DESIGN JUNGLE, TURMEREMIT [The Hermit of the Tower] and BIBLIOTHEK DER GERETTETEN ERINNERUNGEN [The Library of Rescued Memories] likewise called for substantive documentation. Almost each one of Linz09’s projects had its own print products, be it in the form of invitations or postcards, flyers and folders, (folding) posters or leaflets.

## **5.6. The Website**

Linz09’s website, [www.linz09.at](http://www.linz09.at), first went on stream in December 2005 and will continue to exist as an archive after Culture Capital Year. The website is available for the most part in German and in English and was expanded in several stages.

The aim was to combine on one platform and in a comprehensive manner all kinds of information of interest to visitors. This meant the website had to include access to a hotel online booking system, travel information, an online ticketing system, a web shop, a city map and detailed information on the programme of Linz09 with daily updates and references to

cultural and leisure time programmes on offer in the region. The opening of a tourist website in the first quarter of 2008 proved crucial in this context.

The publication of Programme Book 3 in November 2008 necessitated changes in the website. A feature for the retrieval of event dates and projects was added and the website was linked to Ö-Ticket. The welcome page of the website was redesigned in spring 2009 to ensure better navigability of the increasingly packed Linz09 programme. This enabled not only the direct retrieval of project dates but also the inclusion of up to six editorial references to specific projects and the parallel promotion of projects through banner subjects differing in size and placement.

In Culture Capital Year the website [www.linz09.at](http://www.linz09.at) was accessed 3.9 million times; the number of accesses was more than twice in 2009 from what it had been in 2008. A sudden rise in the number of accesses became noticeable in November 2008, as preparations for the Big Bang were getting underway, and they peaked in absolute terms in January 2009. After that, access numbers levelled out at around the numbers recorded in December 2008. They did not fall off until autumn 2009.

More than 8,500 people subscribed to Linz09's newsletter, which was sent out on a monthly basis from April 2006, switching to once a fortnight from December 2008. 38% of the subscribers actually read it. The Linz09 season ticket, the so-called *Insider* ticket, generated another 5,000 subscribers, who received their own *Insider* newsletter, with offers of discounted tickets, competitions and special offers (e.g. guided tours of exhibitions).

A great number of independent project websites with their own domains contributed to Linz09's online presence. In this way, even rather complex programme formats, such as BELLEVUE, KEPLER SALON, DER KRANKE HASE [The Ill Rabbit], HÖRSTADT [Acoustic City] and LINZ. STADT IM GLÜCK [Linz. City in Luck], were faithfully rendered on the Internet; their respective project design contributed to the strengthening of their identity and boosted their recognition factor. The blog that accompanied I LIKE TO MOVE IT MOVE IT made it possible for the more than 2,000 pupils involved in the project and for others to communicate with one another directly. The image and the name recognition of the project benefited substantially.

Linz09's web editors also helped the City of Linz develop their events calendar [www.linztermine.at](http://www.linztermine.at). Operated by the City of Linz, this platform lists a wide array of events centring on the most diverse topics and interests, from the programme of the city's theatres,

concert halls and exhibition venues to events put on at markets and trade fairs that frequently involve some sort of competition or other. In the meantime roughly 800 registered event promoters are making use of this service for their purposes by filing their data themselves; the service is free of charge. Linz09's packed programme made a separate interface indispensable, which enabled the direct import of Linz09 data to the platform. In addition to this, linztermine.at assigned a separate rubric to Linz09 which was on a par with such categories as *Exhibitions* or *Leisure / Entertainment* to give users direct access to the programme of the Culture Capital.

## **5.7. Information and Ticket Management**

### **5.7.1. Information Management**

Linz 2009 GmbH and the Tourism Board Linz cooperated in the entire area of information management. To ensure optimum availability of information and the easiest possible access to it they jointly developed a three-tier model designed to meet all the information requirements of tourists and Linzers in Culture Capital Year. The model was further differentiated according to staffed locations and locations without staff.

#### **Linz09 Infocenter**

The Linz09 Infocenter, located in Hauptplatz 5 at the premises of what used to be the Citizens' Advice Bureau of the Inland Revenue in Brückenkopfgebäude Ost, was the central contact point for all kinds of enquiries from 20 November 2008 to 31 December 2009. Its functions included the sale of tickets for a broad range of events and of merchandising products. In addition to dealing with all kinds of queries concerning the programme of Linz09, its remit included guided city tours and hotel bookings. The centre also featured an information point for Linzers as opposed to tourists. A one-stop shop, the centre put its combined competence in cultural and tourism related matters at the disposal of tourists and Linzers alike. To be able to deal with the expected influx of visitors in connection with Culture Capital Year additional staff was recruited and opening hours were kept flexible to accommodate really big events. In 2009, client contacts rose by nearly 150% compared with 2008.

The Infocenter's 170m<sup>2</sup>, dedicated to the ticket office and information counters and to the shop (plus 65m<sup>2</sup> back office), and the area of 350m<sup>2</sup> in front of the Infocenter were designed by Architektenbüro Caramel. As an emblem of hospitality that developed a Linz09 logo motif

and as a boost to the visibility of the Infocenter, the outside area was painted in a loud red-and-white checked pattern reminiscent of a traditional table cloth. The first floor housed the Linz09 Press Centre, which was used for press conferences, accreditations, interviews and information events.

### **Linz09 Infopoints**

The Linz09 Infopoints were information points where trained staff was available to deal with all kinds of enquiries. They were located at Blue Danube Airport Linz, the Main Railway Station, the Ars Electronica Center, Passage Linz and Domcenter, i.e. along the so-called visitors' corridor. At the Linz09 Infopoints, Linz09 visitors' passes and an assortment of merchandising products were on sale.

### **Linz09 Info**

The so-called Linz09 Infos were leaflet dispensers located in Linz's cultural institutions, in so-called People's Houses and in some of the TVL's already well established information points, on the premises of Linz09 partners in the tourist industry and of highly frequented businesses that, even though not directly associated with culture or tourism, nevertheless had a certain competence as regards information. The dispensers were stocked with all kinds of information material on Linz09.

Information material was also kept in stock at the more than 650 locations of the so-called Linz09 Friends as part of the Linz09 project *wir09* (Hospitality City) and at public institutions that supported the Culture Capital project.

### **5.7.2. Ticketing**

With reference to Ticketing, Linz09 may claim credit for an innovation. A wide range of tickets was available at the Linz09 Infocenter and/or was bookable via [www.linz09.at](http://www.linz09.at), including tickets for different institutions not directly associated with Linz09. This was made possible through the use of the Ö-Ticket platform. This meant that Linz09 tickets could be purchased at all Ö-Ticket points of sale everywhere in Austria.

Linz09 developed two types of visitors' passes: the Linz09 Insider and the Linz09 Card. The Linz09 Insider pass was valid for the entire year and was designed for use by Linzers, people from nearby and for others who were planning to make extensive use of Culture Capital Year. It offered a number of advantages: free admission in many of Linz's museums all year; discounts of up to 50% on products at the Linz09 shop; invitations to special events,

discounted tickets for selected events and/or institutions; and discounts on guided tours. The holders of Insider passes were kept up to date through a separate newsletter.<sup>39</sup> The non-transferable year pass was € 50.00 (concessions € 30.00) and was also available from Linz's museums.<sup>40</sup>

The Linz09 Card allowed for individual programme planning in the Culture Capital on one to three days. In addition to the advantages listed above it also gave its holders free public transport in the city (including a trip to Pöstlingberg) and between 25% and 60% discount on rail fares (ÖBB). To make it even more attractive, the pass came with a restaurant voucher, the so-called Gastrotaler, worth € 9.00 and redeemable in all partner restaurants and catering businesses. As a day pass the Linz09 Card cost € 15.00 (concessions € 10,00); the 3-day pass was € 25,00 (concessions € 20,00). In addition to the Linz09 Infocenter and Ö-Ticket points of sale, the Linz09 Card pass was available in all ÖBB stations with ticket desks, at travel agencies in the region, from tour operators (e.g. Railtours), at the Linz09 Infopoints and at museums and hotels in Linz.<sup>41</sup>

More than 7,000 Linz09 Insider passes were sold, which exceeded all expectations. Roughly 22,000 Linz09 Card passes were sold.

In keeping with the stated aim of making the programme accessible to as many people as possible, admission at many events was either free or very moderate. A ticket for a performance at one of the theatre festivals cost € 18,00, (concessions € 13,00), with one of the Linz09 visitors' passes € 9,00, for pupils € 7,00 and for school forms € 5,00. Linz09 also took part in "Hunger auf Kunst und Kultur" [Hungry for Art and Culture], which meant that admission for pass holders was free. In addition to the usual concessions for pupils, students, apprentices, senior citizens, etc., discounts were available not only to Linz09 pass holders but also to holders of the Aktiv Pass of the City of Linz and for members of a wide range of clubs, such as Ö1 Club and Österreichischer Automobil-, Motorrad- und Touring Club / ÖAMTC.

Another treat that the Culture Capital had in store for its visitors was the result, for once, not of a Linz09 initiative but of a cooperative venture that involved the supermarket chain Hofer KG and Linz's museums: under the motto "Kultur als Lebensmittel" [Culture as a Vital

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<sup>39</sup> Cf. also the chapter the website, p. 59

<sup>40</sup> For details on the Linz09 Insider go to <http://www.linz09.at/en/detailseite/termine/ticketing/ticketing/2346301.html>.

<sup>41</sup> For details on the Linz09 Card go to <http://www.linz09.at/en/detailseite/termine/ticketing/ticketing/2346298.html>



Necessity] the Lentos Kunstmuseum, Nordico, Schlossmuseum and Landesgalerie waived admission fees on the last Saturday of the month. For school forms admission at these museums was free as a matter of principle.<sup>42</sup>

## **5.8. Merchandising**

There were several different categories of Linz09 merchandising products. The majority were brand products designed and produced by Linz09 in the classic merchandising mould. They were meant to help establish the umbrella brand and to increase brand name recognition. Best selling articles included the 09 bag holder, the 09 shoulder bag and the bath tub duck “Linz.Verändert,”; all were products at the low end of the price structure and particularly suitable either as a small present or for the purchaser’s own consumption.

The product range was rounded off with articles that were spawned by specific projects, such as YES09’s table soccer game, the “Bad Habit” T-shirt collection based on KRANKER HASE and a stool that took its cue from DER “FALL” FORUM DESIGN.

Then there were the consumer goods that were produced by cooperation partners on the basis of a licence agreement for nationwide marketing. These included “enjoyment” food and beverages such as the wildly popular Linzer Torte and the Linz09 beverages (wine, schnaps, sparkling cider, beer, water, pop). Lebensmittel-Cluster Oberösterreich created three Linz09 hampers containing a selection of delicacies to suit most tastes and most purses. They were popular as gifts not only among politicians and business people. The branded beverages also appeared on the menus of many catering businesses, which meant they were instrumental in scoring hospitality points and contributing to Linz09’s growing name recognition.

The shop at the Linz09 Infocenter also stocked exhibition catalogue, books, DVDs and CDs that were linked to specific projects and/or the city and its history. There was also a number of articles that were sold on commission, some of which were part of the stock of other cultural institutions or of galleries in Linz.

Most merchandising articles were available also from the webshop at [www.linz09.at](http://www.linz09.at). An assortment was also sold at the Infopoints (Airport, Dom Center), at hotels (Hotel Kolping, Courtyard by Marriott), book shops and museum shops (Lentos Kunstmuseum Linz, voestalpine Stahlwelt).

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<sup>42</sup> Cf. [http://www.linz.at/presse/2008/200811\\_42556.asp](http://www.linz.at/presse/2008/200811_42556.asp) (only in german)

## 5.9. Cooperation with Tourism Organisations

The experience of past European Capitals of Culture has shown that close collaboration with tourism organisations and cultural institutions is conducive, if no indispensable, to the success of the project as a whole. This is why Linz09 insisted from the start on collaborating closely with local (Tourist Board Linz / TVL), regional (Oberösterreich Tourismus / OÖ Tourismus) and national tourist organisations (Österreich Werbung / ÖW). Strategic partners were also other regional tourism organisations, above all in Salzkammergut, and the Landesausstellung and the Landesgartenschau. The promotion and the realisation of the Culture Capital made it seem imperative to utilize all the synergies available.

The Tourist Board Linz and Linz09 jointly developed a marketing plan which took into account the needs of both partners. It was cast in the form of a Project Realisation Agreement and presented to the press in December 2007. This included outlines of the project's basic marketing in terms of tourism, the creation of common media and strategies of scene and relationship marketing. The tasks of customer liaison, contacts with tour organisers and travel agencies and the creation of bookable products were assigned to TVL, whereas Linz09's task was to provide the events that were to be the basis for these products.

The collaboration between Linz09 and Oberösterreich Tourismus and/or Österreich Werbung was likewise coordinated and fine-tuned by TVL. The measures concerned above all trade fairs, location presentations (e.g. in Germany and in the Czech Republic), inserts in leaflets and catalogues of tourism organisations and marketing activities such as newsletters and press trips. OÖ Tourismus regularly put Linz09 highlights on the welcome page of its website. ÖW provided a separate Linz09 channel on its website. Between 2007 and 2009 several joint campaigns were staged in Italy, France, Spain, the UK, Central Europe (most notably in the Czech Republic and in Poland) and particularly in Germany, where Linz09 stood to benefit from the LINZ EUROPA TOUR WEST. Cooperations also materialized with incoming agencies, such as Neckermann, TUI, Ruefa Reisen and Railtour Suisse.

Examples of the in-depth collaboration between TVL and Linz09 as regards information and ticketing management have already been mentioned above.<sup>43</sup> What has also been mentioned already are jointly realised, coverage-efficient print media supplements,<sup>44</sup> cooperative ventures with publishers<sup>45</sup> and the promotion booklet "Linz. Willkommen".<sup>46</sup> High

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<sup>43</sup> Cf. p. 61

<sup>44</sup> Cf. p. 50 f.

<sup>45</sup> For instance Merian, Falter citywalks, Geo Saison Supplement; for details see pp. 48 ff.

priority, particularly with a view to ensuring a lasting effect, was given to the concerted work involving media representatives, delegations and study groups. This area was rounded off with workshops for the staffs of partner organisations important in terms of the promotion of sales, such as the ÖBB, Linz Airport and bus companies.

Together with Austria Guides and the Economic Chamber of Upper Austria, TVL and Linz09 developed a new concept for guided city tours that was able to do justice to Linz in its latest incarnation and to the programme of Linz09. The results were lively presentations of the city's history, improvements in the quality of service and more memorable experiences for visitors. Even though guided tours in Culture Capital Year were part of the Linz09 Card and therefore, strictly speaking, no longer free of charge, as they had been in the previous year, the demand was enormous: in 2009 three times as many people took part in guided tours compared with the previous year, and compared with 2004 the number of guided tours went up tenfold.

Linz Tourist Information and, afterwards, the Linz09 Infocenter regularly dispatched a so-called "Frühstücksmail" [Breakfast mail] to hotels and other businesses active in the sector of tourism and to interested individuals. Containing information on what was in store on that day in terms of Linz09 events, the breakfast mail never failed to draw attention to the *Neuner*. Relevant events were tagged with the Linz09 logo and the Tip of the Day also contributed to highlighting Linz09's programme.

The Linz Tourist Board threw all its weight behind the way the city presented itself in Culture Capital Year under the motto of "Linz. Verändert," and the propositions of "The Big Picture". This contributed substantially to the branding process. The Tourist Board also waived the possibility of introducing its own merchandising line, preferring instead to make synergetic use of Linz09's range of products. As has already been mentioned above,<sup>47</sup> the Linz09 website featured an information portal for tourism which was linked to the Tourist Board website.

As regards so-called scene marketing, the Tourist Board saw a particularly great potential in programme formats that contained an explicit reference to Linz, such as HÖRSTADT, the opera KEPLER and INSTANT ANTON. Another important factor relevant to Linz's positioning as a destination attractive for cultural tourists in Culture Capital Year and beyond was the concerted utilization of social networks, whose members would spread the word on Linz09 to

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<sup>46</sup> Cf. p. 57 f.

<sup>47</sup> Cf. p. 43 f.

potential guests. As has already been pointed out on p. 43, <<<!!!>> it was the Tourist Board that orchestrated the necessary measures on behalf of Linz09. Workshops were organised based on a Tourist Board leaflet, “Linz, Botschafter”, with the aim of equipping potential “ambassadors” with the expertise needed for that job. The necessary material was also available for downloading on the Tourist Board’s website.<sup>48</sup>

A great deal of effort was invested by Linz09, TVL, OÖ Tourismus and ÖW into Linz09’s presence at different trade fairs in 2007 to 2009; 2008 was decisive for the promotion of the Culture Capital. Linz09 was represented in conjunction with the TVL at the specialist trade fairs ACTB Vienna, Internationale Tourismusbörse Berlin, BIT Milano, RDA Köln and at the public fairs Tourist Linz and Ferienmesse Wien. ÖW introduced the Culture Capital at the opening press conference of the ACTB 2008 as a tourist magnet of the first order. In two subsequent years Linz09 was able to strengthen the presence of its corporate brand at the ACTB by operating its own Linz09 cafeteria.<sup>49</sup>

At the 2008 ITB, the largest tourism fair in the world, Linz09 succeeded in positioning Linz as a modern, culturally vibrant city. A stand with two special exhibits helped capture the imagination of the visitors. It displayed a work by the Linz artist Rainer Nöbauer, “Greifhandschuhe” [Prehensile gloves], which had been part of the exhibition SCHAURAUSCH in early summer 2007, and a version of the Ars Electronica Futurelab’s “Librovision”, which was a large-scale virtual catalogue for the turning of whose pages a mere gesture was sufficient. As part of a comprehensive promotion, roughly 10,000 Linz09 tote bags stuffed with publicity materials and entry forms for a competition that featured a weekend in Linz as the top prize were distributed at the doors. Österreich Café served Linzer Torte and hot beverages together with Linz09 branded sugar sachets in Linz09 mugs. A Linz09 side event, featuring among other things a panel discussion of the CEOs of Ruhr.2010 and Linz09, was attended by roughly 100 journalists, tourism experts and people involved in the area of culture.<sup>50</sup>

In the light of Culture Capital Year the Province of Upper Austria decided to stage a historic first: the province’s two major exhibitions, normally scheduled to take place in alternate years, were both put on in 2009. The Landesausstellung “Mahlzeit” was shown in Schlierbach and the Landesgartenschau “Botanica” in Bad Schallerbach. In selecting the two venues,

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<sup>48</sup> Cf. <http://www.linz.at/tourismus/botschafter.asp> (only in german).

<sup>49</sup> Cf. <http://www.linz09.at/en/detailseite/presse/informationen08/presse-information08/1416246.html> and <http://www.linz09.at/en/detailseite/presse/informationen/presse-information/2192400.html>.

<sup>50</sup> Cf. <http://www.linz09.at/en/detailseite/presse/informationen08/presse-information08/1465998.html> and <http://www.linz09.at/en/detailseite/presse/informationen08/presse-information08/1458294.html> (only in german)

easy accessibility from Linz, which would put them within comfortable reach from Linz, was a top consideration. A package was developed for the promotion of these three major events that contained common print products, a website, advertisements, publicity material and crossover marketing measures. In addition to this, Linz09 was also represented at the Landesgartenschau 2007 in Vöcklabruck with playground equipment in the shape of the Linz09 logo. The theme park of Bad Schallerbach featured a Linz09 exhibit that enabled visitors to “eavesdrop“ on Vilnius.

TIEFENRAUSCH had laid a first trail from Salzkammergut to the future Culture Capital in 2008. Installations at the Traunsee<sup>51</sup> and in the entrance area of the Dachstein Ice Caves<sup>52</sup>, supplemented in each case by dispensers stocked with Linz09 leaflets and information material, made not only the people who live in the region aware of Linz09 but also holiday makers and tourists. Linz09 entered into cooperation agreements with local tourism associations and hoteliers: these offered trips to Linz as an option; information on the highlights of Linz09 was made available to guests and included in newsletters, advertisements and on websites, and such articles as Linz09 deckchairs helped the brand take root also in Salzkammergut. Gmunden Tourist Information Agency even adorned its facade with a Linz09 motif and handled enquiries and ticket sales on behalf of Linz09. In 2009 the Culture Capital and its CIRCUS paid the Salzkammergut a flying visit,<sup>53</sup> which was reciprocated when the tourist region Attersee turned up at TIEFENRAUSCH in the shape of a diving tower erected in Linz’s OK Platz.

Approximately 70 partners in the field of tourism across all of Upper Austria, e.g. from Steyr, Enns, Bad Ischl and Geinberg, included a stay in Linz and/or a theme specific offer in their packages and and stocked the Linz09 Card.

## **5.10. Linz09 and Hospitality**

The Hospitality Programme *wir09* helped Linz09 to boost the motivation and the commitment of the employees of all service sector businesses in direct contact with visitors. The aim was for most visitors to come to the conclusion that practically everything about the Culture

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<sup>51</sup> Cf. [http://www.linz09.at/en/capital-of-culture/presse/informationen/presse-information/1884610/tiefenrausch\\_bubbles.html](http://www.linz09.at/en/capital-of-culture/presse/informationen/presse-information/1884610/tiefenrausch_bubbles.html).

<sup>52</sup> Cf. <http://www.linz09.at/en/detailseite/presse/projektinformationen/presse-information/1853474.html>.

<sup>53</sup> Cf. <http://www.linz09.at/de/detailseite/presse/informationen/presse-information/2610090.html> (only in german).

Capital was to their liking. If the city left a lasting good impression on visitors, chances were they would decide to come back for another visit at some stage in the future and/or recommend Linz as a travel destination to others.

The Hospitality Programme was targeted towards occupational groups such as taxi drivers, traffic wardens, police and emergency service personnel, shop assistants, public transport corporation employees and the staff of catering businesses and hotels. In its communication Linz09 emphasized the fact that all these people were part of the overall Culture Capital project and encouraged them to attend Linz09 events in addition to job-related information events. They would be more proud of their own city and more ready to infect others with enthusiasm about Linz09 if that enthusiasm stemmed from authentic experiences.

The core area on which most of these efforts concentrated was a hypothetical “visitors’ corridor”, where the majority of the Culture Capital’s venues were located and where the highest concentrations of visitors were likely to occur. This core area also included entry points such as the airport, the main railway station and motorway parking lots; every effort was made to make these entry points hospitable and inviting.

The realisation of the ideas underpinning the hospitality drive was largely the work of the Economic Chamber of Upper Austria, which had started early on, for the benefit of its members, to collaborate with Linz09. It transformed its entire organisation and its networks into a sort of embassy for Linz09. Its Linz City branch and Linz09 organised eight information events for different sectors of the economy in June and November 2008 and another twenty or so for such subgroups as the employees to cab companies, for hotel and catering staff and for the Austria Guides. The bottom line of this particular initiative was that far more than 1,000 entrepreneurs and their staff ended up sharing a high level of informedness on Linz09’s most important projects, dates, information points and PR material concerning Linz09. They were also sensitized to their roles as co-hosts and co-hostesses of Culture Capital Year. The Economic Chamber’s City branch also initiated *hotspots*, the successful cooperation between 60 top hotels and catering businesses.

The list of significant partners also included Linz AG, ÖBB and Linz Town Council. In addition to laying on language courses and publishing a language guide and information folders, Linz09 and its partners organised roughly 150 road shows, information events, motivational training sessions, workshops and coachings for specialist occupational groups such as receptionists. Visits to the venues of Linz09 and guided tours through AKUSTIKON, the AEC and Linz Castle’s new South Wing were repeatedly on offer.

While initial reactions to the programme were rather cool a spirit of cooperation soon became apparent. Businesses contacted Linz09 directly to order the *wir09* file, which contained a language guide, a motivational booklet, a map showing Linz's cultural institutions and the Linz09 venues, stickers, give-aways and a Linz09 programme.

All this resulted in a number of changes for the better. To name but a few: the service of Linz taxi drivers improved in terms of friendliness, purveyance of information and cleanliness of the vehicles. All taxis for which a subsidy was claimed under a scheme initiated by the City of Linz and Linz09<sup>54</sup> had to pass muster. Linz AG created a 24-hour ticket. The City branch of the Economic Chamber sponsored a Linz09 window dressing competition,<sup>55</sup> in which roughly 150 businesses contested an award for the most stylish shop window of the month decorated with Linz09 material. *hotspots*, an association of particularly ambitious and innovative catering businesses and hotels, was founded; new restaurants proved more flexible with regard to opening hours on Sundays and holidays. A guidance system for pedestrians was introduced. On days they were closed museums displayed information as to what other museums were open that day and what exhibition was currently showing there. Hotels, museums and other partners stocked and sold the Linz09 Card. The Austria Guides put their guided city tours under the motto "Linz. Verändert."<sup>56</sup> The rates in multistorey car parks went down. Ticket machines went multilingual. The general condition and the standard of hygiene in public toilet was improved. At conferences that took place in Linz participants were informed about what was on in Linz during their stay; the organisers frequently made use of Linz09's give-aways and presentation aids. A wide variety of companies and institutions including churches accommodated Linz09 dispensers stacked with info material on their premises.

What proved more difficult than had been anticipated was persuading even flagship restaurants to stay open for business on Sundays and holidays and to introduce multilingual menus. This was a clear case where identification with the host role was found wanting.

On the basis of their experiences with the hospitality programme, Linz09 formulated a series of recommendations for future decision makers. It is for instance advisable to have so-called "Gastrotester" or restaurant critics check up regularly on whether standards are being maintained in catering businesses and hotels. The introduction of menus in foreign languages is a matter of some urgency. The idea of the window dressing competition is too

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<sup>54</sup> Cf the chapter Kapitel Networks, pp. 43 ff.

<sup>55</sup> Cf. also <http://www.linz09.at/en/schaufenster>.

<sup>56</sup> For details see p 43 f.

good to be abandoned by the Economic Chamber of Upper Austria and could at least be revived on the occasion of major cultural or other events. The organisers of major events and the directors of the city's cultural institutions should cooperate more closely in future to be able to offer a well planned programme of highlights throughout the year which contains something for everyone. A successor product for the Linz09 Card and the Linz09 Insider is needed. The Tourist Info agency should stick to the newly won flexibility of its opening hours and consider itself a service point also for Linzers. The city should continue to use the formats introduced by Linz09 as regards flags and the branding of venues to strengthen its own brand and identity. Hospitals should continue to display information about the city's cultural life on information steles. We would recommend introducing a chip system for public toilets liable to charges.

The hospitality programme has undoubtedly improved the overall service competence in the city and has inspired enthusiasm for the host role across the board. This has not only made a substantial contribution towards the great success of Culture Capital Year but will benefit Linz also in the long term if the initiatives begun in 2009 are kept alive.

### **5.11. Prizes & Awards**

The fact that Linz09 was extremely successful on a variety of levels is also evident from the awards it has received. As of the end of January 2010 the Culture Capital was awarded 23 prizes in the fields of architecture, specific projects and communications & marketing. The KULTURLOTSINNEN for instance were awarded the Österreichischer Staatspreis für Erwachsenenbildung 2009, Austria's top award for adult education. LINZ ATLAS was voted one of Austria's most beautiful books in 2009. In the field of architecture the Hafenhalle09 has received several awards, including Oberösterreichischer Holzbaupreis, Upper Austria's award for the innovative use of wood as a construction material. A multiple award winner is also the PIXEL HOTEL. Linz09 received Caesar Kommunikationspreis OÖ twice, in 2008 for the best campaign, in 2009 for the best TV spot. Linz09's logo was selected for the Joseph Binder Award 2008. The design of the Linz09 drinks earned them the European Design Award 2009.



Here is a complete list of Linz09's "medals":

#### **Awards for Projects (4x)**

- PIXEL HOTEL – John Hardy Group Award for Radical Innovation in Hospitality 2009, (Miami)
- KULTURLOTSINNEN – Österreichischer Staatspreis für Erwachsenenbildung 2009 [Austrian National Award for Adult Education]
- LINZ ATLAS – Die schönsten Bücher Österreichs 2009. Listed as one of Austria's most beautiful books and eligible for the Austrian National Award Schönste Bücher Österreichs 2009.
- I LIKE TO MOVE IT MOVE IT – Stella10 Darstellender.Kunst.Preis für junges Publikum

#### **Architectural Awards (6x)**

- PIXEL HOTEL:  
Real Corb 2007 Award – Housing for the Information and Knowledge Society  
Città Slow Award Enns 2009  
contractworld.award 2010, Category "Hotel"
- Linz09 Infocenter – contractworld.award 2010, Category "Shop"
- Hafenhalle09 – OÖ Holzbaupreis 09 [Upper Austrian Timber Construction Award 09]
- Hafenhalle09 und PIXEL HOTEL – Architectural Award vis à vis of architekturforum oö and OÖN

#### **Communication & Marketing<sup>57</sup> (13x)**

- 100 Beste Plakate [100 Best Posters]
- Designpreis der BR Deutschland
- European Design Award (2x)
- Joseph Binder Award
- Caesar 08 (Campaign) + Caesar 09 (TV-Spot)
- Edward–Extradienst (4x)
- The Transport Media Award Austria
- Film Forum Award Linz

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<sup>57</sup> The development of the communications concept as well as its implementation and the Corporate Design for Linz 09 were realised in close collaboration with the agency Buchegger, Denoth, Feichtner / Haslinger, Keck. Following a Europe-wide call for tenders in accordance with legal requirements the agency started its work in February 2007.

## 6. DRAWING A BALANCE

Linz 2009 GmbH draws a thoroughly positive balance as regards Culture Capital Year both in terms of content and its various projects and in economic and financial terms. Linz09 was equally successful on the local, the national and the international levels. In the European Commission in Brussels and in ECOC,<sup>58</sup> Linz09 is seen as a role model for a successful culture capital. What made Linz09 so successful was the intricate interplay of a great number of causes. Figures, facts and data will be summarized below.

### 6.1 The Bottom Line in Numbers<sup>59</sup>

#### 6.1.1. Visitors and Artists

Roughly 3.4 million people attended the more than 7,700 events put on by Linz 2009 European Capital of Culture. In Culture Capital Year alone more than 2.8 million followed the call of the Culture Capital, and the pre-programme in 2006 to 2008 attracted 600,000 visitors. This surpassed all expectations. Linz09 offered a packed programme that combined variety with impeccable artistic quality. Approximately 5,000 artists from 66 countries were responsible for 220 projects. All of Linz's museums notched up record numbers of visitors: Ars Electronica was stormed by 230,000 people, HÖHENRAUSCH attracted more than 270,000 visitors – a number that is without parallel among exhibitions of contemporary art in Austria. Upper Austria's Landesmuseen registered 233,000 visitors in 2009, an increase of 150% compared with the previous year. Wholly new audiences were won over for cultural projects, particularly thanks to BELLEVUE, KULTURHAUPTSTADTTEIL DES MONATS [Culture Capital Neighbourhood of the Month] and BRAUHAUS [The Brewery] and to the fact that quite a few Linzers took up the standing invitation issued by Linz's traditional cultural institutions for the first time in Culture Capital Year. Remarkably enough, the various groups that had hitherto patronized one of Linz's cultural institutions at the expense of all the others seemed to mingle quite happily in Culture Capital Year. Traditional habits of the consumption of culture were subjected to a radical revision.<sup>60</sup> According to a Spectra poll, by August 2009 50% of Linzers, 30% of Upper Austrians and 7.5% of Austrians had visited at least one Linz09 event – an astonishing result, given the fact that one normally proceeds from the assumption that Europe-wide only 5% of a city's population are interested in culture.

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<sup>58</sup> ECOC = European Capital of Culture. This is a network within which former, present and future Culture Capitals exchange news and views on a regular informal basis.

<sup>59</sup> For more details see Facts & Figures in the Appendix.

<sup>60</sup> For more details see pp. 18 ff, 25 ff and 29 f.

### **6.1.2. Tourism**

Linz09 is a success story in terms of tourism: More than two million day visits and an increase of 9.5 % in the number of overnight stays document the success of Linz09 and the ease with which Culture Capital Year was able not only to weather the present economic crisis with regard to the federal province and the capital but to come through with colours flying.

From the point of view of the tourist industry, Culture Capital Year set Linz on a track that ran counter to the general trend observable in the other provincial capitals. Linz's increase in overnight stays in 2009 of 9.5 % is in striking contrast to the drop in demand in Innsbruck (-9,9%), Salzburg (-2,2% ) and Vienna (-3,8%).

The greatest increase in visitors who stayed overnight was observable market-wise with regard to Switzerland (+28 %), the Czech Republic (+28 %), Austria (+19,9%), Germany (+15,6 %) and Italy (+4,7 %); the overnight stays of business travellers from the USA, China, the UK and Russia slumped in the wake of the economic crisis. Nevertheless, the gains in Linz put Upper Austria easily ahead of the Province of Salzburg (-3,3%) and Vienna (-3,8%).

### **6.1.3. Sponsoring, Ticketing and Merchandising**

Additional sponsoring contributed around 10.5 million euro to the budget of Linz09, which included around 6.5 million euros worth of contributions in kind (services, advertising, non-cash benefits). Ticketing and merchandising yielded 1.8 million euro. Its statement of revenues and expenditures shows that Linz09 not only broke even but carried over significant cash reserves to 2010.

### **6.1.4. Indirect Returns**

The indirect returns generated by Culture Capital Year amounted to a significant impulse for Austria's economy. According to calculations done at the Department of Economics of the Johannes Kepler Universität Linz, the measures in 2009 plus those in the run-up to Culture Capital Year in Upper Austria will have added 426 million euros to GDP (2005 to 2011). The highest annual returns were achieved in Culture Capital Year itself: +117.7 million euro. For the next two years Upper Austria may count on additional Culture Capital impulses in terms

of economic achievement worth 35.3 million euro. In terms of jobs, Culture Capital created or safeguarded a total of 4,625 jobs in Upper Austria between 2005 and 2011.<sup>61</sup>

## **6.2 Benefits in terms of improved public image and self-confidence**

According to a Spectra poll conducted in August 2009 the public image of Linz has undergone a substantial make-over since the beginning of Culture Capital Year. It has proved possible to establish Linz as a dynamic modern city, whose strengths are its rootedness in industry and technology on the one hand and its vibrant cultural life on the other. Linz09 also succeeded in making its fellow Austrians aware of the European Capital of Culture 2009. In August 2009 97% of Linzers, 90% of Upper Austrians and 60% of Austrians knew about Linz's special role in that year and declared themselves "very well" or "well" informed. The high name recognition and the high levels of informedness are owed above all to Linz09's PR work and to the manifold activities that demonstrably succeeded in putting the vast majority of Austrians who were interested in Linz09's programme in the picture.

The intense efforts over the last decades to bring about a relaunch of the city – to transform it from a city with a great deal of heavy industry and an inevitably abysmal air quality to a city with a high quality of life and with cultural ambitions –, and the successful Culture Capital Year with its countless visitors from everywhere and the experience of being part of a world-spanning network gave a tremendous boost to the city's self-confidence. Linzers are proud of their city – and justly so. It represents an ensemble of a modern, efficient industry, a steadily growing cultural life that need not fear comparison and spaces close to nature in or near the city. This kind of ensemble is almost unique in Europe.

## **6.3 Newly Forged Alliances**

Another reason for Linz09's positive balance is the fact that it has been possible to involve an exceptionally large number of people in the role of co-hosts and co-hostesses of Culture Capital Year. This role was mediated through initiatives like the *hotspots*, an association that sought to bring about an improvement in the quality offered by catering businesses and hotels, and the Austria Guides. Of decisive importance was the close cooperation between people in the sectors of culture and tourism, the people in the service sector who were

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<sup>61</sup> For the details of this study see also [http://www.linz.at/presse/2009/200906\\_46018.asp](http://www.linz.at/presse/2009/200906_46018.asp) (only in german)

converted to the cause of Linz09 by the Hospitality Programme and the so-called ambassadors, who became increasingly more active as the relationship marketing gained traction.

#### **6.4 New Urban Qualities: Using Buildings as Building Blocks**

Linz has undergone a lasting transformation also in terms of overdue construction projects, the make-over of urban spaces and investments in the city's infrastructure, both as regards hotels and other infrastructural projects. In most cases these projects were initiated and financed by the City of Linz and/or the Province of Upper Austria, but there was also scope for private investors. Up until 2009, Linz's skyline was dominated by building cranes.

New buildings, such as TerminalTower, the new seat of the Linz branch of the Ministry of Finance and of Pensionsversicherungsanstalt, Wissensturm Linz, the new home of the City Library and Linz's Adult Education Centre, the new headquarters of Energie AG, and the in-depth adaptation of the headquarters of Upper Austria's Labour Chamber have made a significant contribution to the rehabilitation and attractiveness of the precinct that used to be dominated by the railway station. On the north embankment of the Danube the revamped Ars Electronica Center rises in its new glory. A generously dimensioned and stylish annex has redefined the space between AEC, Stadtwerkstatt and the parish church of Urfahr on the one hand and the Danube on the other.

The new South Wing of Schlossmuseum Linz, which towers above the old part of the city, must be considered one of the most interesting architectural achievements of recent years in the city. With the building's old substance it maintains an interesting dialogue, which alternates between affirmation and contradiction. The International Atelierhaus Salzamt in Obere Donaulände, the product of a painstaking renovation of the Salzamt, the ancient Salt Authority, was opened in summer 2009 and offers both local artists and artists from abroad residential and studio facilities for a limited time plus the opportunity to show their works in an exhibition organised on the spot. One of the houses that Johannes Kepler used to live in, the one in Rathausgasse, was completely revamped and now houses KEPLER SALON.

Underground car parks have made it possible to banish cars from Promenade and Pfarrplatz; the greenery in front of Landhaus has been adapted to the new situation; and after its makeover Landhaus now features a modern Citizens' Advice Bureau. At Offenes Kulturhaus OÖ the makeover of the lobby has provided the building with a new interface for outside and

inside to get to terms with each other. It has also found an elegant solution for how visitors make their way from the Movimiento cinema in the basement to the exhibition areas upstairs. The ever busy Solaris is a most welcome addition to the city's restaurant scene. The square in front of the house, which had been deliberately styled as waste land for a long time, can now be put to multiple use and invites people to linger. Austria's largest church, St Mary's, has also had its immediate surroundings put in order. The open space around it has now truly come into its own and is bordered towards Herrengasse by the stylish Domhotel and by attractive restaurants.

Park Inn at Hessenplatz and Harry's Home are new additions to Linz's hotel landscape. Spitz Hotel was subjected to a total revamp. Prielmayerhof and Wolfinger, one of Linz's longest established hotels, both increased the numbers of rooms available. This list of construction work could be continued with such projects as the enlarged Landesbibliothek, the revamped facade and forecourt of the Nordico, the extension of Pöstlingbergbahn to Hauptplatz, voestalpine Stahlwelt, the Science Park of the Johannes Kepler Universität Linz, surface work at Urfahr Market and at Hessenplatz. Linz's Music Theatre is still under construction.

## **6.5 Internationalisation, Improved Quality and More Competition**

Culture Capital Year enabled the city to hone its international profile on the cultural level, which is bound to yield dividends also in times to come. From the start Linz09 opted for the collaboration with artists on regional, national and international levels and for coproductions that had little or nothing in common with mere guest appearances, workshops or residencies. The hosts of visitors who made their way to Linz from distant countries, speaking a bewildering multitude of languages – some as city tourists, others as conference participants, as people involved in the field of culture from other culture capitals, as members of delegations or travellers from one of Linz's many partner cities – made the city's international dimension, which had always been there, visible for all.

An inevitable consequence of all this was more competition, particularly given the smallness of the market and the need to improve quality literally in all areas of life – in artistic production, in cultural life, in the catering industry and in other service industries. What made competition even more fierce were newly acquired competencies, experiences of concrete project work which had to be on a par with international standards, the pressure of a great number of feasibility studies realised by Linz09-financed pre-projects and the continuing selection process for the programming of Culture Capital Year.

## 6.6 Long-Term Effects of the Linz09 Programme

The most important preconditions required for work on the programme of Linz09 were the autonomy of the artistic directors, a stable, predictable political environment and a solid financial basis. It goes without saying that not all culture capital organisations are able to work under these preconditions.

Linz09 structured its programming around a contemporary, up-to-date interpretation of culture completely devoid of ideological barriers. A playful approach that appealed to as many different groups of society as possible was essential. The programming mix proved effective in dealing with key issues relevant to the city, to Europe and the world.

Parts of the legacy of Linz09 will have a lasting effect on the city. Several projects, including HÖRSTADT [Acoustic City], KEPLER SALON, TURMEREMIT [The Hermit of the Tower], the festival NEXT COMIC and the PIXEL HOTEL will be continued beyond 2009. And the LINZ CHARTER, endorsed by the City Council of Linz as a political tool to tackle the problem of imposed noise, has already been adopted by several European cities.

The new challenges and new dimensions that became apparent in the work of people involved in the field of culture in the course of Culture Capital Year have resulted in experiences in project development and an improved level of qualification both on the part of institutions and independent artists. The international programme has brought about a general broadening of horizons.

To what extent these are lasting gains can only be judged in a few years' time. The idea first mooted in Programme Book 3 that Linz had what it takes to be Austria's most interesting city by 2015 has fallen on fertile ground and is now, after the end of Culture Capital Year, a recurring motif.

Linz09 has not fought shy of conflicts, as is amply demonstrated by the way it has dealt with the thorny issues of contemporary history. This fact may in itself account to some extent for the high quality of the programme and of the debate. For change actually to take place, an unprejudiced discourse is a crucial precondition. This is why culture has acquired greater significance in post-2009 Linz – both on the political level and in people's daily lives.

## **6.7 Media Echo**

The echo that Linz09 provoked in the media was a thoroughly positive one. This applies in particular to the media abroad, which devoted a great deal of attention to Linz as Culture Capital 2009. As of late January 2010, Linz09 had featured in more than 2,600 national and international media (print media, TV, radio and online) that carried more than 25,000 articles on the topic. A recurrent motif was the process of change that had first been initiated by the City of Linz in the mid-1980s. Linz09 added a great deal of momentum to that process. What was also commented on again and again was the credibility with which Linz09 presented the city with its industrial roots, its closeness to nature and its unmistakable, characteristic cultural tradition that welcomes experiments. The way in which both the city and the programme of Linz09 dealt with the era of National Socialism without ifs and buts also met with appreciation in the media. Praise for the hospitable nature of the people of Linz was a topic even more in evidence than commendations of the city's cultural life, its hotels, its restaurants. It was also felt that Linz was refreshingly different in that it did not seem to be afflicted with Austria's addiction to the past.



## **7. A LOOK AHEAD**

With the presentation of this final report the project team in charge of the content of Linz09 has completed its work. What is now required is the expression of our deep indebtedness and gratitude to the people who, in different locations and in many different ways, have contributed to the quality and success of Culture Capital Year. The results – the final report puts this beyond doubt – justify great pride, both from the perspective of the city and of Europe. These results go hand in hand with a wealth of experiences arising, in the case at least of Linz09's core team, from almost five years of an intensive relationship with Linz and its culture. The people who have worked for the Culture Capital will take these experiences away with them and apply them in other contexts. There is, however, another side to these experiences: they alter one's view of the things and the conditions to which they are owed. This is why an attempt will be made here to formulate ten suggestions concerning cultural life in Linz and in Upper Austria. After all, it is the immediate future that will decide whether Linz09 and the attempt to make the exceptional situation of a Culture Capital relevant to everyday life in Linz has a lasting effect or not.

### **1. Keep to the fast lane!**

Linz09 was responsible for stepping up the speed at which decision-making and other administrative processes unfold in Linz. It did so partly because of its mandate, partly in response to the pressure inherent in the situation, to deadlines and the exposure to public scrutiny on the European stage. It would only be natural to change down a gear or two after the end of Culture Capital Year, to take things easy, to opt for a break in the city's cultural life. Understandable though this attitude might be, its consequences would be highly undesirable. It is imperative to maintain speed and intensity as much as possible to ensure continuity. The need to husband individual and social potentials must not be used as a pretext to halt necessary development, difficult and unpleasant though they may be, let alone reverse them. And the public, Linzers and Upper Austrians in general, have got used to thinking that Linz is where it's at – and they should be able to continue thinking that way. It is only a consistently active cultural environment that translates into a locational advantage and into the basis for Linz 2015 as Austria's most interesting city.

### **2. New concepts instead of old hat ideologies!**

This kind of environment makes it incumbent on Linz to continue to tear down unwanted ideological barriers. Linz09 is proud of the new alliances it created – between the areas of culture and the economy in general and between culture and tourism in particular. In a similarly innovative manner the Culture Capital clearly opted for a competition of ideas. This

was possible only because Linz09 made conscious efforts to overcome prejudices through personal relationships, intense communication and innovative cooperations. However, much still remains to be done in this field. A case in point is folk culture, where the dialogue with contemporary culture has generated many promising impulses that now need to be developed. Or the so-called indie scene, where in some cases the reflex-like insistence on positions that have long become untenable in the light of cultural and social developments inhibits new growth.

### **3. Linz needs to taken with a pinch of Upper Austria!**

One of the seminal experiences of the Culture Capital was the beneficial effect for the overall success of the project of the close and smartly structured collaboration between the City of Linz and Upper Austria. This was no great thing for Linz09 because the mandate it had been given by its key sponsors explicitly provided for a powerful and effective collaboration between these two players. However, things may look different once everyday life returns and is weighed down by duplicated structures, two sets of decision makers and potentially also by political infighting. This means it is doubly important to try and keep things as simple as possible. The efforts of the city must be coordinated with those of the province so that they complement one another and make the best possible use of the available resources. The aim that both teams of players agree on after all is to make Linz an irresistible destination located in the middle of a vibrant, attractive region.

### **4. Make hay while the sun is shining!**

Linz09 leaves a rich legacy, as is amply documented by this final report. However, projects, experiences, public perceptions, networks and hopes need to be worked on continuously to make the gains that they represent last. This is by no means a challenge that only concerns the Culture Departments; what is needed is the will, the insight and the commitment of everyone concerned. What we have in mind here includes the continuation of specific Linz09 projects, ensuring a customer friendly ticketing service for all of Linz's cultural institutions and efforts to exploit marketing synergies in the area of cultural tourism. It is also highly desirable to continue to improve the quality that Linz09 has established in the service sector – for the benefit of Linzers and of the visitors, who will no doubt keep flocking to Linz in future.

### **5. You can't win if you don't try hard enough!**

In Culture Capital Year it was indispensable to keep on inventing new formats, new themes, new ways of staging things and to try them out. The result was a colourful, seductive programme that invited audiences to tread paths never trodden before in new efforts to understand the world and our time. This curiosity and the readiness for experiments must be

kept alive, particularly in light of the fact that Linz audiences appreciate this approach. This was documented by the enthusiasm with which audiences flocked to theatrical performances not only staged under the open sky, in unusual locations but in summer of all the seasons in the year, in a season that was virtually kept free of culture in the past. The same audiences took literature readings that were served up with soup in their stride and the slightly weird exercises in self-awareness in the ACADEMY OF THE IMPOSSIBLE. All this augurs well for the future – so why not get set? And don't forget that enabling new developments sometimes involves ditching cosy habits. Say Linz. Say change.

#### **6. Get help where it is to be found!**

Innovation on this scale may necessitate making use of expertise and competencies that can only be found outside of Linz. Not everything needs to be homegrown. Linz is strong, sees itself as the seat of a culture of empowerment and fortunately has ample financial resources. It should therefore be a rule for all culturally relevant bodies, juries, project committees, boards, etc. to include experts from other cities. Their different outlook and the references they are bound to make to realities different from the reality of Linz will almost invariably prove an advantage. Linz has already shown over the last decades that it can achieve a lot under its own steam. It can therefore afford learning from others now – for instance as regards creating a new order of the local and regional festival scene once the Music Theatre goes on stream and the realisation of a truly urban vision in the development of the Tobacco Factory plot.

#### **7. Thumbs up for efficiency!**

An evaluation of what is going on in the city's cultural life does not entirely depend on an external viewpoint, it can also be initiated from inside. All that is needed is a sober assessment of the ratio between investment and returns with regard to daily work. This will appear less intimidating given the premise that such an assessment need not aid and abet the crude subordination of culture to economic calculations. This is quite rightly anathema to artists because economic considerations usually thrive at the expense of content. Working on the Culture Capital project has however taught us and many other people involved in it that efficiency in the culture scene is a category that needs to be taken seriously. A case in point are situations where a professionalisation of the working conditions and means of production is a prerequisite for concentration on cultural and artistic core tasks. Or where unnecessary frills and vacuous discussions never deliver the cooperation they seem to promise. An example for such a placebo situation is the Stadtkulturbeirat, whose non-committal activities are a constant reminder what a time-consuming construction this body is. Here, as elsewhere, a courageous, self-critical cut and a new departure is called for.

### **8. Three cheers (plus one caveat) for the indie scene!**

Among the most essential tasks for a city in the field of cultural politics is the cultivation of those creative individuals and artists that are loosely referred to in Linz and Upper Austria as the *Freie Szene*, the indie scene. What we are talking about here is a vital factor of cultural life, a force that is passionately and of its own accord seeking a place for itself in society and in the perceptions of society. However, the term indie scene is somewhat misleading in that this scene in fact consists of a number of different scenes rather than constituting one coherent one. These scenes differ in their content-related and artistic agenda, in their organisation and potential. If it is the case in Linz that “the” indie scene sees itself in opposition to “the” institutions (which are conceived of as a kind of cultural establishment), this picture fails to do justice to reality not in one, but in several ways. What is neglected here is the tightly woven network that links these scenes to many of the city’s institutions. Behind the shield of ostensible solidarity all existing rifts are touched up and a pattern of avant-garde versus mainstream is proclaimed that has in fact been defunct for a long time – also in Austria. This creates the necessity in the post-2009 era to make regular and far more generous subsidies than in the past available to these scenes but to make sure at the same time that quality is not lost sight of. One way to do this is to formulate high expectations, others include organising a competition of ideas, stressing artistic excellence or, in isolated cases, entering into performance agreements. The hunger for powerful, strong-willed signals and new existential blueprints must be taken seriously. Complacency must be discouraged.

### **9. Praise be to agility!**

At bottom the Culture Capital project amounted to a simple test. To what extent is a city like Linz capable of moving, of departing from the all too well trodden path and of seeking new horizons? Linz passed the test with flying colours. It proved capable of reacting quickly and of scoring. After the end of Linz09 however the pressure will be gone, which makes it all the more urgent not to lose that agility but to cultivate it. And to oppose routines wherever they cause symptoms of cultural paralysis. For instance, it does not make sense for the same people to cling to leading positions until all curiosity has evaporated. How is a theatre such as the “Phönix” supposed to fulfil its task as one of the city’s firebrands if the founder generation consider it their mission in life to stay on until they reach retirement age and to show their successors the ropes? Linz has several bastions of this kind of immobility. These might perhaps – unintentionally, to be sure – trigger a kind of movement that hurts the city: if the younger generation move away, to Vienna or some other metropolis. It may be difficult or

impossible to neutralize an overpowering cultural pull but Linz should be agile enough to turn leavers into returnees, to a city that changes by staying on the move.

#### **10. Quality for everyone!**

Linz had already achieved great things before it settled down to work on Linz09 by laying the foundations on which culture was able to play such an important role. “Culture for everyone” was the signature phrase of an epic attempt to empower the vast majority of the population to take part in the city’s cultural life. It is impossible to overestimate this remarkable initiative and its achievements. Today however – and Linz09 may very well serve as a cut-off point in that respect – the situation is different. A series of concerted measures has resulted in there being a place for everyone in the city and in Upper Austria at Linz’s cultural table. Now participation in the city’s cultural life must be lived to the full, as an aspect of one’s existence that cannot be called into question. This calls for readiness, expertise and sensibility, skills that have to be acquired through trial and error. “Quality for everyone!” is the new watchword. Participation is a precondition, what counts is being moved by the content and the power of what is on offer. This will remain valid for everyone.

## **IMPRINT**

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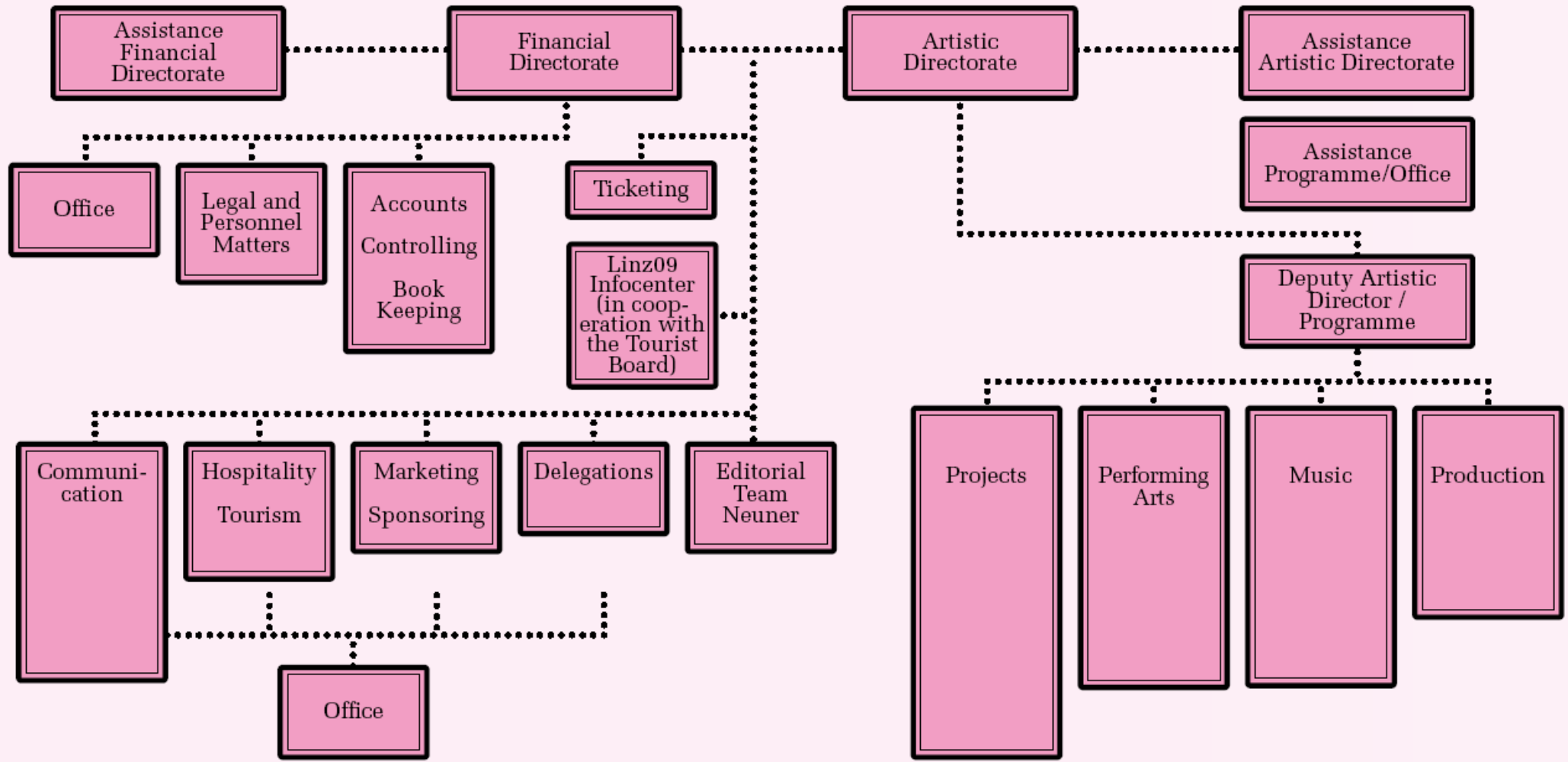
Linz, March 2010

## **ATTACHMENTS**

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# 1. Organigram Linz 2009 Kulturhauptstadt Europas OrganisationsGmbH

## Organigram Linz 2009 Kulturhauptstadt Europas OrganisationsGmbH





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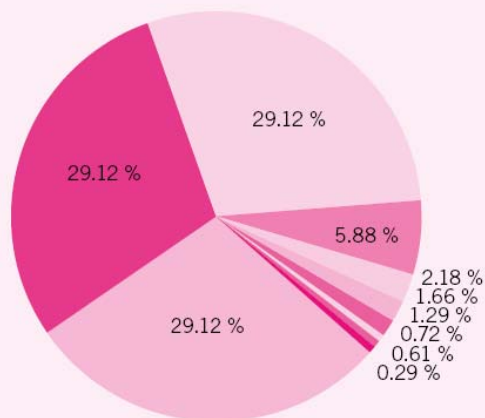
## 4. Budget (December 2009)

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### Revenue

**Total revenue 68,676,000 EUR**

Republic of Austria	29.12 %
Province of Upper Austria	29.12 %
City of Linz	29.12 %
Sponsoring	5.88 %
EU	2.18 %
Ticketing	1.66 %
Project supporters	1.29 %
Merchandising	0.72 %
Other	0.61 %
Exploitation of rights, etc.	0.29 %

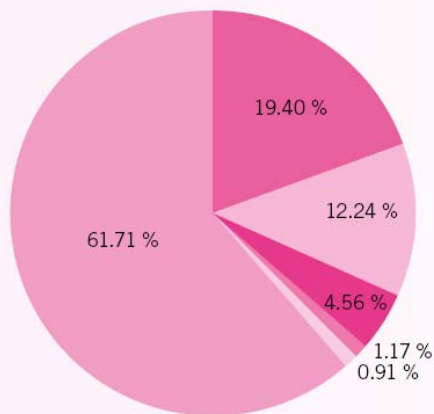


### Expenditure

December 2009

**Total expenditure 68,676,000 EUR**

Programme	61.71 %
Marketing	19.40 %
Personnel	12.24 %
Material expenditure and operating expenses	4.56 %
Capital reserve	1.17 %
Investment	0.91 %



## 5. Sponsors

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### **Linz09 Top Club**

Linz AG  
ÖBB Personenverkehr AG  
ORF  
Raiffeisenlandesbank Oberösterreich  
voestalpine AG

### **Linz09 Premium Club**

Allgemeine Sparkasse Oberösterreich Bank-  
aktiengesellschaft  
Bank Austria Creditanstalt AG  
Brau Union Österreich AG  
Energie AG Oberösterreich  
Flughafen Linz GmbH  
Generali Holding Vienna AG  
Heinz Hochstetter GmbH  
Mercedes Pappas  
Oberösterreichische Nachrichten  
OMV AG  
Siemens AG Österreich  
Tips GmbH & Co KG

### **Linz09 Club**

Linz Textil Holding AG  
Österr. Volksbanken AG/ Volksbank Linz - Mühlviertel  
Tüchler Bühnen- & Textiltechnik GmbH  
Vitra GmbH

### **Linz09 Member**

Asamer & Hufnagl Kies- und Betonwerke GmbH  
Bawag PSK  
BIG Bundesimmobiliengesellschaft m.b.H.  
Bosch Rexroth GmbH  
Celumsolutions Software GmbH & Co KG  
Eder Werbematten GmbH  
Eternit-Werke Ludwig Hatschek AG  
Finadvice Financial Advisory GmbH  
Fischer-Parkett GmbH & Co KG  
Greiner Holding AG  
Gutenberg Werbering GmbH

HALI Büromöbel GmbH  
Haribo  
Hotelwäsche Erwin Müller GmbH & Co KG  
Hypo Bank  
Klavierhaus am Opernring GmbH  
Konditorei Leo Jindrak  
Kranz Tischlerei GmbH & Co KG  
Kulturverein Count Davis  
mafi Naturholzböden GmbH  
MCE  
MIC Custom Solutions  
Nettingsdorfer Papierfabrik AG & Co KG  
Odörfer Haustechnik GmbH Linz  
Porsche Inter Auto/ VW Mayer  
pro:Holz  
Resch & Frisch  
Rosenbauer International AG  
Rubble Master HMM GmbH  
SAB-Tours Touristik GesmbH  
Sanfte Pflege Buchegger KG  
Schenker Logistics  
SLR Gußwerk II Betriebsgesellschaft m.b.H.  
Sparda Bank Linz  
UNIQA Group Austria  
USP WerbegmbH  
Volkskreditbank AG  
Wohnungsanlagen GmbH (WAG)  
Wiesner-Hager Möbel GmbH

<b>Visitors</b>		
	<b>2009</b>	2.903.000 visitors
	<b>2006 – 2008</b>	580.000 visitors
	<b>TOTAL</b>	<b>= 3.483.000 Linz09 visitors</b>
<b>Exhibitions (selection)</b>		
Höhenrausch / <i>OK Offenes Kulturhaus</i>		272.860 visitors
The European Green Belt / <i>Schlossmuseum</i> / until 2010-01-10		90.671 visitors
Toulouse-Lautrec: An Intimate Look/ <i>Landesgalerie</i>		63.805 visitors
“The Cultural Capital of the Führer“ / <i>Schlossmuseum</i>		62.000 visitors
Best of Austria / <i>Lentos</i>		52.150 visitors
See this Sound / <i>Lentos</i> / until 2010-01-10		37.507 visitors
Doing Magic / <i>Nordico</i>		8.931 visitors
The “Case“ of Forum Design / <i>Landesgalerie</i> / until 2010-02-28		7.872 visitors
Linz. City in Luck / <i>Nordico</i>		5.066 visitors
Just Passing Through / <i>StifterHaus</i>		4.616 visitors
<b>Projects (selection)</b>		
80+1. A Journey around the world (June – Sept. 09)		170.000 visitors
Acoustic City		53.050 visitors
Acoustic Refuges (Centralkino and Mariendom)		42.000 visitors
Bellevue (200 events/84 days)		32.645 visitors
Kepler (opera)		20.546 visitors
Kinderpunkt09		18.814 visitors
Extra Europa		18.155 visitors
Crossing Europe Filmfestival		18.000 visitors
Festival of Regions		16.460 visitors
Frischluffklassik		16.000 visitors
Cultural Capital Neighbourhood of the Month		15.250 visitors
Good Night Stuff		15.200 visitors

House of Stories	13.514 visitors
I LIKE TO MOVE IT MOVE IT	13.400 visitors
Organ Stops	12.936 visitors
Akustikon June-December 09	12.200 visitors
Kepler Salon (118 discussions)	8.561 visitors
Circus (90 concerts)	8.543 visitors
What you really need	6.045 visitors
Academy of the Impossible 08+09 (171 workshops)	2.156 visitors
That's The Way To Do! (21 performances)	1.968 visitors
Lunch with Stifter (20 events)	1.640 visitors
Culture Pilots (51 guided tours)	884 visitors
<b>Festivals</b>	
Pflasterspektakel incl. „Das unbeschriebene Blatt“	210.000 visitors
Opening09 (2008-12.-31 until 2009-01-02)	180.000 visitors
Klangwolke 2009-09-05	105.000 visitors
Ars Electronica Festival (2009-09-03 until 2009-09-08)	72.500 visitors
Festival Megahertz (2009-05-21 until 2009-05-24)	50.000 visitors
LinzFest (2009-05-29 until 2009-06-01)	33.000 visitors
Finale09	25.000 visitors
Theatre Mania2 (74 performances)	12.800 visitors
Theatre Mania1 (45 performances)	9.288 visitors
Opening Klassische Klangwolke 2009-09-13	10.000 visitors
Linz Europa Hafenfestival (2009-07-03 until 2009-07-05)	10.000 visitors
Parade (2009-05-01 until 2009-05-03)	7.120 visitors
YES09 (2009-05-29 until 2009-06-01)	4.000 visitors

<b>Artists participating</b> <b>Events</b> <b>Projects</b> <b>Volunteers</b> <b>Volunteers at Klangwolke</b>	approx. 5.000 artists from 66 countries approx. 7.700 events 220 projects 200 volunteers more than 1.000 volunteers
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<b>Visitors at Linz09 Infocenter</b>  Jan - Dec 2009 Jan - Dec 2008	167.601 visitors (tel. + in office) 89.007 visitors (tel. + in office)
<b>Guided Tours by Austria Guides</b>  Jan – Dec 2009 Jan – Dec 2008	5.100 participants (tour free of charge) 1.387 participants (tour included in Linz City Ticket)
<b>Booked week end package</b>  state 2009-12-31	more than 5.000 booked overnight stays in 2009 that means four times more than in 2008
<b>Overnight stays in Linz</b>  Jan – Dec 2009 increase in %	738.555 overnight stays + 9,5 %
<b>Awards</b>  <b>communications &amp; marketing</b> <ul style="list-style-type: none"> <li>• 100 Beste Plakate [100 Best Posters]</li> <li>• Designpreis der BR Deutschland</li> <li>• European Design Award (2x)</li> <li>• Joseph Binder Award</li> <li>• Caesar 08 (Campaign) + Caesar 09 (TV-Spot)</li> <li>• Edward–Extradienst (4x)</li> <li>• The Transport Media Award Austria</li> <li>• Film Forum Award Linz</li> </ul> <b>awards for projects</b> <ul style="list-style-type: none"> <li>• PIXEL HOTEL – John Hardy Group Award for Radical Innovation in Hospitality 2009, (Miami)</li> <li>• KULTURLOTSINNEN – Österreichischer Staatspreis für Erwachsenenbildung 2009 [Austrian National Award for Adult Education]</li> <li>• LINZ ATLAS – Die schönsten Bücher Österreichs 2009. Listed as one of Austria's most beautiful books and eligible for the Austrian National Award Schönste Bücher Österreichs 2009.</li> <li>• I LIKE TO MOVE IT MOVE IT – Stella10 Darstellender.Kunst.Preis für junges Publikum</li> </ul>	23 awards  <b>awards for architecture</b> <ul style="list-style-type: none"> <li>• PIXELHOTEL: <ul style="list-style-type: none"> <li>- contractworld.award 2010 Category „Hotel“</li> <li>- Real Corb 2007 Award – Housing for the information an Knowledge Society</li> <li>- Città Slow Award Enns 2009</li> </ul> </li> <li>• Linz09 Infocenter – contractworld.award 2010, Category “Shop”</li> <li>• Hafenhalle09 – OÖ Holzbaupreis 09 [Upper Austrian Timber Construction Award 09]</li> <li>• Hafenhalle09 und PIXEL HOTEL – Architectural Award vis à vis of architekturforum oö and OÖN</li> </ul>
<b>Press clippings</b>	in more than 25.000 clippings (print, radio, TV, online) Linz09 is mentioned