



The Cities and Culture Project

Phase one: The long-term legacies of Glasgow 1990 European City of Culture

Research Description

(work in progress)

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Research Team

Dr Beatriz García is the project's principal investigator. She has been in charge of designing the research, establishing the main questions, key aims and objectives, defining the research methods and setting a timetable for delivery and dissemination. Beatriz spent three months in 2002 undertaking a literature review and since then, she has focused on undertaking personal interviews, supervising the archival review and press content analysis, holding research workshops and coordinating a series of discussion forums with experts. In 2004, she will undertake the analysis of all data gathered to date and will concentrate in the dissemination of findings, including seminar and journal papers, media packs, regular updates in the project web pages and a book proposal. Email - b.garcia@arts.gla.ac.uk

Dr Mathew Reason is the project research assistant. He has been in charge of the review of archives and documents and has undertaken the content analysis of press clippings covering the years 1986 to 2003. Matthew has also been responsible for designing and undertaking a small scale survey with Glasgow School of Art graduates and assisted in the coordination of discussion forums with experts. He is contributing to the dissemination of findings with seminar presentations and academic papers. Email - m.reason@arts.gla.ac.uk

Dr Adrienne Scullion is a Senior Lecturer in Theatre Studies and the Academic Director of the Centre for Cultural Policy Research with research and teaching interests encompassing cultural policy, cultural and national identity, Scottish cultural issues (from the eighteenth century to the post-devolution context), issues and ideas of dramaturgy, and early women playwrights. Her contribution to the Cities Project is to contextualise and assess the socio-historical shifts and changes in governance and policy that shape Scotland in this period, to focus on the cultural infrastructure, the nature and type of the cultural institutions created or funded around 1990, and to reflect on ideas around image and representation of the city and of Scotland. Email – a.scullion@tfts.arts.gla.ac.uk

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Background

The Cities and Culture Project

In the context of globalisation the late twentieth century saw the rebirth of strong local movements. New nationalisms and regionalisms have impacted on the experience and evolution of European society and its governance, from the new nations of the Baltic and the Balkans to the constitutionally diverse devolved administrations of the United Kingdom. These movements have led to the re-emergence of the city as a cultural centre both in terms of recovering traditions, renegotiating identities and encouraging innovation. The growing significance of the city is affirmed and reflected in a range of public and private initiatives that link cultural investment with urban regeneration. The European Union's City of Culture programme – now renamed as Capital of Culture – is, perhaps, paradigmatic of this trend.

The evolution of such programmes and initiatives parallels on-going academic research on cities and culture, on 'creative cities', on notions of urban regeneration through culture and cultural investment, and on the return of cultural tourism. However, much of this research has focused on short-term economic impacts and has overlooked long-term cultural and social legacies. This suggests that there is a gap in the existing literature and a lack of understanding of what makes cultural regeneration, investments and/or tourism a sustainable endeavour for a city. This is the point of departure of the Cities and Culture Project, an interdisciplinary research programme by the Centre for Cultural Policy Research (CCPR) that aspires to develop a methodology to study to what extent models of governance in the contemporary city provide opportunities to support and sustain urban cultural investment.

The case of Glasgow post 1990

Between January 2002 and October 2004, the Cities and Culture Project is focusing on studying the experience of Glasgow as European City of Culture in 1990 and its aftermath. The study of Glasgow is relevant because its historical trajectory links to other European cities, particularly those engaged in new nationalisms and/or new models of governance. Furthermore, Glasgow 1990 is a relevant case study because it remains internationally recognised as a landmark of the European City of Culture programme. The 1990 event is argued to be a model for urban regeneration and to have been a key catalyst in reshaping notions of Glasgow, shifting the city's image from a failing post-industrial city to an active, fashionable city. This perception is all but universal and yet it is based on limited or no analysis of the long-term effects of the experience: this despite the fact that primary material is readily available.

Other components of the Cities and Culture Project include a consultation meeting with experts on the theme of *Cities and culture: theoretical frameworks and methodologies*. This meeting took place in June 2003 and brought together academics from a range of disciplines and a variety of academic traditions to discuss the issue of cities and culture and terms of reference for the research and methodological options. The workshop assisted with laying the theoretical foundations for the interdisciplinary research programme within which the Glasgow 1990 case study is located and resulted in the creation of the Forum of Experts on Cities and Culture. Members of this forum include Giandomenico Amendola (University of Florence, Italy), Franco Bianchini (De Montfort University, UK), Jude Bloomfield (freelance researcher) Eric Corijn (University of Brussels, Belgium), Monica Degen (Open University), Graeme Evans (Central Saint Martins College of Art & Design, The London Institute), Justin O'Connor (Manchester Metropolitan University), Ronan Paddison (University of Glasgow) and Ivan Turok (University of Glasgow).

Research question

The Cities and Culture Project explores notions of cultural policy and governance in the European city to contextualise existing and potential legacies of promoting culture in an urban context. The research combines an interest in understanding economic impacts with a focus on exploring social and cultural processes. The main aim is to develop a body of knowledge that helps to identify and interpret how urban provisions for culture are sustained or lost in the long-term – over a ten-year period – and how these provisions relate to the development of cultural activity in the city.

Phase one of the project looks at Glasgow post 1990 as a case study. The process to bid and fund the hosting of the European City of Culture title in 1990 is seen as a key example of urban championing of culture and is thus used as the main focus of the research. The legacy of this investment and its context of governance are explored through analysing the transformation of the city's image from the early 1980s through 1990 and its aftermath, to election of Tony Blair's government in 1997 and Scottish devolution in 1999.

The context of major shifts in local government of the mid-1990s, the post-1997 change of UK government and the ongoing debate around home rule which culminated with the devolved government of 1999 is an essential frame for our study as we question how perceptions and images of Glasgow complement or compete with discourses of national (be that Scotland or UK) cultural and political life.

Aims and objectives

This project seeks to add to and enhance existing work in the field of cultural, urban and leisure studies through a research programme – and with that a methodology – that investigates and analyses the long-term legacy and sustainability of championing culture and creativity in cities. Furthermore, the research seeks to explore the social and political conditions for these legacies by studying notions of governance with regard to public cultural provision.

To complete the range of necessary knowledge sets, phase one of the project pursues two major aims and a series of objectives:

1. To interrogate the long-term legacies of championing culture and creativity in a city – Glasgow post 1990

This requires –

- a) Understanding the purposes/rationales of provisions for cultural activity in Glasgow between 1986 and 2000 – distinguishing between managerialism, opportunism, social justice and city marketing among others. The process to bid and support the hosting of the title European City of Culture 1990 is used as a case study.
- b) Identifying and interpreting the key economic, political and socio-cultural legacies of these provisions – from physical legacies to intangible legacies in terms of image, confidence and expertise.
- c) Analysing the most celebrated legacy of this investment: the transformation of Glasgow's image from industrial city to cultural city, and the continuing evolution towards becoming a centre for a 'knowledge economy'.

2. To establish the social and political conditions for this investment and identifiable legacies

This involves –

- a) Identifying and analysing the agendas of respective actors – government bodies, public/private agencies, cultural institutions – in supporting or investing in cultural initiatives for the city (i.e. hosting the title of European City of Culture, Glasgow 1990).
- b) Understanding the nature and role of partnerships between public and private sectors at a local, regional, national and European level to enable this investment.
- c) Studying the potential effect of socio-political change in sustaining the legacy of this investment – from changes in local government (merging region and city) to changes in central government (UK general election) and changes in Scotland (devolution).

Significance

The Cities and Culture Project is a multi-part, interdisciplinary research project that will create new knowledge sets through an innovative combination of research methodologies. It will be of interest and use to culture makers and planners, and will advance the academic study of cultural policy and urban regeneration.

The research approach encompasses expertise in the fields of arts and cultural policy, political sociology, urban planning, event and tourism studies, communication studies and historical analysis. Through data gathering and analysis the project will provide authoritative, yet practical, information on the legacies of various forms of provision for culture in a city. We anticipate that such resources and analysis will aid in the development of city planning and reaffirm the role of the cultural sector in urban regeneration. The research programme will result in theoretical academic resources while also serving senior managers and policy makers at a practical level.

The historical frame of phase one of the project – models of governance and cultural investment in Glasgow between 1986 and 2000 – encompasses more than a decade of argument, debate and agitation on the constitutional role and nature of Scotland within the context of the UK and within Europe as a whole. The model of governance adopted for the devolved Scottish parliament has been cast as ‘the model of the future of all nations [...] the template from which other nations can learn how to develop a non-threatening conception of nationalism’.¹ We are concerned to review the role of the city – and in particular Glasgow – within this new model, and investigate the complex relationships between how the city is imagined and reinvented with how this ‘new Scotland’ has been imagined and forged.

¹ Craig Cairns, ‘Constituting Scotland’, *Edinburgh Review* 109 (2002), pp. 5-35, pp. 27-8.

Methods

Research design

The Cities and Culture Project is designed to co-ordinate interdisciplinary research that interrogates the legacy of cultural investment in cities and informs political opinion and policy decisions. The study incorporates approaches to research drawn from social sciences and the humanities, in particular, urban, leisure, cultural and communication studies, arts history and politics.

The methodology involves mainly qualitative techniques combined with a quantitative approach and developed in partnership with historical contextualisation. The emphasis placed on a qualitative approach is fully justified by the object of study, as the main aim is to explore and interpret patterns in the process towards sustaining (or losing) an event's long-term cultural legacies. This implies that the approach is mainly inductive and key concepts and theories will emerge during the data collection and analysis.

In phase one of the project, contrasting with the existing literature on the effects of Glasgow 1990, this project is interested in understanding the context within which the situations and actors under study were embedded. As such, special attention is paid to the historical conditions surrounding key periods of cultural investment in the city. These are Glasgow 1990's bid process and nomination in 1986; the immediate aftermath of the event in 1991; the evolution towards the Year of the Visual Arts in 1996 and the bidding and implementation of the last great cultural event in the city, Glasgow 1999 City of Architecture and Design. The key contextual factors under study have been the structures and cultural agendas of local, regional and central government.

A further, and distinctive, critical frame will be drawn from the development of Scottish studies in the same period. Inherently interdisciplinary, drawing on a sociology of nationalism and identity politics, responding to the wider discourse of Europe, and critically engaged with new art and artists, the 1990s saw a new critical confidence in studies of Scottish arts and culture. The study's interest in the image and representation of Glasgow will be significantly influenced by work already undertaken in this field.²

Data-gathering techniques for this research involve a documentation and archival review, an extensive interviewing process with experts, a range of consultation meetings with relevant business and cultural groups, a small-scale survey and the content analysis of press clippings on Glasgow's 1990 experience and its aftermath. As is common practice in qualitative research, the analysis is being developed in parallel to the data collection and is focused on finding and refining interrelationships between data so as to identify the key categories and patterns that can explain the study object.

Finally, special attention is paid to testing the reliability of findings and ensuring that all research procedures are transferable. As such, although the project begins with a Glasgow focus, it will offer a basis for comparative analysis of other European cities, in particular, cities within 'new' or politically emergent nations.

² See, for example, C Beveridge and R Turnbull, *Scotland after Enlightenment: image and tradition in modern Scottish literature* (Edinburgh: Polygon, 1997); D McCrone, A Morris and R Kiely (eds), *Scotland the brand: the making of Scottish heritage* (Edinburgh: Polygon, 1995; second edition 1999); D McCrone, *Understanding Scotland: the sociology of a stateless nation* (London and New York: Routledge, 1992); I Donnachie and C Whatley (eds), *The manufacture of Scottish history* (Edinburgh: Polygon, 1992); and, C Beveridge and R Turnbull, *The eclipse of Scottish culture: inferiorism and the intellectuals* (Edinburgh: Polygon, 1989).

Key areas of study: linkages between objectives and data to be collected

Below is a schematic table with indications of the type of data that are being collected to address each of the main research objectives. Further details on data collection and analysis methods are presented in subsequent sections.

Objectives	Data collection procedures
1. To interrogate the long-term socio-cultural legacies of cultural investment in the city	
a) Understanding the nature of public cultural investment in Glasgow between 1986 and 2000. The case under review is the hosting of the title European City of Culture, Glasgow 1990	Archival and documentation review - Public expenditure on cultural activity to support the 1990 title: Glasgow District Council/Glasgow City Council, Strathclyde Regional council, Glasgow Development Agency, Scottish Enterprise Glasgow
b) Identifying and interpreting the key socio-cultural legacies of this investment, in particular intangible legacies in terms of identity, confidence and expertise	Archival and documentation review - Selected institutions created pre, during and post 1990: the Third Eye Centre, Citizens', Mayfest, Tramway, The Arches/NLA, Centre for Contemporary Art Interviews with experts/ key opinion leaders - Government representatives, cultural managers, scholars - opposition Consultation meetings - Community arts, selection of city cultural centres, cultural commentators Survey of graduates at Glasgow School of Art
c) Analysing the most celebrated legacy of this investment, i.e. the evolution of Glasgow's image (and reality) from industrial city to cultural city to service city and what has been termed the experience economy	Archival and documentation review - Marketing and communication strategies: Glasgow Tourist Board, GDC, GCC - Key communication campaigns/ city branding – e.g. 'Glasgow Smiles Better' 'What's Glasgowing On', new image strategy - References to Glasgow in international tourism guides Content analysis of press coverage - Press clippings: 1986/1989 – 1990 – 1995/96 – 1999/2003 Literature review - Datar (France), Demos and Comedia (UK)
2. To establish the social and political conditions for this investment and subsequent legacies	
a) Identifying and analysing the agenda of respective actors – government, corporations, cultural institutions, media – in supporting or investing in cultural initiatives for the city	Archival review - GDC, SRC, GCC, GDA, GGTB - Key cultural institutions Personal interviews with experts from areas indicated - Focus on interpreting their objectives, expectations, motivations for action on an individual basis
b) Understanding the nature and role of partnerships between public and private sectors at a local, regional, national and European level in enabling this cultural investment	Documentation review - Correspondence – public agencies, private groups and cultural institutions Personal interviews with experts and consultation meetings - Representatives from local government (district, region), central government, European Commission - Representatives from private groups and corporations sponsoring or offering related support to cultural endeavours - Representatives from cultural institutions in Glasgow
c) Studying the effect of socio-political change in sustaining the legacy of this investment – from changes in local government, to changes in central government and changes in Scotland.	Data from archives, interviews and press clippings - Local government reorganisation - Central government – from Conservative government to New Labour - Scotland – the devolution process and the Scottish Parliament

Data collection methods

The research looks at three key periods in the evolution of Glasgow as a cultural centre in Scotland, the UK and Europe. For each period, the research analysis considers the linkages between cultural activity and respective socio-political contexts, with an emphasis on understanding the structures and cultural agendas of public agencies and their effect on city governance.

Time period	Cultural activity: key events (investment, legacies)	Socio-political context: government structures and agendas
1986-1991	1986- Bid and nomination for City of Culture 1988- Garden Festival 1990- European City of Culture celebrations 1991- Immediate aftermath	Local government: Glasgow District Council & Strathclyde Regional Council Central government: Conservative (Thatcher to Major)
1992-1997	1996- Year of the Visual Arts 1994- Nomination for City of Architecture and Design	1994-96- Local government reorganisation (Scotland) 1997- Central government elections: Labour (Blair)
1997-2000	1999- City of Architecture and Design	Devolution process – the Scottish Parliament 1997- Referendum 1999- Scottish Act approved

In terms of data collection, an emphasis is put on specific periods. However, the analysis of data will take into account the broader context of the times. This broader context will be developed through reference to the commentary of interviewees and to secondary sources, including publications, looking at the cultural and political situation of Glasgow and Scotland during the decades of the 1980s and 1990s.³

Documentation and archival review

The research has begun by looking at documents and archives of currently existing or past Glasgow local authorities and key city cultural institutions in the period between the mid-1980s and the present. This is to allow an understanding of the structures and agendas of these agencies, identifying partnerships and leaderships and gathering objective information about levels of investment and key favoured areas. At this stage, four main public agencies' archives have been identified:

- Glasgow District Council archives – now Glasgow City Council
- Strathclyde Regional Authority archives
- Glasgow Development Agency (including Glasgow Action) – now Scottish Enterprise Glasgow
- Greater Glasgow Tourist Board – now Greater Glasgow and Clyde Valley Tourist Board

Documents and archives are also being gathered from a range of important cultural institutions in Glasgow. At this stage, the following institutions are considered to be of particular relevance:

Prior to 1990

- Third Eye Centre (no longer in existence), Mayfest (no longer in existence), Citizens' Theatre

Created / supported owing to 1990 nomination

- The Tramway, The Arches

Created post 1990

- The Lighthouse, renovated Centre for Contemporary Arts (CCA)

³ The literature here is similarly extensive but would include: A Brown, D McCrone and L Paterson (eds), *Politics and society in Scotland* (London: Macmillan, 1996; second edition 1998); A Marr, *The battle for Scotland* (Harmondsworth: Penguin, 1992); and D McCrone, S Kendrick and P Straw (eds), *The making of Scotland: nation, culture and social change* (Edinburgh: Edinburgh University Press, 1989).

Content analysis of press clippings

The evolution of the image discourse on Glasgow is being assessed through the content analysis of press articles published in the lead-up, during and in the years following the 1990 City of Culture event. This method also provides knowledge of the socio-political context in which the event took place.

The collection of data has begun through reviewing national and international press clippings published between 1986 and 1992. These clippings were gathered by specialised agencies at the time and are currently available in Glasgow's main public library. They occupy some 36 files containing each an average of 100 A3 size double pages of printed material. In total, 5,122 clippings were recorded and coded for this study

Categories of analysis correspond to two major groups

- Quantitative (demographic) coding
- Qualitative (attitudes and themes) coding

Quantitative / demographic coding:

1 date of publication (by year and month)	4 approximate length – by column inches (short, average, long)
2 publishing newspaper <ul style="list-style-type: none"> - Scottish national - Glasgow paper - Scottish other - British (excluding Scotland) 	5 type of article <ul style="list-style-type: none"> - cartoon - editorial - interview - letter - opinion/comment/analysis - preview/review - statement by public figure - news/report
3 references to year of culture (yes, no)	

Qualitative / theme coding:

By attitude:

<ul style="list-style-type: none"> - neutral - descriptive (positive incidence) - descriptive (negative incidence) 	<ul style="list-style-type: none"> - Analytical, critical - Analytical, positive
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Main themes

1 Transforming the identity of Glasgow 1.1 identity/image of Glasgow 1.2 quality of life 2 Identity of Scotland 3 Inter-Scotland relations 4 Tourism/bring people to Glasgow 4.1 conferences 4.2 inward investment of businesses 4.3 tourism general and visitor numbers 5 Event reach within Glasgow 5.1 accessibility for the people of Glasgow 5.2 accessibility for minorities within Glasgow 5.3 participation 6 Performer and event origin 6.1 internationalism/parochialism 6.2 indigenous/elitist 7 Cultural policy/legacy 8 Infrastructures and physical legacy 8.1 Concert Hall 8.2 refurbishments/cultural infrastructure 8.3 regeneration of Glasgow	9 High profile events, including 9.1 Pavarotti 9.2 Sinatra 9.3 McCartney 9.4 Rolling Stones 9.5 Bolshoi 9.6 Berlin Philharmonic 9.7 Glasgow's Glasgow 9.8 The Ship 9.9 Keeping Glasgow in Stitches 9.10 The Big Day 9.11 sport events 10 Money and funding 10.1 sponsorship and other private money 10.2 ticketing and ticket sales 10.3 state and council funding 11 Organisation, key figures, and personnel 11.1 council leadership general 11.2 Pat Lally 11.3 event leadership general 11.4 Robert Palmer 11.5 Neil Wallace 11.6 The Elspeth King affair 11.7 Julian Spalding 12 Promotion
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In its second stage, the analysis has involved a follow up of press coverage including some reference to Glasgow 1990 between 1992 and 2003. The relevant press coverage has been identified through electronic searches in the newspaper database Lexis-Nexis. In total, after excluding non-relevant articles, up to 2,200 articles are being coded and analysed. Categories of analysis have again been divided into quantitative/demographic coding and qualitative coding.

Quantitative / demographic coding

Document number (as indexed by Lexis-Nexis) Date (as previously) Newspaper (as previously, excluding overseas) Article type (as previously)	Length of article (as previously) Length of reference to Glasgow 1990 1 passing, 2 short, 3 long
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Qualitative / theme coding

Attitudes:

- General Attitude to Glasgow 1990 (categories defined as previously)

Themes: the selection of themes has been reorganised into four main areas according to the main interests of the research: city images, cultural legacies/provisions for culture, economic impacts and governance.

1) <i>CITY IMAGE</i> a) legacy of 1990 - image (inc. codes 1.1 and 12) b) legacy of 1990 - quality of life (inc. codes 1.2)	3) <i>ECONOMY</i> a) legacy of 1990 - conferences (was code 4.1) b) legacy of 1990 - wider economy (was code 4.2) c) legacy of 1990 - tourism (was code 4.3)
2) <i>CULTURAL LEGACY</i> a) accessibility – establishment of audiences (was c. 5) b) status – establishment of Glasgow on a world cultural stage (was codes 6.1, 8) c) abilities – legacy and confidence of cultural organisation and people (was codes 11, 7) d) infrastructures – physical, cultural legacy (was code 9)	4) <i>GOVERNANCE</i> a) legacy of 1990 - arts funding and finance (was code 10) b) public/private sector collaboration c) local government re-organisation d) devolution e) public sector structure (was codes 7, 11) f) social inclusion as motivation for cultural policy (was c. 5) g) economy as motivation for cultural policy

Personal interviews with experts

The main source of information about the case study is an extensive programme of personal interviews. The interviewing process is essential to the subsequent interpretation of archival and documentary sources as well as contributing to knowledge of key issues such as relationships, strategies and policies about which there is not sufficient written material.

The process started in 2002 with pilot interviews with key informants and was aimed at guiding the selection of interviewees and the identification of other sources for the project. These interviews were open-ended and assumed a conversational manner. In the second stage, interviews are aimed at corroborating and/or interpreting facts and data provided by other sources. In these cases, interviews are semi-directed, framed within a clearly established set of questions derived from the case study protocol. Both open-ended and semi-directed interviews are being conducted in a one-to-one basis in a timeframe between one hour and two hours.

In total, it is expected that up to 70 individuals will be interviewed. The interview subjects are selected according to their involvement in the process of cultural investment in the city (particularly in the years surrounding 1990) and their understanding of the cultural and socio-political context of Glasgow and Scotland. The selection seeks

a balance between representatives of government and key public agencies, the corporate sector, the cultural community, the media and academic institutions. Where appropriate, interviewees will be interviewed on several occasions.

Interviewee types

<p>Government and related public agencies: Glasgow District Council / Glasgow City Council Strathclyde Regional council Scottish Arts Council Central government</p> <p>Other special agencies: Glasgow Development Agencies / Glasgow Action Glasgow Tourist Board</p> <p>Glasgow 1990- event organisers: Public and community relations Sponsorship and corporate relations Cultural programmers</p>	<p>Cultural institutions: Cultural organisations involved in the 1990 event (arts, community, festivals...) Key cultural organisations created post- 1990 (Lighthouse, organisers 1999 event...)</p> <p>Media writers and academic researchers: Journalists covering the event at the time / covering other Scottish events Academics researching Glasgow cultural policy, culture and the city, urban regeneration</p>
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Sample of interview topic guide (please note that this guide is adapted slightly for each interview)

<ol style="list-style-type: none"> 1. The lead up to 1990 <ol style="list-style-type: none"> 1.1. The position of city regeneration plans / initiatives prior to bidding for Capital of Culture in 1986 <ol style="list-style-type: none"> 1.1.1. Any comments on urban regeneration projects- the effect of the McKinsey report 1.1.2. Comments on the state of cultural activities / emerging initiatives 1.1.3. The creation of a Glasgow Tourist Board and special communication campaigns 1.1.4. Comments on existing / new festivals at the time - <i>Mayfest, Garden Festival, Jazz Festival...</i> 1.2. Bidding for 1990 <ol style="list-style-type: none"> 1.2.1. Any memories on how the idea to bid came out? – <i>role of Glasgow Action, Chris Carrell</i> 1.2.2. What were the key expectations / plans for the event?- <i>image, regeneration, other</i> 1.2.3. Opinion on the process to establish new partnerships for the bid proposal 1.2.4. Any conflicts or opposing views on the benefit of the 1990 event? – also 1988 Garden Festival 1.2.5. Key hallmarks- prior to winning bid, once the bid was won – <i>i.e. Berlin collaboration...</i> 2. Your role during 1990 <ol style="list-style-type: none"> 2.1. Any comments on your position / relationship to the event preparations 2.2. Opinions on the role of <i>Glasgow District Council / other key agencies</i> in supporting the event <ol style="list-style-type: none"> 2.2.1. Any memories about Festivals' Unit meetings / cultural consortium / others 2.2.2. Approach to funding and promoting the event 2.3. Interactions between the council and other government and public agencies <ol style="list-style-type: none"> 2.3.1. Strathclyde Regional Council, Glasgow Action, Development Agencies, Tourist Board, etc. 2.4. Major projects undertaken in 1990- impressions of success / failure 2.5. Outcomes of the event in the short term 2.6. Any comments on controversies 3. Impressions post-1990 <ol style="list-style-type: none"> 3.1. Physical / non-physical legacies <ol style="list-style-type: none"> 3.1.1. What has been sustained? Is the city any different? e.g. in terms of cultural activity, partnerships 3.1.2. Lessons learnt in the approach to hosting other events: e.g. Glasgow 1999 city of architecture 3.1.3. Other prospects post 2000 3.2. Local government structures / changes <ol style="list-style-type: none"> 3.2.1. How has local government reorganisation influenced the ability to secure legacies / other? 3.2.2. Has devolution had any effect on the approach of Glasgow City Council / other to city regeneration and cultural activity?

Interviews are being recorded and fully transcribed for analysis.

Consultation meetings with experts

In order to gather evidence about current perceptions of Glasgow and opinions on the legacies of 1990, a series of discussion forums have been organised, bringing together experts and leaders from different sectors of Glasgow's cultural and business worlds. In total, five group types have been identified, with the possibility of adding a sixth group at a later stage.

Group typologies

1 Key arts institutions- venue based, medium scale - created pre-, during and post 1990	4 Visual arts venues in Glasgow
2 Community, grassroots arts representatives	5 Tourism operators, promoters
3 Journalists, writers, commentators	6 Cultural industries: music, design, film, fashion

The forums have been run in a semi-structured manner giving the participants the freedom to lead and direct the discussion. However, the researchers have also at times guided discussion towards the areas most directly relating to the project key aims and objectives. In doing so, the researchers have presented materials extracted from the press or special reports related to the following areas:

- Social/ cultural legacies of Glasgow 1990
- Evolution of Glasgow's image
- Public championing of culture and creativity in the city

Small-scale survey/ semi-structured interviews

One perspective from which to examine the lasting legacy of Glasgow's Year of Culture in 1990 is to consider the cultural confidence and artistic vibrancy of the city today. As part of this process it was decided to interview graduating students from the Glasgow School of Art, speaking to them about their perceptions of the city and whether, as artists at the beginnings of their careers, they saw it as a city where they could fulfil their artistic ambitions. Implicit in such questioning was the desire to find out if the myth that ambitious art school graduates from the provinces had to move to London in order to succeed in the centralised art world was true.

Semi-structured interviews were carried out with graduating art school students on the 24th and 25th of June during the 2003 degree show. Interviewees were approached and asked if they would be willing to take part in a short, informal interview. Interviewees were selected purely on the basis of who was available – none of the students approached refused to take part. Interviewees were informed that the interviews were for a University of Glasgow project examining culture and cities, part of which involved speaking with artists at different stages of their careers. The students were invited to speak about their career history to date.

Questions asked included the following:

1 Name
2 Age
3 Where are you from?
4 How long have you lived in Glasgow?
5 Why did you come to GSA to train? 5.1. If not stated, prompt: any attractions of Glasgow itself?
6 What are your immediate plans? 6.1. If not stated, prompt: where do you see yourself living/working? 6.2. If not stated, prompt: why do you think you will make this decision?

7 If not emerged already, prompt towards discussion of what they, as an artist, look for in where they live and work?

8 If not emerged already, prompt toward discussion of Glasgow as a city to live and work in as an artist?

9 If not emerged: what opportunities do you think Glasgow offers young artists?

10 Would you be willing to give us your contact details if we wanted to take these questions further?

Data analysis procedures

The analysis of data will be developed in parallel to the data collection, data interpretation and narrative reporting. Data from different sources (archival and documentation reviews, interviews, consultation meetings and press clippings) will be regularly contrasted and triangulated to identify key concepts and patterns, categorise them and provide a consistent line of interpretation.

Data will be initially coded and categorised according to respective processes of collection. At a later stage, once the main themes and concepts have been identified within each source group, (archives and documents, interview and group consultation transcriptions, press clippings) all categories will be contrasted and, if necessary, recoded. This will allow all identified categories to merge into a larger, consolidated picture that will guide the outlining of the main thesis and conclusions of this research.

The process of sorting and coding information will be assisted by the use of computer software. Interview transcriptions and the notes gathered from documentation and archival reviews will be analysed with the help of the program *Nvivo*, an updated version of the classic qualitative text software package *Nudist*. This software will assist in identifying text segments, attach category labels to segments and sort all text segments that relate to respective categories. The research assistant in charge of transcribing interviews is expected to be involved in the process of coding through *Nvivo* and will discuss emerging patterns with the rest of the research team.

In analysing press clippings, a twofold approach will be taken. On the one hand, a qualitative approach will be required to interpret the key concepts and values attached to respective articles and newspapers at different stages in time. Of particular interest will be the identification and understanding of the principal themes covered and the way in which they are presented (for example, positively, in a negative tone, in a neutral tone). Secondly, the analysis will take a quantitative approach, assisted by the use of the statistical software package SPSS. This package will help transform identified categories into numeric variables and will allow the measurement of publication frequencies by newspaper and the measurement of variations in aspects such as article length, priority themes, tone of articles, and so on. This combined analysis will be a critical source of information to argue the way in which images of Glasgow have evolved since the 1990 event.

Verification procedures

As indicated at the beginning of the methodology section, this project will be used as a platform for testing a series of methodologies that can be applied to the study of other cities in Europe. For this – and considering the subjectivity of most of the data that will be collected and analysed – special attention will be paid to providing consistent and continuous triangulation processes that secure the reliability of the key findings. Furthermore, to maximise the prospects for replicating this study in other contexts, the position of the research team will be made explicit in terms of central assumptions, selection of informants/interviewees, potential biases etc., and a detailed data collection protocol will be established to make explicit every step in the process to identify key variables, categories and patterns.

Dissemination

While the research topic is certainly of academic and scholarly concern, it is also of a more general interest. To ensure the widest possible impact for the research project we are developing a communication and dissemination strategy involving a programme of media briefings. We anticipate a range of other publications at each of the key stages of the project:

- The major published output of the research project will be a **research book** on the topic *Cities and culture: the long-term legacies of Glasgow 1990 European City of Culture*. This will be co-authored by Beatriz García and Adrienne Scullion.
- In 2005, and coinciding with the culmination of the project, we plan to hold a **major international conference** on the theme *Cities and Culture*. We would anticipate García and Scullion collaborating to edit an **anthology of papers and essays** arising from the event.
- In the course of the project the collaborating team plans to present **workshops, panel discussions** and **seminars** at the University-focused seminar programmes of the CCPR while also presenting at other events including relevant national and international **conferences**. Summaries of this work are regularly published on the CCPR website – www.culturalpolicy.arts.gla.ac.uk (see research projects and dissemination). Building on the Centre's ongoing programme of public seminars, this programme of presentations is designed to broaden the impact of the work and also to develop the interdisciplinary skills and experiences of the collaborating team and the research assistant who will, it is hoped, develop work for publication in collaboration with the project team.
- The project is also generating **essays** written by the research team for publication in a range of **specialist magazines** and **academic journals** reflecting the scope of the project as a whole. Targeted journals include *Cultural Trends*; *Qualitative Research*; *Media, Culture and Society*; *International Journal for Cultural Policy*; *Media International Australia incorporating Culture and Policy*; *Urban Studies*; *Event Management*; *Leisure Studies*; *Twentieth-Century British History*; and *Scottish Affairs*.

Time schedule – phase one, 2002-2004

In 2002, the following stages have been completed:

2002	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Literature review	x	x			x	x	x				
Confirming key aims and methods				x	x	x					
Data collection and analysis											
- Documentation and archives	x	x	x	x	x	x	x	x			
- Personal interviews		x	x	x	x			x	x		
- Press content analysis (1990)					x				a	a	a

Activity during 2003 has been focused on the data collection process and initial analysis of findings. Two exploratory papers have been written and submitted to international journals within the field. A schematic time schedule is given below:

2003	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Literature review- theory framework		x	x	x	x	x	x	x		x		
Data collection and analysis												
<i>Documentation and archival review</i>												
- public agencies and Festivals Unit		a	a	a	a							
- tourist board & comm. campaigns					a	a						
- selected cultural institutions?												
- mixed documents post 1991										a	a	a
- analysis of documentation					x	x	x			x	x	x
<i>Press content analysis</i>												
- revision of press clippings '86-92		a	a	a								
- revision clippings '93-02 Lexis-Nexis					a	a	a			a	a	a
- final report main findings / analysis				a	a					a	a	xa
<i>Interview transcription and analysis</i>												
- training Nvivo software		x										
- interview design / contact			x		x	x						
- undertaking interviews						x	x	x	x	x	x	
- transcriptions		a	a				a	a	a	a	a	a
- analysis - Nvivo software							xa	x		x	xa	x
<i>GSA Survey</i>												
- design and contacts						xa	xa	xa				
- undertake meetings									xa			
- transcription and analysis									xa	xa	x	x
- cultural industries forum										a	a	xa
Presentations and publications												
Paper on methodology		a	x a	x	xa	xa				xa		
Cities and culture workshop			x	x	x							
Edition of notes from workshop					x	x						
Glasgow research workshop										xa		
Web updates							x	x		x	x	x
Preparations for book proposal						x	x				x	x
Other papers – to be decided												xa

x: principal investigator

a: research assistant