Attracting Tourists in a creative way: the **importance of Culture**: The Porto's 2001 European Capital of Culture experience

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Abstract | "Mega-events" describe happenings of international importance and high profile which have a major impact on the image of the host city.
These events supply prestige to the host cities, and afford a profile related with the welcomed activities, and a important tourism potential.
If mega events are of a sufficiently high quality then people will be prepared to travel some distance to attend.
The "European Culture Capital" (ECC) mega event was created with the main objectives of bringing close together the people of the EU member states through cultural expression, and to give the EU and its cities an attractive image.
Nowadays is a powerful tool to attract cultural tourists, promote urban and economic renewal and development in the cities.
In this paper we will analyse the importance of "ECC" event to cultural tourism development, cultural publics enlargement, city's equipments renewal, residents pride generation and "local" creative industries enhancement.
Through "Porto 2001" event and its realizations, a critical discussion will be developed.
Several short and long run will be identified, as well as implications in terms of city's image.
In this case-study, we will also verify the aims' heterogeneity that's present in this events development, which not permeates an exclusive "tourism analysis".

Keywords | European Culture capital, Cultural Tourism, City's Development, Creative Industries, Porto 2001.

Resumo | Os mega eventos descrevem acontecimentos com importância internacional que têm impactos significativos na imagem das cidades que os acolhem.

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Proporcionam prestígio, um perfil relacionado com as actividades que acolhem, e um potencial de turismo significativo para as cidades anfitriãs, pois com a qualidade elevada do evento, os visitantes estarão dispostos a viajar distâncias consideráveis para estarem presentes.

O evento Capital Europeia da Cultura é um mega evento criado, com o objectivo de proporcionar à UE e às suas cidades uma imagem atractiva, e unir as populações dos diversos estados através da sua expressão cultural.

Com o decorrer do tempo, tornou-se um instrumento poderoso na atracção de turistas culturais, e promoção do desenvolvimento e renovação urbanos.

Neste trabalho, iremos analisar a importância do evento CEC para o desenvolvimento do turismo cultural, alargamento de públicos culturais, renovação dos equipamentos urbanos, geração de orgulho nos residentes e reforço das indústrias criativas "locais".

Através da referência ao "Porto 2001" e suas realizações, uma discussão crítica será desenvolvida.

Impactos de curto e longo prazo serão identificados, bem como implicações ao nível da imagem da cidade.

Com este case-study, iremos verificar também a heterogeneidade de objectivos destes eventos, o que não permite analisar exclusivamente o seu "efeito turístico".

Palavras-chave | Capital Europeia da Cultura, Turismo Cultural, Desenvolvimento, Indústrias Criativas, Porto 2001.

1. Introduction: tourism, city's development and destination attractiveness

Tourism has become a very important asset for cities (Balsas, 2004), and several studies show the tourism importance and economic impacts (Zhou *et al.*, 1997).

The total impact of tourism to a city has three different parts: direct, indirect and induced impacts. The direct impacts represent the value added of those sectors that interact with the tourists, for example hotels, transports, restaurants and entertainment industries; the indirect impacts represent the benefits to the suppliers of those direct sectors that interact with the tourists; and the induced impact adds the impact of tourism-generated wages in the way that they are spent in the local economy (Lehmann, 2005).

Because tourism is related to the a city's value creation and development, tourism managers must know the actual and potential costumers segments, determine which target markets to serve, and decide appropriate offers to serve these markets and attract tourists.

In the global world, the cities are in deep and constant competition between them, for capturing the mobile visitors' resources, and to "work" city's values and marketing positioning, is the way to differentiate them, from other cities (Albert, 2002).

The question that arises is "which attributes are related with tourism destination attractiveness, and how can the cities improve and differentiate those attributes?"

Destination attractiveness has been conceptualised as "*the feelings, beliefs, and opinions that an individual has about a destination's perceived ability to provide satisfaction*" (Hu and Ritchie, 1993). The attractiveness of a tourist destination motivates people to visit and spend time at the destination. Therefore the major value of destination attractiveness is the pulling effect it has on the tourist.

Research on the reasons that cause travel has been a focal point of recent tourism research. In the tourism literature, a wide range of variables have been identified as influencing factors.

A literature review done by Linchen Zhou (2005), indicates several attributes: Culture/ history, cultural heritage, arts, local lifestyle; landscapes, local

services (like shopping places and gastronomy), entertainment, relax, weather, prices, value for money proposals, sports, security, resident's social behaviour toward tourists, special events and activities, accessible information about the destination, adventure, wild life, rare or exclusive animals, and other interesting destinations close to the destination.

For each of these variables, destination image, (Baloglu & McCleary, 1999), service quality (Lee & Lee, 2005), and satisfaction (Yoon & Uysal, 2005) should be considered.

Destination image has been repeatedly found to have significant influences on travel-related behaviours such as destination choice and future behavioural intentions (Beerli & Martin, 2004), because destination image is defined "*as the sum of cognitive beliefs and affective impressions that an individual possesses of a particular destination*". Major events can have the effect of enhancing and shaping an image of the host place, leading to its favourable perception as a potential travel destination (Hall, 1992), and can have bigger effects if linked to attributes that contribute to the destination attractiveness.

Culture is an attribute that contributes to destination attractiveness, and can be linked with a major special event like European Culture Capital (ECC).

2. The European Culture Capital (ECC) event and cultural tourism

The ECC event created with the main objective of give the E.U. and its cities an attractive image, through cultural expression (Sjoholt, 1999); is nowadays a powerful tool to promote urban renewal and development in the cities and attract cultural tourists (EU Commission, 2009).

The event has developed beyond its mainly cultural origins to form an important part of urban economic and cultural reconstruction strategies for deindustrialising cities in Europe (Richards, 2000) with implications in the Long Run city's development.

The "Cultural tourism" conceptual definition by European Association for Tourism and Leisure Education (1991), "*cultural tourism is the movement of persons to cultural attractions, away from their normal place of residence with the intention to gather new information and experiences to satisfy their cultural needs*" (in Richards, 1996); and technical definition "*all the persons' movement to specific cultural attractions, such as heritage sites, artistic and cultural manifestations, arts and drama outside their normal place of residence*" (Richards, 1996); show three cultural tourism aspects: the existence of cultural attractions, persons that travel, and the intention to gather new information and experiences.

In this way, cultural tourism is related with the existence of cultural attractions and events that are visited by cultural tourists, to gather new information and experiences (Richards, 1996).

ECTARC[1] (1989) defined some sites and attractions which are considered to attract cultural tourists: archaeological sites and museums; architecture (ruins, famous buildings and whole towns); art, sculpture, crafts, galleries, festivals and events; music and dance, classical, folk, and contemporary, drama, theatre, films, dramatists; language and literature studies, gastronomy, tours and events; religious festivals and pilgrimages; complete, folk or primitive, cultures and subcultures.

Historically most cities that were ECC had multiple cultural themes, objectives and aims.

Most often these aims referred to the need to run programme of cultural activities and art events, raising the international profile or image of the city, attracting cultural visitors to the ECC, and enhance residents' pride and self-confidence.

Other objectives for some cities included Long Run objectives, like expanding the local audience

[1] European Center for Training and Regional Cooperation.

for culture, making improvements to the cultural infrastructures, developing relations with other European cities and regions, promoting innovation and creativity, and developing local artists' careers (Palmer, 2004).

Getz (1991) appointed people attraction, media attention, and raising the profile of the area as reasons for special events like ECC.

The question that arises is "How can the ECC enhance the city attractiveness for cultural tourists in the short run, and assist these efforts in the Long Run?"

We will try to answer this question, with the Porto's 2001 ECC Experience.

3. The Porto's 2001 ECC experience:

Proposal's main objectives:

The reasons appointed in the political contest of ECC proposal were contemporary, cultural, political and patrimonial.

Contemporary reasons appointed the education and investigation city's institutions and their contributions to science and technology; cultural reasons were the big investments projected in recuperation and reconstruction of city's cultural buildings; the political reasons cited by Porto's mayor, were the launch of medium size cities as the fundamentals aspects of European citizenship; and raising social cohesion, preparing a future in which culture, science and technology would have a dominant paper in the city. Patrimonial reasons were also appointed, and related to the UNESCO award Cultural Patrimony of Humanity, given to the city historical centre in 1996.

After the European Commission had study the proposal to ECC contest, Porto was designated 2001 ECC, in 1998.

The Installing Commission report appointed four main actuation areas: Music; Multimedia and Audiovisual; Theatres and festivals; and Urban interventions.

"Porto 2001 Society" objectives:

The "Porto 2001 Society", that succeeded the Installing Commission, was an anonymous corporation with public capital and had the mission of conceiving, promoting and exploring all the actions that would integrate the event Porto ECC 2001, and simultaneous urban renewal.

In November 1999, the initial Porto 2001 Society president, abandoned the corporation, being replaced by Prof. Drª Teresa Lago.

The main strategic areas appointed by the new Porto 2001 society president were:

– *Cultural Programming*: make cultural manifestations, assuring schools and associations' involvement, with professional's formation and qualification.

The basic principles were the quality standards promotion in cultural production; the heritage patrimony valorisation linked with local cultural identities; enhancing the contacts between local and foreign cultural creators; show new creative talents; enlarge public and fidelity; and involve all the population in a collective project that redefine the city's image and residents way of life.

– *Cultural Infrastructures*: A renewal patrimony's policy, by the construction of new cultural structures like "Casa da Música", and interventions in Palácio/Biblioteca Almeida Garrett, Porto's Coliseum, and Cadeira da Relação/Photography Portuguese Center.

– *Urban and environmental reclassification*: The space qualification, and the development of initiatives to promote accessibility and mobility in the city's downtown, namely by streets and gardens' renewal.

The residences' renewal was appointed as impossible to do with the financial resources at disposal, and with temporal constraints appointed.

– *Economic and living conditions in the city*: The mainly objectives were a downtown quality image creation; fixing residents, diminish insecurity levels and night desertification.

Porto 2001 ECC Threats:

Several threats were appointed by the public opinion: the works in the city's downtown could not be ready at time to the event's realization; Casa da Música could not be build until the end of 2001; Porto 2001 had it main focus at renewal works and not cultural programme; cultural programmes were late and had the risk of being to elitist; and the fear that of Porto 2001 would comply only big events without germinate city cultural life in the future.

With this fears in mind, the Porto 2001 Society continued to work, achieving several realizations.

Porto 2001 ECC realizations:

– *Cultural Activities*: The cultural programme had activities in music, theatre, opera, dancing, audiovisual, plastic arts, architecture, thinking and science, literature, public spaces, transversal projects, educational projects, and other partial programmes.

The official ECC opening was at 13th January 2001, but before that several activities were developed by Porto 2001 or with the society's support.

In these activities the support of Porto 2001 Society was given through city's stage rooms "given" to artists. For example, "*Orquestra Nacional do Porto and Círculo Portuense de Opera concerts'*" at S. Bento da Vitória church; "*Theatre, Dance and Music exhibitions*" at Salão Ático do Coliseu; "*Munchen Philarmonic orchestra*" at Coliseu do Porto; and "Casa da Música Remix Ensemble" at Serralves Auditorium. Simultaneously, street animation campaigns were made to enhance population curiosity through "*Frestas – the city as a stage*" street animation project.

The event communication started with a strong Public Relations campaign, and cultural activities were developed indoor and outdoor after the official opening.

In the indoor, main activities were in Music, for example with "*Sinfonia Fantástica*" of Hector Berlioz played by Porto's National orchestra at Fantasporto opening; Wayne Shorter concert with Porto National Orchestra at Jazz 2001; "*Um Porto de Fado*" festival at São Bento da Vitória monastery in the cloister's reopening ceremony after works made by Porto 2001; and "*Quodlibet*" interpretation by Gulbenkian orchestra and Casa da Música Remix ensemble and Drumming.

In cinema and audiovisual, the first festival module "*Odisseia nas Imagens*" with the film "*O Homem da Câmara de Filmar*", accompanied by "*Cinamatic Orchestra*" composition; the documentary "*Porto da minha infância*" in festival "*Odisseia nas Imagens*", and a partnership with "*Fantasporto*", with a prize Porto 2001 to the best Portuguese long film made in 2000.

A cooperation agreement has also been made with "*Festival de Curta metragens de Vila do Conde*", and "*Cinanima*" to support these festivals.

A cooperation protocol with RTP, the public service TV broadcaster, was made, with two areas: the Cinema/Audiovisual, and Multimedia cooperation that permeated the realization of "*CIRCOM – Mostra Atlântica de Televisão*" at Porto in 2001.

In poetry, the cycle "*Vozes e Olhares no Feminino*", with Sophia de Mello Breyner Andersen and Agustina Bessa Luís homage's; the anthology "*Rosa do Mundo 2001- Poemas para o futuro*", with poetry readings at Biblioteca Almeida Garrett auditorium have also to be recalled.

Other activities have to be appointed: Siza Vieira's "*As cidades de Álvaro Siza*", and "*First story – construir feminino / novas narrativas para o século XXI*" exhibitions. Conferences by António Damásio at Santa Maria da Feira, and Dalai Lama at Pavilhão Rosa Mota in the cycle "*O futuro do futuro*" have also to be recalled.

At outdoor activities, the "*Dreams' Bridge*" animated city downtown with a big light and sound spectacle, at Douro River in July; the "*Elektro Parade file past*" in the marginal, from Ribeira de Gaia to Castelo do Queijo roundabout; the "*2001 Flautists last march*" past at Boavista roundabout; and the sculpture "*Treze a rir uns dos outros*" of Juan Munoz at Jardim da Cordoaria have also to be reminded.

Expansion of the local audience for culture and population involvement: the call for publics across Porto 2001 communications campaigns involved big PR communication levels with 20.921 articles in journals, 4.957 references radio, 3.135 references in TV; and more than 63.000 posters, 1.200.000 booklets; 2.646 spots in TV, 1.205 Radio spots, 15.636 cinema spots, 5.875 outdoor advertising faces, 285 press announces, and 30.000 magazine announces in the advertising campaign.

The communication targets were the potential event sponsors, the national public in general, ad travel and tourist agents; and also the potential tourists and visitors to Porto 2001 (in Porto 2001 Society - Final Report).

In terms of population involvement the outdoor activities had a great importance: the Porto 2001 opening ceremony with a concert at Coliseu do Porto, a dinner at Alfândega, a light and sound spectacle at Douro river, and the "*Noite 2001*" concert at Pavilhão Rosa Mota, with more than 100.000 assistants, and direct TV transmission to all the country, gave the event a big national visibility.

Local Artists' talent development: The idea of an existing region "*Creative class*" (Florida and Tinagli, 2004), "creative cities" and "creative industries" (Landry, 2000), assumed as a determinant resource in territorial competitiveness, are concepts inherent to ECC; and should be analysed considering their crucial role in the city's development.

Porto 2001 had a policy of supporting formation of local artists: educational department of Casa da Música, at Porto 2001 had made several courses and co-productions with several institutions and cultural creators.

The "Porto 2001 Chancel" developed by Porto 2001 Society was given to several cultural manifestations of some institutions, showing the quality of these activities, and that the Porto 2001 European Culture Capital supported these activities.

Promoting innovation and creativity in the city and region: the creative industries like cinema, music, advertising, fashion, new technologies, architecture and design are related to modern heritage of regions and are very important to the development and employment, in the way that are attracting factors of cultural tourists. Museums, galleries, cinemas and theatres, new digital communication media and universities are also very important means of transmitting the region's talent and work to the people abroad (Silberberg, 1999).

In this way the ECC experience, has the objective to support these cultural manifestations, and enhance their viability in the future.

Enhance city image and positioning: Hall (1992) noted that major events can be effective image enhancement tool cities, and at Porto 2001 this was accomplished by several facts. In communication terms, we can see that the campaigns consisting in advertising and PR were launched to enhance Porto visibility.

In political terms and Porto 2001 was presented at Brussels to "*Comité dos Assuntos Culturais do Conselho Europeu*"; in entrepreneurial terms, meetings were made in Spain; and a big campaign with advertising and pubic relations was made in Portugal and abroad to attract cultural tourists.

Architecture contests to renewal urban areas and construct Casa da Música gave the opportunity and challenge to foreign architects and engineers, to know Porto.

In the cultural field, several project proposals were made by foreign creators; and international cultural orders were made to foreign artists.

The event by its quality and heterogeneity also gave Porto an international cultural visibility with public in general, and tourist agents (Porto 2001 Final Report).

"*Manta da Cultura*" stretched at Parque da Cidade with a Guiness Record; and the publications recorded in Porto also enhanced the event visibility (Porto 2001 Final Report).

Improvements to the cultural infrastructures: Casa da Música was the greatest challenge, because was a new building construction. The project by

Rem Koolhaas, represents the city openness to the world, a contemporary and challenging vision of architecture, and allows the dialog with the Porto's school of architecture.

By the unusual, innovative and unique construction process, several foreign architects and engineers have visited the building and appointed Casa da Música as an example of quality and innovation.

The existing buildings renewal was also important, and had the mainly works at cultural buildings Coliseu, Biblioteca Almeida Garrett, Palácio de Cristal garden's; Museu Soares dos Reis; and Centro Português de Fotografia had works paid by Porto 2001.

Enhance residents pride and self-confidence in the "renewed" city: one communication campaigns' targets were the local residents and the main objective was to mobilize the region to the event.

The communication strategy wanted to assure awareness of Porto 2001 – ECC, enhancing the event's national dimension, and building interest in consuming cultural products that were programmed.

For that, the city's spaces renewal was a very important program: Casa da Música building localization was (and it still is) a challenge for the medium period to renewal the Boavista zone, and an immediate valorisation of the zone.

Several other spaces were also renewed like streets, the Porto's downtown, and several city gardens. The renewal urban projects at Praça da Liberdade and Avenida da Ponte, and the downtown urban renewal project are an important mark of Porto 2001 in the city.

In this way we can say that cultural activities and improvements in cultural infrastructures and the city in general during the ECC event were strong motives to attract cultural tourists to the city.

The cultural tourists travel to gather new information and cultural experiences, and Porto 2001 ECC could give them plenty of them!

Cultural Tourists' Attraction: to attract tourists, a city must enlarge as possible its visibility and salience in tourists' mind (Hall, 1992).

Porto 2001 enhanced the city visibility and salience, communicating cultural programme, urban renewal and cultural buildings (Porto 2001 Final Report).

Several indicators appointed by "Porto 2001 Society" in the Final Report, show that existed an increase in the number of tourists that visited the city.

Beds and rooms' occupation rates have been higher in the city and region in 2001 (Table 1).

Porto city had a bed occupation rate higher in 2001 (Table 2).

Near 7.000 more tourists arrive at Porto in 2001, compared to the same period in the previous year. A big number of tourists came from Non-European countries (Table 3).

Table 1 | Rooms' occupation rates (from January to October)

	2000	2001	Variation (%)
Porto – City	63,2	65,3	+2,1
Porto – Region	62,0	62,9	+0,9
Portugal	67,2	65,7	-1,5

Source: Portuguese Tourism General Direction data in "Porto 2001 – Final Report".
Note: Values of 2000 and 2001 Rooms' Occupation Rates are percentages (occupied rooms/total rooms); Total rooms have not changed significantly in none of the above regions between years.

Table 2 | Beds' occupation rates (from January to October)

	2000	2001	Variation (%)
Porto – City	48,3	51,3	+3,0
Porto – Region	47,3	49,5	+2,2
Portugal	56,7	56,3	-0,4

Source: Portuguese Tourism General Direction data in "Porto 2001 – Final Report".
Note: Values of 2000 and 2001 Beds' Occupation Rates are percentages (occupied beds/total beds); Total beds have not changed significantly in none of the above regions between years.

Table 3 | Airport entries from arrival's origins (from January to September)

	2000	2001	Variation (%)
Portugal	275.345	280.301	+3,0
Europe, excluding Portugal	763.117	738.697	+2,2
Non Europe	48.157	74.403	-0,4
Totals	1.086.619	1.093.401	

Source: ANA monthly official report data in "Porto 2001 – Final Report".
Note: Values of 2000 and 2001 Airport Entries from arrival's origins are number of persons that arrive/tourists.

The decreased from European countries, is explained by the origin of tourist in Porto 2001, mainly Spanish, that came to the event by principally by automobile.

These data showed the event's capability to attract cultural tourists to the city in the EU Cultural capital period, enhancing the tourists from abroad and from other Portugal regions' (Porto 2001 Final Report).

In the analysed period (January to October 2000 and 2001) no other significant events occurred in the city; and the "airports entries" indicator in the period analysed (January to September 2000 and 2001) was chosen to expurgate the terrorist attacks effects in 11th September 2001.

The period between October and December was expurgated in the analysis for the same reason (Porto 2001 Final Report).

The Porto 2001 ECC legacy to the Future: after the Porto 2001 period, several changes had occurred in the city (and its image).

City information and experience in Porto by cultural tourists: the cultural tourists' presence in the city during the event, gave them new information and experiences about the city.

Usually seven travel experience phases are appointed in the literature: Mental images accumulation about travel (and holidays); Initial mental images modification with information gathering; Travel decision; Travel to the tourist chosen destination; Experience in the destination; Return to home; Mental image modification based in the travel (and holidays experience).

In the last phase "*Mental image modification based in the travel experience*", tourists' own experience is used to change destination image, and it becomes more realistic, complex and differentiated.

At the tourism destination, the tourists tend to become satisfied (or not), comparing the expectations based on the initial projected images, and the effective reality. This valuation based in experience will influence the tourist' image, and potentially change it. We can say that the ECC could have changed the city's image in the tourists that visited the city.

Cultural Audience Expansion: In Porto 2001 Public Inquiry, the publics were mainly (75%) people with superior education, with 40% of teachers or students; half of the public were less than 34 years old, and half of them lived in Porto. Relating this data with previous studies, we can see that Porto 2001 has enhanced public enlargement and heterogeneity. Older people; industry, commerce and services workers; and people outside the city; were more present in Porto's 2001 events, than in cultural events before Porto 2001 (Porto 2001 Final Report).

Porto 2001 cultural programme had 1959 cultural sessions, with 1.027.784 assistants, and more than 69.000 indoor programmes. These values are significantly higher than in the previous years.

In this way, the cultural programme has brought new publics to the cultural events and manifestations, and we can suppose that new habits and new publics were created in the city after the event (Porto 2001 Final Report).

New and better cultural infrastructures: New cultural spaces were created at Porto, enhancing the cultural visibility and offer to the future. Casa da Música is an emblematic infrastructure of ECC, and the most ambitious future's bridge that Porto 2001 has left (Porto 2001 Final Report).

Several other cultural buildings were renewed with the Porto 2001 resources, giving better conditions to the city's publics and artists.

Renewed city: Several streets like "*Caminhos do Romântico*", "*Parque da Cidade sea's marginal*" and other green places / gardens have been renewed.

The projects impossible to do during the Porto 2001 ECC official period, were given to Câmara Municipal do Porto, to do the renewal in the future.

Better local artists and with major exposure: The Porto 2001 society supported 16 cultural institutions, with 54 formations actions, 760 students evolved, and 7.724 hours of formation.

1.054 contracts were promoted to enhance cultural domains formation and qualifications (Porto 2001 Final Report).

After Porto 2001 event, Casa da Música continued to assure support to independent production structures in music areas.

Original works have also been ordered to young cultural creators, during the event. This gave them opportunities to show their work to the massive public that visited the ECC event.

Enhanced creative and technological industries: a new cultural place, "Casa da Música" was built, and several others were renewed, enhancing the possibilities to exhibit the artists' works.

New cultural and creative manifestations were also supported: partnerships with city's cultural institutions, integrating their cultural programs in Porto 2001; courses and professional formation actions given to artists and cultural creators, supported by Porto 2001.

The open contests proposed by Porto 2001, like Porto 2001 logo contest; cultural programmes' proposals and several activities gave the opportunity to cultural producers to enter the cultural circuit and enhancing Porto's creative industries.

627 cultural projects proposals were presented to Porto 2001, in August 1999, and 707 ideas were presented in the contest for Porto 2001 logo selection.

In architecture, several architects in a limited contest were invited to make proposals to urban areas renewal in Porto, mainly downtown.

Several publications were also made: 9 catalogues, 46 books and 4 CD's. The Bach CD launch "*J.S.Bach-Live Recording with original recordings by pianist Helena Sá e Costa*" has to be recalled.

In 2008 Porto's mayor created an agency to develop the Creative Industries cluster, supporting the creative entrepreneurs and new businesses to reinforce the region's creative capital. The Porto 2001 "creative seed", has proved to be right, and a "*Porto 2001 - bridge to the future*".

Enhanced city's networks and international relations: the ECC event was designed to help bring the peoples of the member states close together through the culture's expression in its historical emergence and contemporary development (EU, 1985).

In this way the Porto 2001 had in its programme, several internationalist approaches, that showed the European cultural richness and several foreign artists showed their work at Porto 2001: "*Exhibition Post Rotterdam*", "*Inês de Castro*" opera played by Scottish Opera, and "Opera Ryukyu – Japan".

Common orders and cultural projects between Porto and Rotterdam were articulated with Rotterdam.

Partnerships and international meetings were made with the European culture capital's commissioners from 2001 to 2004 with the objective of sharing experiences and giving seeds to future developments in exchanges between cities respective cultural creators (Porto 2001 Final Report).

Enhanced residents' pride: The events, activities, campaigns and residents' participation in Porto 2001, enhanced Porto's visibility, residents' pride and self-confidence in the event (Porto 2001 Final Report).

The new cultural infrastructures and urban renewal had certainly also affected the residents' pride in the city (Porto 2001 Final report).

Enhanced city's realization capability: The cultural programme during the event, the cultural buildings and the city renewal, enhanced the residents' pride, but also the city's realization capability.

The event's appreciations made by the residents and tourists after the event showed that the majority opinion about Porto 2001 was "good", and the more valorised aspects were the urban renewal, the cultural development, and heritage and

patrimony recuperation during the event (Porto 2001 Final Report).

In this way, as Hall (1992), notes the major events can have the effect of a shaping an image of the host community or country, leading to its favourable perception as a potential travel destination. This potential has been a reason for events being used as an image-enhancement tool, particularly for large cities (Hall, 1992). In resume, we can see in the figure 1 the realizations during the ECC event, short run effects, and the legacy to the future.

4. Conclusions, limitations and implications

The ECC event enhanced the city's attractiveness during the event's period and assist long run city's development.

Porto's 2001 ECC event succeeded generating positive impacts in economy, tourism, physical infrastructures, sociocultural and psychological community factors, and regional development (Langen and Garcia, 2009).

Cultural programme, with the residents and local institutions' participation, associated with advertising and public relations campaign, called new publics to the city's cultural events and manifestations during the official period.

On a different level, the cultural infrastructures construction with "*Casa da Música*" and other buildings renewal, has also enhanced the residents' pride in the event.

These aspects during the event had several short term effects, namely in terms of cultural tourists attracted to the city.

The event has also given the city, media attention and raised the city's profile in international markets. City's image became stronger, with bigger salience and more differentiated to other cities, even to the tourists that have not visited the city during the ECC official period.

But several effects remained after the official period in the city, as a future's legacy.

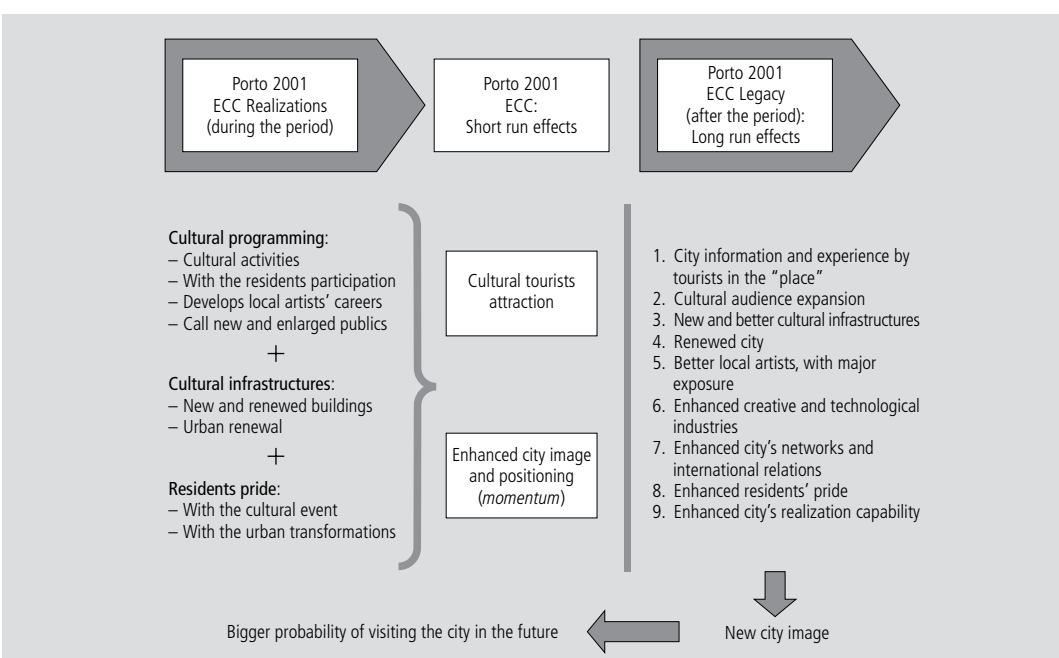

Figure 1 | Porto 2001 ECC Realizations, short run effects and Legacy to the future.

The cultural tourists attraction to the city during the event, has given the opportunity to enhance the city's image with tourists' personal experience.

In this way, a richer, more complex and differentiated city's image was created in the cultural tourists' mind, enhancing the probability of visit in the future.

With the realization of cultural activities and culture's local audience expansion, the city enhanced residents' cultural opportunities, sense of community and pride.

The cultural audience expansion gave the city a new image, because the city's residents (and their attitudes toward the tourists), are one of the most important attributes in the destination selection process.

New cultural infrastructures like "*Casa da Música*" and renewed cultural buildings also enhanced the city's culture.

The city renewal, with streets, gardens and buildings being regenerated during ECC, also gave a modified city's image to tourists.

During the ECC official period, the support to creative industries and local artists' career enhancement with professional formation and bigger visibility, create a new development path to city's creative cluster industries.

The innovation and creativity, gave local artists the opportunity to show their work, improving artists' social networks with other national and foreign artists. It also permeated cultural capabilities formation by local cultural producers.

The international relationships generated during the event could have increased the probabilities of partnerships, networks and alliances between the cities, and its institutions and artists in the future.

The city improved its image on a cognitive level, and changed the affective dimensions in the public's mind; with the cultural manifestations during ECC event.

A growing number of investigators supports that a destination image is a multidimensional construction, with two dimensions: cognitive and affective (Lawson & Band-Bovy, 1977).

The cognitive component can be interpreted like the knowledge about the physical attributes of a destination; and the affective component is about the attributes and aspects related with the tourism destination (Baloglu & McCleary, 1999).

Destinations with strong and positive images have bigger probabilities of being considered and choose in the tourism destination selection process (Goodrich, 1978; Woodside & Lysonski, 1989). In this way, we can say that a bigger visit probability to the city has been generated, by the renewed city's image.

However some limitations must be addressed, because the ECC event was merely a "seed" in the future city image. We can question the dimension of image change in tourists' minds, and its duration in time after the event.

In terms of new audiences generated in the city, we can also question their dimension and duration in time, as well as the habits' formation during the event.

If the potential threats appointed before the Porto 2001 official period, have not succeed in terms of cultural programme, the threats related to urban renewal occurred: several works in the downtown were not ready at the event's time realization, and Casa da Música was not built in 2001.

In terms of urban renewal, a more realistic approach could better supported the event: financial resources and time constraints, associated with difficulties with local and state organizations coordination, made impossible to do the initial proposed projects in its totality during the ECC official period.

In this way an Urban Renewal Society could have been created during ECC, and remained to finish the works in the future. Several Porto 2001 urban renewal projects were given to mayor for posterior implementation.

The ECC could have been a seed to the city's urban renewal, and supportive organizations could have remained *ad eternum*.

Some question may also be addressed to the sustainability of the cultural programme after ECC

event. The challenge could be enhanced by a support to creative industries, mainly by the existence of "*Chancela Porto 2001*" in permanence with a jury of cultural experts with international visibility and recognition. This could give the artists and creative industries, a prestigious title and access to international cultural networks.

In this way, the event was a seed to a new city's image, namely in the cultural, scientific and technological areas. The balance of Porto's 2001 ECC experience is very positive, with the main objectives achieved, but some things could be improved in next ECC events.

In terms of limitations and implications for future, we can appoint that a complementary study with indicators' temporal evolution over time would be more conclusive about Porto 2001 ECC's legacy.

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