Development, Art(s) and Culture

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A Note from the Editors

This volume brings together the papers of the Ninth Interdisciplinary Conference of the University Network of the European Capitals of Culture, which took place on 29/30 October 2015, in Plzeň, the Czech Republic. As all its previous editions, the 2015 conference maintained its interdisciplinary character. The theme of the conference was "Development, Art(s) and Culture", and papers were invited on topics such as: Urban Development through Culture and Art (The Value for Development); Arts, Culture and the Making of Cities: Creating New Urban Landscapes; Development of Culture and Art; Arts, Culture and Entrepreneurship (Start-up, creative incubator etc.); Economic, Social and Cultural Impacts of ECoC; Theorizing Art and Culture; Challenges and opportunities in Art and Culture. By organising such events, UNeECC aims to stimulate interdisciplinary debate among scholars, local administrators, and cultural managers involved in the ECoC programme, on the announced conference theme and the exchange of ideas and good practices between academics and practitioners working with and in European Capitals of Culture (ECoC).

The eighth volume of the conference includes 14 papers written by authors from the United Kingdom, Italy, Croatia, Romania, Malta, Belgium, Latvia, France, Greece, Sweden, and Poland. All of them focus on the conference theme, "Development, Art(s) and Culture", but the multitude of perspectives and the diversity of conclusions strengthen our belief that UNeeCC is truly a forum for multicultural dialogue, which fosters debate and collaboration among scholars and practitioners in various areas, among universities and communities all over Europe.

We wish to thank all those who make such wonderful things happen every year, especially the hosts of the 2015 conference, the University of West Bohemia and the city of Plzeň, the Czech Republic, as well as all those who contributed to this volume.

The editors

The Contribution of a School Gospel Choir to Inner City Community Development

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Abstract: *This paper aims to illustrate how culture and arts through the medium of primary school gospel choir singing can contribute to urban development and the recreation of a deprived urban community through raising self-respect, individual achievement and motivation. In 2014, a Gospel choir comprising 70 children between the ages of 7 and 11 years was formed in 2 Roman Catholic primary schools in the inner city ward of Picton in Liverpool. The ward is characterised by high levels of social and economic deprivation and the schools comprise a high percentage of east European and Afro-Caribbean immigrants. The project was funded by the Catholic Association for Racial Justice (CARJ) and organised by the Liverpool Branch of CARJ. This largely qualitative research is based upon in depth interviews and focus groups involving the Head teachers, teachers, pupils, parents, choir director and Liverpool CARJ members.*
Keywords: *community development, Gospel choir, Liverpool*

The City of Liverpool and the Picton Ward

Liverpool is a city of 467,000 inhabitants. During the 19th century reign of Queen Victoria it reached its peak when it was one of the major cities of the British Empire and developed as a port city with magnificent buildings and institutions. Throughout the 20th century it suffered a long decline which only began to be arrested in the late 20th century. A major element in its renaissance was the designation of the city as European Capital of Culture in 2008.

However, many parts of the city, such as Picton where the project is located, remain almost untouched by the renaissance and have struggled to emerge from the 20th century decline. Picton Ward is one of the most deprived wards in one of the most deprived cities in the United Kingdom. It has a diverse population comprising University students, Black & Minority Ethnic (BME) groups and new Central and Eastern European communities moving into Liverpool as well as poor whites. Eighty percent of the families speak English as a first language, and according to the 2011 Census, only 60% of the population are White British, the rest of the population comprising BME 40% (the Liverpool city figure is 14%), Asian 10.5%, Black 2.6% and 6.5% mixed race. Seventy-six per cent of the neighbourhood is in the most deprived 5% nationally and 52% children live in poverty. Within the City of Liverpool, Picton Ward has the highest percentage of cancer, is 3rd for cardio-vascular illness and 7th for respiratory diseases. Twenty-seven per cent of 10-11 year old children are obese and life expectancy is 76.8 years, compared with a figure of Liverpool of 78.4 years and nationally of 81.3

years. Economically the price of a terraced house in 2013-4 was £86,000 in Picton compared with £96,000 for Liverpool and £124,000 in the UK. Housing suffers from 'housing market failure' which is largely a result of most houses being built mainly pre 1909 and most being pre-1880in construction. The majority of the properties are thus outdated and obsolete with a transient unstable population and vacancies ranging between 14-40% with some streets having 100%. As a result, the City Council has introduced a £1 per property sale of houses (and more recently shop premises) in an attempt to foster private sector redevelopment.

The Schools and the Charity

The two schools involved in the project were suggested by the former Director of Schools for the Roman Catholic Archdiocese of Liverpool, Frank Cogley, as likely to benefit from participating and also likely to be supportive of the project. The schools are from the same Parish.

St Hugh's is a mixed school with 180 pupils aged 4-11 years and when last inspected in 2013 by OFSTED (the Government organisation responsible for assessing the quality of education in schools) was adjudged to be 'GOOD'. Features noted by OFSTED included the fact that the school's eligibility for the Pupil Premium is 'much higher than average'. (The Pupil Premium is additional government funding for those pupils who are eligible for free school meals or looked after by the local authorities.) OFSTED noted that 'almost all pupils are from Minority Ethnic backgrounds', that 'many do not speak English when they join the school' and that 'many pupils start the school or leave outside the usual times'. The school has a high proportion of Central and Eastern European pupils.

St Clare's is a mixed school with 218 pupils in the age range 3-11 years and in recent inspections in 2013, 2014, 2015 was placed in the 'REQUIRES IMPROVEMENT' category. OFSTED (2015) noted that eligibility for the Pupil Premium 'is above the national average and has increased significantly since the last inspection'. A large proportion of the pupils is from an Afro-Caribbean background.

The Catholic Association for Racial Justice (CARJ) is the sponsor of the project. The charity was formed in 1984 as an agency of the Catholic Bishops Conference of England and Wales. It aims to:

- Support people from diverse backgrounds
- Support and empower black and minority ethnic Catholics
- Give an effective voice in the church and wider society
- Achieve a more just and cohesive society
- To raise awareness of and education for racial justice, to promote their spiritual growth and development and advocate for the rights and wellbeing of minority ethnic groups

It achieves this by leading or supporting a range of activities including Racial Justice Sunday, urban leadership for social change, innovative approaches to education for a more equal society, running a variety of school-based projects in

London and Liverpool, co-ordinating a Travellers' Support Group, Lobbying and running the 2015 Youth Congress.

The Liverpool Branch is the first of a planned network of regional bases for CARJ activity. Its activities include after-school school at the Belvidere Centre for Homeless Families, the Circle of Voices Gospel Choir, the 2014 Young People's Congress and we are currently developing a CARJ Duke of Edinburgh's Award.

The Choir: The Circle of Voices Gospel Choir

The Gospel Project meets all the aims of CARJ as outlined above. Specifically, it supports and empowers people (children, their families and their communities as well as their schools and parishes) from diverse backgrounds, giving them an effective voice, and working towards a more just and cohesive society. The schools involved formed part of a group suggested by the former Director of Catholic Education of the Liverpool Archdiocese.

The project started in September 2014 and involves the two schools (St Clare's and St Hugh's) with weekly rehearsals at St Clare's and the pupils of St Hugh's being bussed by their teachers. Over 60 primary school pupils participated over the year with:

- Year 2: 7 years: 16
- Year 3: 8 years: 14
- Year 4: 9 years: 13
- Year 5: 10 years: 7
- Year 6: 11 years: 11

During the 26 weeks of 2014-5 maximum attendance was 40, with a minimum of 27 and a mean of 35 children attending the practices. Attendance was consistent with 43% missingonly 2 or less of the 26 sessions.

The project was the vision of Dale Bradshaw, the CARJ Liverpool Project Worker, who is a former Community Police Constable in the Merseyside Police. He brought with him a long established commitment to community development plus an extensive network of contacts in the Merseyside region which have been very beneficial to the project for accessing contacts, projects, bids, venues and personnel. The Musical Director is Mel Birkett an experienced music educator and gospel choir teacher. She has a degree in the Performing Arts and has a particular interest in exclusion, social deprivation and disadvantage. She is a committed Christian and having first encountered Gospel Music whilst on placement in the USA has continued to work with gospel choirs in the UK.

During the pilot year all activity was free to the schools and pupils with the funding being provided by CARJ and by the Mark Torkington Fund, established by the President of CARJ Liverpool in memory of her son. The name, Circle of Voices, was proposed by choir member Isaiah Emegbuonye and the logo designed by Ava Cassidy.

Throughout the initial year the choir performed at a variety of prestigious and inspirational events and venues in the city. These included the Action for Children Christmas Carol Concert in Liverpool Anglican Cathedral on 3rd

December 2014; the Merseyside Police Chief Constable's Carol Service at the Liverpool Parish Church of St Nicholas on 9th December 2014; and the Warrington and Halton Music Education Hub Feast of Choirs Gospel Concert at Liverpool Anglican Cathedral on the 7th July 2015. Future 'gigs' include the Action for Children Christmas Carol Concert at Liverpool Anglican Cathedral on the 22nd December 2015, the National Society for the Prevention of Cruelty to Children Carol Concert at Liverpool Metropolitan (RC) Cathedral and in February 2016 a concert at St George's Hall.

The Evaluation Methods

A series of semi-structured qualitative interviews and observations were the research instruments employed to gather the data for this evaluation. These were conducted by 3 members of the Liverpool CARJ Committee. They interviewed the 2 head teachers, 7 teachers, 64 pupils in focus groups, 15 parents and other family members and the choir director. The evaluators also observed a choir rehearsal and have attended one or more public performances.

Headteacher and Teacher Perspectives

The evaluative judgements contained in this section of the report are based on the data gathered from the interviews with the Head Teachers and a sample of teachers in the two schools.
The data gathered fell into 6 broad categories:
- Achievement
- Community Enhancement
- Equality
- Faith
- Home-School Liaison
- Management Issues

Achievement

The head teachers and teachers identified a range of positive outcomes for pupils which they judged to be a direct result of pupils' membership of the choir.
Almost all respondents said they had seen a discernible improvement in choir members' self-esteem. For some pupils the evidence of improved self-esteem was very significant. Respondents spoke of surprise at the positive change in this respect that they had seen in some pupils over a comparatively short time.
Class teachers reported that these pupils were also more positive and more confident about responding in class and contributing to class discussions. Respondents also reported that several pupils who had previously been shy and reluctant to assert themselves had become more outgoing and sociable.

Two respondents cited instances of where pupils who had previously been intolerant of other pupils and had a tendency to be confrontational towards others had shown noticeable improvement in their tolerance and sociability.

All respondents offered instances of pupils whose general behaviour had shown significant improvement. They attributed this to improved self-discipline and the self-confidence that participation in the choir had given these pupils the opportunity to develop. Respondents also reported that the skills of concentration and self-control required of pupils in the context of the choir seemed to have been applied more generally to other areas of the pupils' school life.

The majority of respondents commented on the strong enthusiasm that the choir members have for the choir and cited the high level of attendance and punctuality at rehearsals as evidence of this. They said that pupils were proud of the fact that they were choir members especially when they had the opportunity to perform before others. The evaluators saw evidence of this on the day they attended the choir rehearsal. Pupils arrived in the hall for the rehearsal bursting with enthusiasm and independently got themselves into position keen to start the rehearsal. It was encouraging to see the warmth pupils from the two schools showed towards each other when the mini bus party from the visiting school arrived. Teachers reported that the choir had enabled pupils to forge new friendships with pupils from each other's schools. A by-product of this was that some of the pupils would be able to further these friendships when they participated in the joint sacramental preparation programmes which the schools shared in as part of their joint-parishes evangelisation activities.

Several class teachers and both head teachers spoke of their surprise at some of the pupils who had really excelled in the choir. They said that the choir had given these pupils the opportunity to demonstrate abilities that they would not have been able to do had they not had the chance to participate in the choir.

A further area of development which choir members had demonstrated was in their improved ability to persevere over a period of time and to sustain commitment to a task. Some of the sustainability skills required of choir members were especially challenging for some pupils but they had applied themselves painstakingly and experienced the rewards of such efforts.

Community Enhancement

Promoting and strengthening the sense of community both within and beyond the school was commented on by several respondents. As rehearsals take place after school the majority of pupils do not see the week-by-week development of the choir. As a result, on the occasions when the choir performs at assemblies the 'wow factor' is high. Pupils in the audience are invariably impressed by the joyfulness and excellence of the performance and respondents reported that there is a real sense of awe, admiration and unity within the hall after the performance.

The fact that the choir consists of pupils from more than one school was also frequently cited as being valuable. It brought two local schools closer together

and as a consequence it was believed, the initiative was contributing to strengthening the local community.

The intakes of the two schools, although similar in the sense that they are both culturally diverse, are different in that pupils in one of the schools are mainly of African heritage while in the other school there is a preponderance of pupils from Eastern Europe. As pupils get to know each other stereotypical views of the others are challenged and friendships and mutual respect across the communities are created. One respondent when discussing this observed, 'It is not good enough to simply bring people together and 'body mix' to break down prejudices. Communities need to work together on common projects over a sustained period of time to really get to know each other and to learn from each other, to develop genuine mutual respect.'

The fact that the repertoire of the choir is drawn from the black community's musical heritage also demonstrates to pupils, parents and the wider community that the schools value their cultural diversity and they are keen to include it in its rightful place as a part of the schools' curriculum.

Equality

The schools have been keen to capitalise on the opportunities to use the project to promote British Values. A scrutiny of the schools' websites shows that they place equality high on their list of the values they wish to promote. Clearly for practical reasons, the schools need a mechanism to restrict the number of pupils who can reasonably be accommodated. As time has progressed more and more pupils have expressed a wish to participate. The schools have thus made particular age groups the constituency from which membership is drawn. Pupils from those age groups are free to apply. No auditions are held. No conditions are set with regard to prior musical or academic ability or behaviour. If there are more applicants than places available, which is usually the case, pupils are put on a waiting list and join the choir when a vacancy is created.

The choir has a low dropout rate. Respondents described how the intake in one of the schools has a high level of transience. Families often return to their country of origin for family occasions or to meet passport and immigration requirements. They often return to the school several months later and are welcomed back into the choir when a vacancy occurs. When the evaluators observed the choir in rehearsal its non-competitive ethos was clearly evident. Pupils volunteered freely to take on solo parts or to give up their solo roles to give others a chance. Pupils were highly encouraging of their peers and keen to praise them for the efforts they made. One respondent described an occasion when a quite gifted child was asked to give another pupil the opportunity to sing the solo which had traditionally been hers. The choir director was aware that this would be a particular challenge to the good will of the pupil and wondered how her request would be received. She needn't have been concerned, as soon as the pupil had finished her first nerve-wracking solo performance the pupil who had stood down told her "You were better than me."

Another feature of the choir is the breadth of ages of the pupils participating. It was rewarding to observe how sensitive and supportive pupils were to each other. Respondents reported that care had been taken when scheduling the rehearsals to ensure that the choir attracted as wide a range of pupils as possible. As time has passed an increasing number of boys have shown a willingness to join. As a result of the strength of character of the original boy members and the enjoyment and enthusiasm with which the choir performances are received it is becoming 'cool' to be in the choir.

Faith

All respondents were strong in their praise for the role of the choir in promoting the schools' Catholic ethos. They maintained that it contributed positively to the liturgies held in school as it increases pupil engagement. A further advantage was that it broadened the range of religious music used in school and catered for those pupils' traditions other than mainstream Catholicism. One respondent in making this point remarked "You see, there is more than one way to relate to God." Pupils who were from Pentecostal Christian churches were particularly identified as benefiting from the inclusion of gospel music in the life of the school.

Home-School Liaison

Both schools were working hard to increase parent and carer involvement in their children's school life. The head teacher respondents said that the choir had been helpful in reaching so-called 'hard-to-reach' parents and carers. Parents and carers who were often lacking in confidence in coming to more formal contexts in schools were being seen more frequently because they were coming to collect their children from rehearsals or were attending concerts at which the choir was performing.

The schools had made considerable efforts to ensure that parents and carers attended performances which were away from the school. One school paid for the parents' tickets and both schools arranged transport where needed. For many of the families the experience of visiting some architecturally wonderful sites such as the two cathedrals was an entirely new experience. The parents and carers were clearly very proud that their children were performing in public in such venues.

Respondents felt that having seen their children perform with such excellence it would have a positive effect in helping parents and carers to raise their aspirations for their children. Increasing parental-carer expectations was a prime objective for both schools. By encouraging parents to experience choir performances it was also felt that barriers between different racial, cultural and faith groups were being reduced. The parallel lives that groups in communities live was seen as a weakness in communities. The schools aimed to reduce the distance between the groups within their communities. The events associated with the choir also provided many opportunities for school staff to relate informally with parents.

It was clear, that the head teachers and staff who were available at the times the parents came to collect their children after the rehearsal which the evaluators attended, exploited the occasion to make parents and carers feel welcome and to informally discuss with them matters related to their children's school life. Both head teachers stated that these opportunities provided an unanticipated positive outcome of the establishment of the choir.

Management Issues

The respondents said that were no insurmountable issues connected with participation in the choir. The fact that rehearsals were held after school meant that there was no disruption to other aspects of the school day although some gospel singers missed practices due to attendance at other after school commitments. Having to transport pupils to the rehearsals by one school presented some logistical challenges. They were fortunate in being able to use minibuses from an adjacent Children's Centre but it required four staff to accompany the pupils on the mini buses. This had been achieved by the good will of the staff. The arrangements for pupils, parents and carers to attend performances presented the schools with considerable logistical and managerial challenges. The schools have increased the financial contribution they make to the running of the choir. However, both head teachers said that they got considerable value for money for the comparatively small financial outlay. With the intention of ensuring continuity and progression the schools had been careful to inform the high (secondary) schools to which the Year 6 pupils would be transferring that they had been members of the choir.

The Perspectives of the Children

Discussions took place with groups of children from each school. St. Clare's include children from across the whole junior range while St Hugh's have a smaller number taken from years 3 to 6. All rehearsals take place after school at the St Clare's venue. Transporting more of the St Hugh's children over to rehearsals is not possible at the moment. A further limiting factor for the St Hugh's group is the issue of collecting the children after their weekly rehearsals; some families are just not able to balance this against other family commitments.

The children were asked 5 questions. There was huge enthusiasm from all the children. While the responses were noted separately from each year group in both schools their thoughts have been amalgamated and summarised with no reference made here to any one group. There was naturally a clear overlap in answers to the questions asked, each one being openly answered with unanimous enthusiasm.

The first question was 'What is special about being in the choir?'

Many children referred to their personal development and happiness. They talked about making new friends (including those from other years in their own

school and the partner school) and sharing the experience of singing together. They spoke about the fun and enjoyment of singing and rehearsing and that 'this is always a happy time'. They confirmed that 'it helps you feel more confident and less shy; and that it gives us a 'chance to develop our talents'.

Compared with 'ordinary school' they note that the gospel choir is 'very different' and that membership of the choir 'makes us feel special'. They also recognised that (the teacher) 'Mel is a really good teacher and she is special.' They thought it was 'never boring because we learn lots of new songs and have the chance to write and perform raps.'

They also enjoy the thrill of performance in (prestigious) 'different places' such as the famous Liverpool Anglican Cathedral and noted that 'we wouldn't usually have the chance to go to such important places and meet important people' (eg the Mayor of Liverpool and the Chief Constable) They thought that 'singing in front of an audience is exciting as well as making us feel proud.'

The next question was 'What have you enjoyed most since you joined the choir?'

Some similar responses were made to this question as to the first question. The children 'feel special' and 'enjoy being invited to perform by important people'. They appreciate performing and being loud (!). They find 'it is relaxing and we can be ourselves' and one child liked 'leaving fear behind once you start singing.'

The experience enriched the children's love of music and they particularly enjoyed the chance of 'doing solos'. Interestingly Mel takes every opportunity to spread the solo parts around the members of the choir. They appreciated the choice of songs which are 'very lively' and there's 'always something new happening'.

Meeting new children was another recurrent theme although in this case the reference was to both the partner school ('everyone feels pleased to share practices with another school because they make new friends') and other schools (often from middle class high achieving backgrounds) who perform at the major showcase concerts.

One child from a Pentecostal background enjoyed 'Glorifying God' through the singing.

The third question was 'what do your friends think about you being in the choir?'

The majority of the children were of the opinion that 'it is a good thing to do' and some thought it 'fun in the playground when everyone sings together even if they are not actually a choir member.'

There was some initial resistance from some boys who thought it 'too 'girly' and teased the boys who joined the choir however 'as time has gone on some boys have changed their minds because they see what a good time everyone has in the choir.'

The fourth question asked 'What does your family think about you being in the choir?'

The majority responded that 'they are really proud especially as there are so many new chances to do special things.' For one family the choir has been a unifying factor. Even though the parents have separated both of them always come to the performances 'which makes everyone feel good.' Several children have very musical parents who are pleased that the school is providing extra music activity and several parents have started to practise with their children because they love the songs.

Church is important to many families where singing is the main focus; here there is approval of the choir because the songs are religious. This response came mainly from the Nigerian, Ghanaian and Caribbean children with the addition of one Irish child who announced that his family dances and sings all the time! Many parents explicitly or implicitly thought that the diversity of backgrounds clearly added extra vibrancy to the way the choir operates.

The final question addressed possible improvements which could be made through posing the question: The choir would be even better if…

Several children wished the choir was bigger. It was noted that lots of children (often younger siblings) want to join but there are no spare places. Others wished there could be a parent and children's choir whilst others wanted more rehearsal time. Some wished that 'a famous person' could sing with the choir. Others asked for the use of other musical instruments in addition to the keyboard for accompaniment perhaps played by one of the more musical parents. In terms of the repertoire some asked for pop songs to be changed into gospel songs whilst others wished songs could be chosen from the children's countries of origin. As well as additional instruments some children requested more dancing and movement as part of their performance whilst some wished for 'shiny robes' to perform in (as seen when performing at large concerts with adult choirs). Finally, the children wished there could be more travel to new places outside Liverpool for their more prestigious performances.

Perspectives of Parents and Carers

A total of 13 parents with 16 children were interviewed. Nine parents (11 singers) were from St Clare's and 4 from St Hugh's (5 singers). Children represented were from all years between Year 2 and Year 6. Six questions were asked.

In the sample cohort the majority were of British white nationality with one British/Portuguese and one African/Irish. Ethnically the majority were British with one Arab/Yemen, one African and two white/black Africans. The majority of the parents were Christian Roman Catholic with one Muslim. Linguistically the first

language spoken at home was English with the exception of one family which spoke English and Arabic equally.

The first question asked why the children came to the Choir.

The overwhelming answer was because they 'love', 'enjoy', 'absolutely love' or 'like singing'. One child 'likes to sing and dance'. Another likes it because she is 'usually one of the soloists'. Other different reasons given were 'to experience other than school work', 'likes speaking to children from another school', 'likes the social experience since she is new to the area'. Another referred to the value of the use of new technology where the mother reported that the child (Caitlin) 'likes singing in the house and records all music on the Sky Music Channel to learn all the songs we are doing.' Another hopes to join an additional choir.

The second question asked 'what does your child like most about the choir?'

The love of singing was again a major response with comments such as 'just loves singing, got a nice voice', 'happy doing it', 'always liked singing', 'loves singing'; others refer to the opportunity provided by the choir 'the singing; the opportunity' whilst one parent referred specifically to her preference for gospel music compared with traditional hymns, a view articulated by a White/Black African parent. The social value of singing in a large choir was also frequently recognised with comments such as 'getting together with the group and putting on a performance', 'involvement socially with friends', 'being with other children' and rehearsing with 'friends and singing'. Another outcome mentioned was about personal development 'confidence (she was) very shy (and) really came out of her shell'.

The third question asked about the effect of membership of the choir on their child.

Several parents referred to the great effect membership and participation had had on their child. Many parents referred to the growth of self-confidence. For one parent, their child was 'more confident and more willing to speak to other children she didn't know before.' Several others referred to the 'increase in confidence and happiness'. 'Liking the friends they sing with leads to the development of a lot of friendships which in turn lead to better school attendance'. One parent noted the impact of having to learn new songs and the associated use of the i-pad to learn about these songs as benefits of the choir.

The fourth question probed about the most memorable event associated with singing in the choir.

For almost all respondents the experience of singing in the vast Liverpool Anglican Cathedral (on 2 occasions) was unforgettable. Comments such as 'the last

performance at the cathedral', 'we went to cathedral, it was just amazing; we watched the other schools; the applause of everyone else was amazing; (my daughter) spoke about it for weeks and weeks', 'the cathedral, everybody was talking about our choir like Sister Act; oh the pride of our choir, staff, children and parents,' 'she was a soloist at Anglican cathedral', 'the performance in the cathedral – we were very proud and told all the family.' One parent noted the movement (dance) as well as the singing whilst another was proud to see the choir wearing tea-shirts designed by her child. Finally, the overall quality of performance was memorable to one mother 'she did a solo on her own and took it to a high pitch, I didn't know that Lit (child's name) could sing like that.'

When asked whether they would encourage their younger children to join the Gospel Choir the response was unanimously positive with comments such as 'yes, the young one can't wait to start, I wish it was for Year 1s' commonplace.'

When asked about problems of being a member of the choir only one negative was received, a complaint about the noise of the child rehearsing at home at 05.00 am in the morning! Otherwise the answers were typically 'nothing, everything has been positive,' and 'I love her being a member.'

When finally invited to make any additional comments one parent was 'excited that 'Chip' will be at the next concert at the Cathedral'. Others affirmed the project making comments such as 'carry on the good work', (you are) 'doing a great job'; 'I am 'very happy with everything' and 'it should have been done years ago.' It was suggested that progression to other (community or secondary school) choirs was vitally important and a hope was expressed that 'it keeps going.'

Conclusions

The aim of this paper is to describe and evaluate the contribution of a school gospel choir to inner city community development.

The schools invited to participate in the CARJ Circle of Voices Gospel Choir were chosen because of their location in a marginalised inner city community with low cohesion, self-esteem (individuals, families, school, neighbourhood) and a poor physical environment. Picton Ward in Liverpool fully meets this criterion.

There is no doubt whatsoever that the choir has fully met its aim of enhancing inner city community development. In a poor area with a transient population, many of whom are relative newcomers, many from cultures other than inner city Liverpool and in an area physically deprived of quality housing, retail provision, public space and community services any initiative is to be welcomed. However short lived and non-sustainable initiatives are of little long term value and may even be counter-productive. This low-cost initiative should be self-sustaining.

This project was organised with two local primary schools who are trusted and seen as a permanent and welcoming part of the community. The project was free and open to all (within practical numerical limits) and the skills required were

minimal. Gospel singing is accessible to all and does not (initially) require particular skills nor expensive equipment. The impact of the choir on the children is obvious as articulated by the teachers, pupils themselves and the parents. Enhanced positivity, confidence, sociability, tolerance, perseverance, behaviour, self-discipline, concentration, attendance, belonging to their new community, enthusiasm, pride, opportunities, punctuality, pride, opportunities, and opportunities to be excellent are frequently commented upon but it is the enhancement in self-esteem (and hopefully aspiration) for children unaccustomed to positive feelings of self-worth which are crucial.

Exactly the same points may be made about the impact of the project on the teachers and whole schools and on the local community. At last there is excellence in their midst and pride in their performances and achievements before the local community and the whole city, before the Lord Mayor, the Lord Lieutenant, the Chief of Police and clergy, Bishops and Archbishops and in the previously hallowed Cathedrals and UNESCO World Heritage sites. Now with the accelerating regeneration of the schools, housing, health services in Pictonperhaps the future for these individual children, their families and schools and parishes is improving.

Whilst much of the credit for the success of the project must be given to the positive support of the schools, teachers and parents, and the energy, enthusiasm, commitment and professionalism of the CARJ team, ultimately the credit must be given to the children and their potential and commitment. Let's never under-estimate the potential of our children. As one child said 'I'm good at something!' Let's hope this early success is sustained in the community and the secondary schools to which these children will transfer.

The European Capital of Culture.
Will *Matera 2019* Be a Successful Example?

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Abstract: *The paper presents the results of a still ongoing research on* Matera 2019*, the project that the capital city of Basilicata region presented and adopted to win the competition for being nominated European Capital of Culture in 2019. The European Capitals of Culture initiative is an important motor to express the territorial image and identity of destinations. Being European Capital of Culture can be an actual development force capable of effectively connecting the individual components of a geographical area in order to increase the whole territorial value. The city of Matera is implementing big efforts in succeeding in its initiative and mainly in involving people in building the quality of social participation in sustaining singular initiatives and the whole project. We expose programmed contents of* Matera 2019 *and partial results of our main ongoing research on the topic, now showing the particular mood by which residents understand the opportunity and do participate in functioning* Matera 2019. *People and entrepreneurs of cultural and tourism businesses are gladly willing to support any public initiative in favour of using the role of Cultural Capital for ameliorating the urban quality and economic situation of the city and the region. Yet many of informants we interviewed are still having a sort of 'calm waiting' and some sceptical expectations for the effectiveness of public capacity in view of final success. All people think the project is a good idea for the present times to be continued after the ending of the happy year of the event.*

Key words: *Matera 2019, European Capitals of Culture, Social participation, Stakeholders, Public/Private interests.*

Introduction

Cities are today a global phenomenon for at least three main aspects. Firstly, statistics show that the major part of humans lives in cities. Then, they tend to compose a worldwide network of exchanges, becoming "global cities". Finally, almost everything that happens in the world comes from the city or at least has passed through it. This means that the city is not only a specific topic of study but also a crossroads for observing and understanding most of "in place" phenomena and processes, both at local and planet scale. The geographical approach is good to have a connecting framework of the phenomenon-city under all these three aspects[1].

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[1] Giuseppe Dematteis and Carla Lanza, *Le città del mondo. Una geografia urbana*. (Torino: UTET Università, 2011), IX.

Sport, commercial, political and cultural events are a remarkable opportunity to foster urban transformations. In fact, cities before hosting events usually undertake an urban renewal, channelling financial, technical and design resources into works aiming at supporting and upgrading the place image[2].Today, economic competition takes place more among regions than individual companies, and organizing events has an increasing importance in policymaking due to their socioeconomic impacts. Moreover, an event is an opportunity for attracting the worldwide media spotlight to the host city.

An event can be defined as a special occasion that takes place in a certain time and place, and calls for significant changes, even temporary, in the daily life of a community[3]. These changes require major investments, proper marketing strategies oriented to international markets, and the large participation of mass media in amplifying its resonance[4]. The originality and dimension of the event can draw the audience attention beyond the local boundaries and the opportunity to organize a big event does trigger competing processes even at the international level.

The city of Matera has perceived the opportunity and designed its application process as a convenient starting point for opening up activities for defeating competitors. Matera won the competition against other Italian cities, Cagliari, Lecce, Perugia-Assisi, Ravenna and Siena, having received 7 on 13 votes.

Our paper aims at illustrating the case of Matera as European Capital of Culture trying to answer the research question if it is (or will be) a successful example, namely: can culture be a driver for Matera future development? For this purpose we organized the rest of the text as follows.

Brief Geographical and Historical Backgrounds on Matera

Matera has been chosen mainly for its geographical position and for the proposed program well based on the intriguing promotion of cultural diversities and strong willingness to involve people in integrating the European citizenship. Matera has 60,000 inhabitants and is the historical and geographical center of a large over-regional area that includes more than 131 municipalities of the Basilicata

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[2]Enrico Nicosia "*La trasformazione temporanea degli spazi urbani in luoghi di loisir e attrazione turistica. Paris Plages: una spiaggia urbana lungo la Senna*" In: Caterina Cirelli, Maurizio Giannone, Enrico Nicosia (ed.), *Percorsi creativi di turismo urbano/Creative paths of urbantourism. I luoghi dell'entertainment nella città del tempo libero*. Bologna: Pàtron, 2013: 191-203.Enrico Nicosia, "Un Grande Evento come opportunità di riqualificazione territoriale: Valencia e l'America'sCup 2007.", *Rivista Geografica Italiana*, no. 2(2009), 195-224.

[3]Donald Getz., *Event Management and Event Tourism* (2th ed).(New York: Cognizant Communication Corporation, 2005).

[4]Raffaele Cercola, "Economia neo-industriale e marketing territoriale.", *Sviluppo& Organizzazione* no. 172 (1999), 65-78.

Sonia Ferrari, *Event marketing: i grandi eventi e gli eventi speciali come strumenti di marketing*. (Padova: CEDAM, 2002).

region and then region of Apulia and the large area between the Apennine dorsal and the Calabria region. It includes some important cities such as Bari and Taranto, and the sub-region of Cilento in Campania. The area is a typical inner territory even if it has three sea fronts, Adriatic, Ionian and the Tyrrhenian one.

The city of Matera is still worldwide famous for its old urban core, namely the Sassi. About this area, UNESCO[5]stressed that: "This is the most outstanding, intact example of a troglodyte settlement in the Mediterranean region, perfectly adapted to its terrain and ecosystem. The first inhabited zone dates from the Paleolithic, while later settlements illustrate a number of significant stages in human history". Culture through tangible and intangible heritage, creative industries and various forms of artistic expressions as well as philosophy, tradition, attitude and behavior, is a powerful contributor to economic development, social stability and environmental protection[6].

Fig 1. Geographical Proximity (Adapted from Dossier candidatura, 2015, 13).
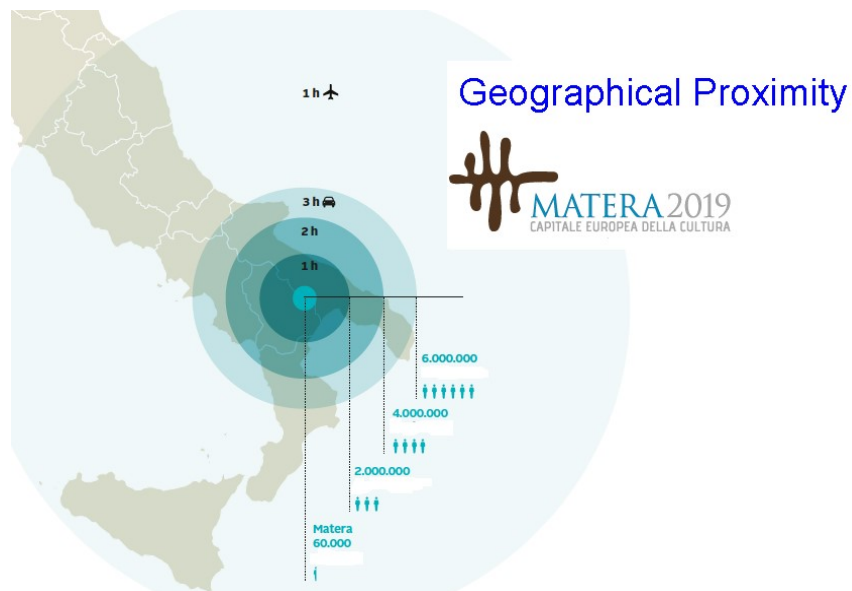
In his novel *Cristo si è fermato a Eboli*, Carlo Levi[7] (1945) described the horrible life conditions in the *Sassi* after the WWII. High rate of infant mortality, bad health conditions, human animal promiscuity impelled Italian politicians Palmiro Togliati in 1949 and Alcide De Gasperi after his visit to the city in1952 to promote special laws for the reclamation of the city. In 1954, the Special Law for the forced evacuation of residents and design of new rural and urban settlements for

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[5]UNESCO, *The Sassi and the Park of the Rupestrian Churches of Matera.* (http://whc.unesco.org/en/list/670).
[6] UNESCO (2013).
[7] Carlo Levi, *Cristo si è fermato ad Eboli.* (Torino: Giulio Einaudi Editore, 1945).

15 thousand people has been adopted[8]. Today, the *Sassi*are is a historical and cultural heritage and host few residents and mainly tourist accommodations and services.

Fig. 2. The Sassi (photo E. Nicosia, September 2015)

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[8]Marcello Morelli, *Storia di Matera*. (Matera: F.lli Montemurro, 1963).

Fig. 3. The Sassi (photo E. Nicosia, September 2015)

Through the program *Matera 2019*, the city of Matera clearly stated to aim at being known and appreciated for the relevance and interest of the proposed themes and moreover for the way it will recruit, welcome and involve all people who want to share and directly live a sort of a "great adventure". The vision of the program is to stress the relationship between art and science, find new forms of resilience and perform innovation as a civic challenge. All specialists, artists, intellectuals, mere enthusiast persons and common people are invited to get involved, do risk and leave their "comfort zone" to activate not a rhetorical dialogue but a dialectic and true participation.

The program *Matera 2019*

The Matera European Capital of Culture program (*Matera 2019*) is not only an occasion for improving cultural infrastructure or pacing with other European cities. The strategic orientation is to draw on the ancient history and uniqueness of the city to give more strength to local cultural institutions using new ways of thinking, proposing new ideas about cultural citizenship and starting a warm and necessary debate on the future of culture with institutions, networks and cities in Europe.

Matera 2019 encompasses five main themes, each gathering a cluster of projects that deals with a particular issue through a numerous series of initiatives of different scale. The program is fundamentally based on two key projects, i.e. the *Institute of Demo-Ethno-Anthropology* (I-DEA) and the *Open Design School*

(ODS). We discuss both of them in the immediate following paragraphs, following main topics exposed in Dossier of candidacy[9].

Institute of Demo-Ethno-Anthropology (I-DEA)

The I-DEA has been designed to be a prototype/testing ground for a new conception of a 21st century native European cultural institution aiming to combine innovation and frugality through the exploitation of any potentiality embedded in the already existing heritage.

Rather than trying to replicate the traditional model of a great institution built around a permanent collection, the I-DEA will digitalize and gather all the documents and files already existing in the vast area surrounding Matera. The city of Matera and the whole region of Basilicata are a repository of an extraordinary wealth of archives and very diverse collections of material culture. They are a treasure trove of traditional craft tools, farming equipment, repertoires of sounds, ethno-musical, photo and movie collections and archives. Moreover, they are repositories of historical and contemporary documents and artworks that tell the story of the region, and even of Italy and Europe. The I-DEA will support also the mapping of oral memory of both the city and the region, and will document the large wealth of festivals, rituals, dialects, cuisine and other issues of tangible and intangible cultural heritage of the area. Another key role of the I-DEA will be the offer of equipped and versatile spaces in the city, capable of hosting international shows and exhibitions.

Open Design School (ODS)

For decades the city itself and neighborhoods has been famous across Europe for furniture design, namely as the "Distretto del Salotto", producing soft couches and home divans. Recently, as with many other districts in Italy and Europe, the local high quality industry has fallen into a deep crisis due to emerging competitors from the whole world. The latter are strongly favored by minor industrial costs and the shift of competition in the supply chain caused by the Internet revolution. For the Matera's extraordinary industrial design legacy not to be lost, an entirely new breed of designers is needed.

To this end, a school of industrial design will be founded adopting the principles of "open culture", bringing together designers, craftsmen, authors, bloggers, hackers, graduates, students, professionals and academics to transform the city and the whole Basilicata region into a platform of radical innovation in arts, technology and science.

The school aims at being a pool of capacity-building resources at the community level and a model of learning by doing. Thus, it will be "open" with the

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[9]Comitato Matera 2019, *Dossier di candidatura. Matera città candidata capitale europea della cultura 2019*. Matera: Antezza Tipografi srl, 2014 http://www.matera basilicata2019.it/it/.

specific aim of developing skills and necessary knowledge to produce a localized design strategy and all intellectual and material requirements for the implementation of all the cultural events planned for 2019. It will benefit of the experience and the expertise of a group of designers and avant-garde European institutions specialized in industrial design and open culture.

The school will be settled in the *Sassi*, in reclaimed buildings equipped with laboratories and classrooms for daily activities. It will perform both annual and special short courses. Annual courses will be accessible to all age participants while special courses are divided in intensive one-week stays for visitors and informative workshops for local communities, children's workshops and events.

The school will be one of the main organizers of the annual Festival of Open Culture in Matera. The Open Design School, as well as the I-DEA, aims at being a center of excellence at national and European level, an authentic living lab for interdisciplinary experimentation and innovation.

Pillars of Strategy

The two projects are the pillars of *Matera 2019* together and within the general cultural program. They are reputed as strategic drivers of the development policies for Matera and the Basilicata region as a whole. Cultural and tourism assets should be strengthened through better city and regional governance oriented to give an actual modernization of regional and municipal regulations for managing and effectively valorizing the whole patrimony of cultural heritage. Support of cultural actors and companies is reputed essential for the harmonization of initiatives coming from different public bodies as well as any positive collaboration with tourism companies and promoting ventures. First of all, a better cooperation between the City and the Regional Authority should be stated, planning forms of shared management capable of reinforcing any collaborative relations and partnerships between public and private actors. Thus, a better hospitality should mean also the improvement of public coordination and access to all institutions and places of culture (museums, libraries, archaeological sites, historic buildings and the Central Institute for Restoration, the Basilicata Film Library).

Some steps have already been taken in order to favor the continuing people participation after the popular celebration of the nomination. Among others, we mainly emphasize the *Basilicata Fiorita* project that is an open prized contest for private flowered balconies, entire house buildings, squares and streets, and also private flower nurseries, producers and sellers. Flowering private and public spaces aims to promote the active participation by citizens and the public use urban spaces and spread diverse form of socialization, thus enhancing the quality of life and the city environment. The project has been linked in 2015 to the Europe's Music Festival, dedicated to offer music exhibitions in places normally deserted by musicians and shows, in the outskirts of Matera and Potenza, and many other small towns and villages in the region. Winners have been awarded training trips to gain further skills in growing and maintaining plants and flowers, in order to promote a culture of commitment in cities and towns, learning from gardening and

landscaping good practices in Europe. New sponsors of the event are Fai (FAI-*FondoAmbientaleItaliano*, the Italian Foundation safeguarding Italy's artistic and natural heritage) and the Italian Touring Club.

Main Goals of the City

In being a European Capital of Culture, the city of Matera wish to achieve many socioeconomic goals, within to main categories: (i) to strengthen broad-ranging, open and diversified cultural citizenship; (ii) to enhance international relations, making the most of the emerging creative bureaucracy movement, and above all to transform Matera into the most important platform of open culture in southern Europe.

Following the *Matera 2019* program, we can enumerate the addressed goals as follows:
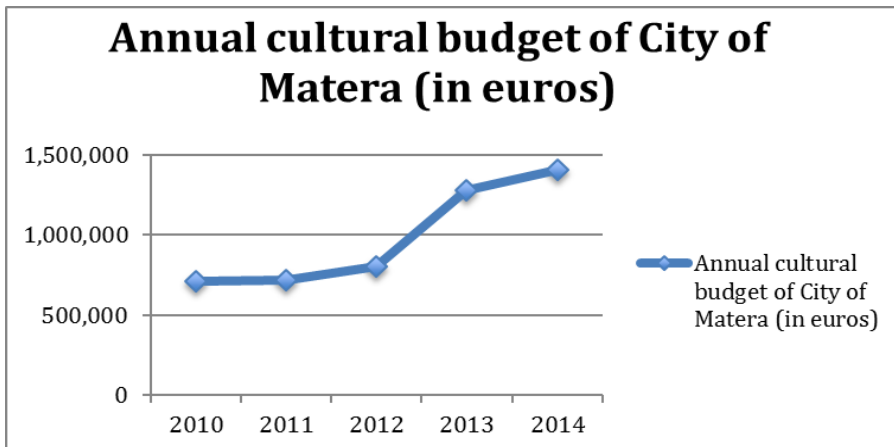
-        Culture;
-        Strengthen the breadth and diversity of citizens;
-        Increase capital of personal relationships and connectedness;
-        Engage in a systemic capacity-building program;
-        Build useful, relevant and sustainable cultural infrastructures;
-        Enhance the international visibility of Matera and its ranking as a tourist site:
-        Open Future.

Culture is the umbrella idea that informs the whole program and is considered the propellant for conceiving an "open future" through innovation and spread of knowledge. The aim is to avoid emigration of youth that in the past was an actual trouble and a typical disease of the entire Southern Italy. For this purpose, citizens of Matera should be involved in the cultural program, learning a higher sense of ownership and commitment toward local culture. Thus, human capital will be improved through an increasing inward and outward flow of people and promotion of international projects. The program envisages the enhancement of capacities and competencies both for socio-cultural operators and local authorities. All the traditional cultural institutions will be reorganized, redesigned and used in an open manner. All in sum, Matera aims at improving its international notoriety, visibility and reputation in order to become an actual tourist destination. Moreover, the slogan for Matera European Capital of Culture, namely "Open Future", signals the willing to consolidate the city leadership in the realm of open-data treatment in Southern Italy and maybe in Europe, at least as an exemplary representative.

Budget and Funding

Figures 4 and 5 illustrate the budget and the funding for sustaining *Matera 2019*.

The positive orientation of the City administration toward a concrete sustaining the program is clearly showed by the increasing trend of both annual cultural budget and the percent earned funding to be dedicated to cultural activities within *Matera 2019*.

Fig. 4. Annual cultural budget of City of Matera (in euros)
(Adapted from Dossier candidatura, 2015, p.92)
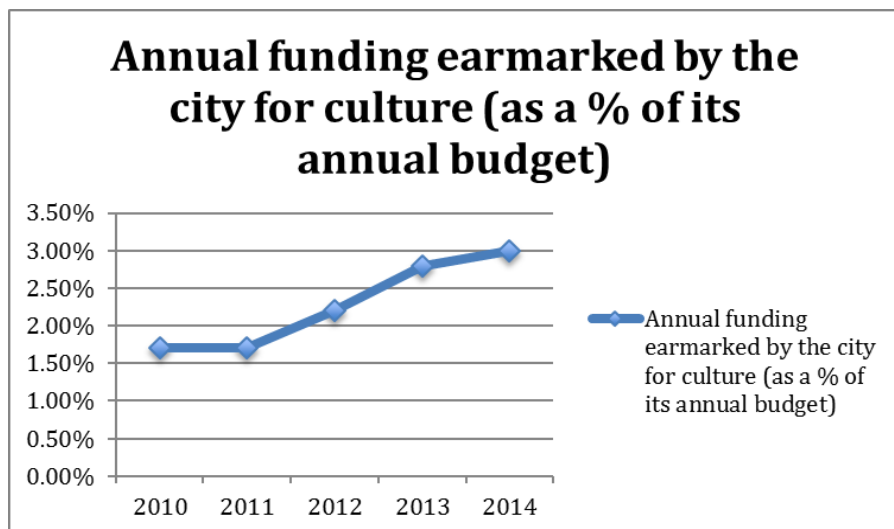
Fig. 5. Annual funding earmarked by the city for culture(as a % of its annual budget)
(Adapted from Dossier candidatura, 2015, p. 92)
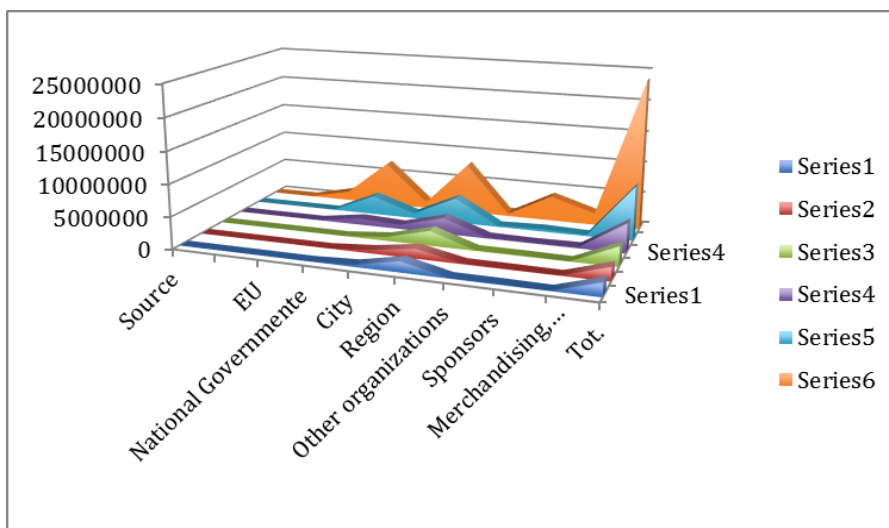
Fig. 6. Revenues ear marked for coverage of operating expenses
(Adapted from Dossier candidatura, 2015, p. 99)

Research Question and Method

We recall the research question already exposed in the introduction as follows: can Matera as European Capital of Culture be a successful example? Or, in other words, can culture be a driver for Matera future development?

For this purpose, our investigation is based on the collection of public documents, circulated both in print and on the Internet (leaflets and advertising brochures, institutional web sites, portals, web magazines, social media, etc.). We also collected data from official statistics and surveys, to get as much information as possible.

In the field research, we followed a qualitative method, performing a case study that allowed us to examine in-depth many aspects of *Matera 2019* within its context[10]. Within the framework of cultural geography approach, we can consider case studies "are passionate evocations of the world and an engagement in it"[11], that help researchers to understand the reality of a community and a place.

During the 2015, our field group collected information and data, following the so called grounded theory[12], in order to delineate an analytical framework from

[10] Robert E. Stake, *The Art of Case Study Research: Perspective in Practice*. (London: Sage, 1995).

R.K. Yin, *Case study research: Design and Methods* (5th ed).(Thousand Oaks, CA: SagePublications, 2013).

Zaidah. Zainal Case study as a research method, *Jurnal Kemanusiaanbil.*, 2007; 9 (June):1-6.

[11] K. Anderson, M. Domos, S. Pile, N. Thrift (eds).*Handbook of Cultural Geography.A Rough Guide*.(London: Sage Publication, 2003),9.

[12] Barney G. Glaser and. Anselm L, Strauss, *The Discovery of Grounded Theory: Strategies for Qualitative Research*. (New York: Aldine Publishing Company, (1967).

different sources and using personal observation. In making interviews to key informants we followed the method of Steiner Kvale who considers the interview as an everyday friendly conversation yet having a structure and a goal strictly controlled by the interviewing researcher[13].

To select the key informants we have used the Snowballing Technique[14], and finally we succeeded in involving 10 people with different significant roles as showed in table 1.

		Hotel owner
		Restaurant manager
		Manager of *SassiTurismo e Cultura*Museum-FAI
		Movie Maker
		Bloggers
		Community Activist
		Tourist
		Tourist
		Resident
0		Policymaker

Table 1. List of interviewed key informants

Results and Discussion

The main result we have achieved regards the high level of expectation coming from residents about socioeconomic goals envisaged by the *Matera 2019* program, yet mitigated by a sort of skepticism and historical diffidence towards ability of public institution in efficiently governing cultural projects. The main proof of social interest is the strong increasing of attention coming from traditional media and especially form social media users.

The voicing and pride of politicians about *Matera 2019* is regarded as too optimistic within a long traditional division between common people and public institution officers in Southern Italy. Being the European Capital of Culture mainly caught attention of entrepreneurs willing to invest in tourist activities (shops, restaurants and hotels), but projects producing services for residents or the whole society are still lacking and perceived as absent at all. A blogger declared: "Matera, the city without trains wants to fly in Europe! In recent past time, in 2010, the present Mayor of Matera said 'we must slow down, flying to the ground, because

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Julien Corbin and Anselm Strauss, "Grounded Theory Research: Procedures, Canons, and Evaluative Criteria."*Qualitative Sociology* 13, no.1 (1990), 3-21.
Barney G. Glaser and. Anselm L, Strauss, *The Discovery of Grounded Theory*
[13]Steiner Kvale,"Research Dominance Through Interviews and Dialogues, *Qualitative Inquiry* 12, no. 3 (2006), 480-500.
[14]Biernacki Patrick &Waldorf Dan, "Snowball sampling: Problems and techniques of chain referral sampling."*SociologicalMethods&Research* 10, no. 2 (1981), 141-163.

the city has other needs then being capital of culture'… and then he was the first head of the project he was so dubious about."

The humoristic but open approach to the role of culture as a driver for future development is well documented by a movie-documentary aired on the Youtube official channel of *Matera 2019* produced and directed by Antonio Angrisani[15]. The story tells in five episodes the question how could "normal people" become "culture people" showing clearly both great socioeconomic expectations from the project and the fear about its actual results. Anyway, citizens show evidently to understand the importance of this opportunity and declare to be willing "to do something on their side". Everyone thinks that Matera is plentiful of human, civil and cultural resources to be more exploited than in the past. On the floor remain clearly the disparities between private citizens and public administrators about the final success of the whole program and on the actual pathway to be followed.

Our research is still ongoing and the present paper reports the very first survey we made on Matera as European Capital of Culture in 2019, and it was mainly oriented to describe and interpret the people perception about the role of culture for development. Our field survey showed a general favourable popular consensus to the project. Anyway, the typical scepticism of the Italian *Mezzogiorno* (Southern Italy) society and reciprocal diffidence between common people and public administrators did clearly emerge. We can name the people consensus as "critical" and in "calm waiting" for effectiveness of interventions and fair money investments and good results. Future researches are necessary not only on tangible results, namely the visible and measurable effects such as buildings, increase in urban tourism, but rather on less visible activities such as the development of new ideas and a new image of the city linked to increasing sense of people commitment and social participation in community building.

First Partial Conclusion: in Movie We Trust!

We can report as a case of promotion and development of some rural areas of Basilicata, the film *Basilicata coast to coast* by Rocco Papaleo aired in 2010. During the movie scenes, the viewer perceives the director's attempt to build a Basilicata brand. Within the film, there are several attempts to place products, through the evocation of traditional products and well-known places of the Basilicata region. These elements are inserted into the narrative with a double meaning: on the one hand to bind the metaphorical landscape depicted in the movie to the real and open spaces and on the other hand to fulfil the need to enhance and promote the area under the cultural and tourist viewpoints. Moreover, if we analyse the effect on the target and then the destination placement appears singular the choice made by the director of an unconventional path that leaves out Matera, celebrated by other films, in favour of other rural areas and less known of Basilicata. Viewing the film through villages such as Trecchina, Lauria, Tramutola and Latronico, who enjoy a little tourist visibility even on a local scale and are

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[15]Angrisani Antonio, Youtube, 2013.

absent in the filmography of Basilicata. It is evident that this film was intended to promote these small rural realities.
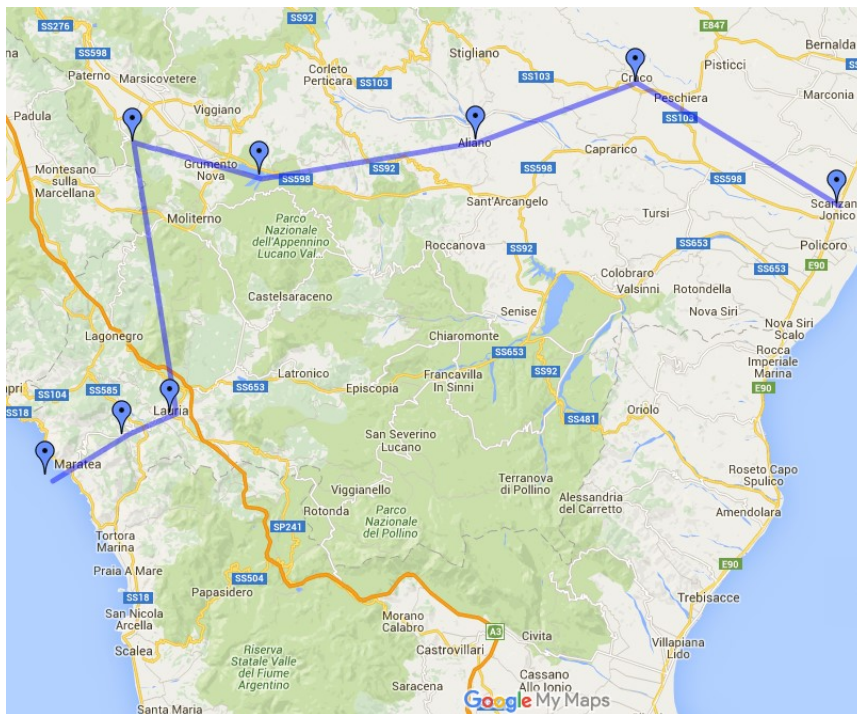

Fig. 8. Basilicata coast to coast route (Source: Google My Maps)

More generally, it can be said that the film contributes to the formation of vicarious consumption which is one of the most important drivers of film tourism: through the story of the journey, the spectator acquires information on the area and its traditions and then a prior knowledge of the location. In this sense, cinema is capable of creating familiarity with places seen, significantly reducing the possible concerns of tourists on a journey to a destination they do not know.

These are the reasons that have led some institutional bodies and stakeholders to participate in the financing of the film. In particular, six Local Action Groups of Basilicata have joined the project both because they have seen in the cinema an effective means of promoting the area, and because the image of Basilicata which emerges from the film is consistent with the idea at the base of the Local Action Groups development policies, that is, a Basilicata able to contact a tourist target you value rurality of its internal areas.

From the point of view of national and international visibility, the film has a good success appearing in the top 20 highest grossing Italian films in 2010.

The analysis of *Basilicata coast to coast* highlights such as the proposal of a symbolic-metaphorical landscape, which binds substantially the story to see the set, has enabled to highlight the specific identity of the territory doing so out some typical local. The image of Basilicata that the film has conveyed it possible to

activate an iconisation process that has identified this territory, stretched between the protection of traditions and typicality and the push towards modernization of its social and economic structure, with a specific brand. This type of operation, which produced a fair tourism and economic impact, is certainly the way that a region like Basilicata, slightly valued and little frequented by tourists should continue to pursue to increase its notoriety[16].

Second Partial Conclusion: Legacy and Long-term Effects

Our current research confirms one important point regarding the future of a city after being a European Capital of Culture. Given the level of investment, the question of the legacy in the long run is particularly important for any of the European Capitals of Culture. While on the one hand all the cities that have been capitals of culture during the period 1995-2004 have set long-term goals for their year of glory, on the other hand only half of them have set up funds or bodies to continue to pursue them. Other cities have highlighted projects that continued to exist after the year of culture, but in general they were not always able to fully carry out the full potential for long-term development, and some cities have expressed regret for not having taking into account the issue of sustainability during the planning of the event[17].

Our future researches will be oriented to deepen the above said issues. As in the case of Matera, even if the main positive effects are related to the improvement of cultural infrastructure, the richest programs of activities and cultural events, many cities can profit to renovate the urban design of the city itself and in relation to the region. All in sum we wish to devote our future main research attention to these topics:

- Exaltation of pride and self-esteem of the city / region;
- New networks and increased cooperation in the cultural sector;
- New cultural development of the city / region;
- Increase the flow of visitors in the city / region;
- Growth or expansion of the public local culture users.

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[16] Enrico Nicosia, *Cineturismo e territorio. Un percorso attraverso i luoghi cinematografici.* (Bologna: Pàtron Editore, 2012), 77-80.

[17] Clíodhna O'Callaghan, "Urban anxieties and creative tension in the European Capital of Culture 2005: 'Itcouldn't be just about Cork, like'", *International Journal of Cultural Policy* 18, no.2 (2012), 185-204.

Philip Bolland, "Capital of Culture-you must be having a laugh". Challenging in the official rhetoric of Liverpool as the 2008 European cultural Capital", *Social & Cultural Geography*11, no.7 (2010), 628-645.

Greg Clark, *Cosa succede in città. Olimpiadi,Expoegrandi eventi: occasioni per lo sviluppo urbano* (Paolo Verri eds. Italianedition). (Milano: Gruppo24ore, 2010), 84-86.

Emilia. Palonen, "Multi-Level Cultural Policy and Politics of EuropeanCapitals of Culture", *NordiskKulturpolitiskTidskrift* 13, no.1 (2010), 87-108.

Final Remarks

The current global context has created competition between territories. And it is in this context of continuous territorial revitalization, that the exceptional nature of being for a year a European Capital of Culture becomes unique and unrepeatable opportunity to initiate a process of innovation and quality improvement of the socio-economic and territorial fabric of affected area. The basic idea is to use the event as an opportunity to give impetus to the whole series of redevelopment projects of the territory made, in a development perspective that looks beyond the period of execution of the latter. *Matera 2019* should be one of the numerous and significant international success stories that illustrate the importance and potential of collaboration among the great events and the territory.

The emphasis on the issue of major events might suggest that they always produce and only positive effects; the empirical analysis shows that next to some successful cases universally recognized, there are cases of events that have produced contradictory consequences, and in some cases, decidedly negative. The basic problem is that we often think that the mere fact of organizing the event is able to produce a revival of the host city; what is intended to be only partially true, as the big event certainly involves the influx of considerable capital with which to carry out the plants and facilities specifically dedicated to the event and the strengthening of infrastructures, but, as shown by the successful cases, such interventions must be placed in a strategic planning context of the future of the city. Everything must be done to predict well in advance how to handle the event inheritance, also in order to avoid the recurrence of the phenomenon of "white elephants", i.e. the plants built specifically for the realization of the event and which subsequently prove oversized compared to the real needs of citizens or even unused and abandoned.

The cases of the recent past (Genoa, Liverpool, Rotterdam, Marseille), showed how the event has played a driving role in the implementation of a development plan through the implementation of urban regeneration programs aimed especially to the recovery of industrial areas or brownfield urban areas under high physical degradation conditions localized in peripheral areas of the city. For a city that is going to be the European Capital of Culture for 2019 and wants to compete with other European countries a sharp reversal in urban development policies is needed, starting from the exploitation of its resources. The recent urban history, in fact, shows that the physical, economic and image will always bind more often construction of major events and the new city postmodern entrusts its notoriety to its ability to produce events. In fact, it tends to make itself an event. So, we can say that a city can improve impulse provided by a big event and only a punctual planning supported by an efficient organization is able to ensure a real and lasting growth and Matera to achieve these goals will seek to take advantage of a planned territorial planning. It is obvious that the culture of design and planning are working on the formation of a unified and organic set of tools that can support joint planning, environment and landscape.

The ongoing implementation of the *Matera 2019* program is to be considered as fairly satisfying both for organizers and citizens, who are actually "waiting" for tangible results. Our research group will follow any future step and any conclusive judge will be possible only ex post the end of 2019. However, the city of Matera is already a leader in Southern Italy on the issue of open data and was an important industrial district producing design furniture, in the sense of high quality product, and we can envisage some positive increasing of human kills and competencies in fostering the use of open data and spreading of a deeper culture of territorial promotion. Increasing of creative capabilities and larger aptitudes in cooperation between private persons and public bodies is expected. All people (private and public) are considering positively the opportunity of being European Capital of Culture, even for only one year, as the basis for understanding, reflecting on and increasing the actual potentialities and capabilities of the local community. The idea to be or become a "cultural inhabitant" who actively participate processes of co-creation and co-generation is a challenge that people looks to seriously and freely afford.

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Significance and Task of Local History Collections in Promoting the Local Community

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Abstract: *As providers of local information and knowledge, public libraries offer different types of material to their communities and among other things they collect and preserve documents relating to the local area. This kind of collections are collected in order to popularize local materials and to increase interest in the native land, its past, present and future. For this reason, I will show how public libraries acquaint their users and consumers with local history collections and describe the forms of promoting and preserving local history collections that allow awareness of their own local cultural identity. Public libraries, through their local history collections, portray the entire life of the local community and, as a result, they are crucial partners to a local community in promoting and creating cultural and tourist facilities.*

Keywords: *public library, local history collection, cooperation, digitisation, promotion*

Defining local history collection

Local history collection provides insight into cultural, social, political and economic life of the local community and the entire region offering rich knowledge sources in various fields of knowledge and creativity. The structure of the local history collection is of great significance for the area in which the collection is established and although in Croatia it is under the legislation of the public library (Libraries Act, Standards for public libraries in the Republic of Croatia, the Ordinance on the home library activities in the Republic of Croatia, the IFLA and UNESCO Guidelines), by its meaning, it overcomes the Library itself and becomes the task and the interest of each individual, social community and beyond.[1]

Local history collections can be collected in all heritage institutions – libraries, museums and archives – in order to popularize heritage material and empower interest towards the homeland, its past, present and future. They are

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[1]„Preporukezaustrojzavičajnezbirke u narodnim knjižnicama i drugim knjižnicama (ustanovama) koje prikupljaju zavičajnu građu, 2009," Hrvatsko knjižničarsko društvo, accessedMarch 15, 2016, http://www.hkdrustvo.hr/clanovi/Preporuke.pdf

collections of selected, arranged and processed material of any kind, whose content is related to a specific geographical area.[2]

In that sense, it is important for public libraries to purchase, possess and guard local history materials as cultural heritage of certain local entities, not only pursuant to the provisions of Article 37 of the Libraries Act, under which local publishers in some counties are required to submit copies of the work to be printed, but also by purchasing and accepting the gift of some locally significant private book collections, bequests and donations. History collections are local because the present indigenous themes and famous natives, but also have a total value of national cultural property.[3]

Collecting all original material about a particular area, a local history collection provides comprehensive introduction to the homeland, its past and present, and has scientific, documentary, historical, artistic and practical value. Material gathered in a local history collection reflects the entire life of a certain location, from its beginning to modern times, and it includes natural conditions and wealth, historical, economic, social development as well as social and political structure, cultural history, tradition and artistic creation. With its information related to the past and present, the local history collection gives guidelines for long-term planning of local history politics.[4]

Local history collections gather from public libraries publications on homeland, native authors published elsewhere, and also everything published about the homeland or about the population (or individuals), regardless of the place of.[5] In determining the territorial scope of the local history collection, the administrative-territorial division is taken into account and, if necessary, historical and cultural development, and on the basis of these criteria, the collections are divided into local, sub-regional and regional. Since administrative borders were often subject to change over time, the area covered by a local collection might also change, but this is done with the agreement of neighbouring libraries and other heritage institutions.[6]

Along with public libraries, homeland museums are also considered to be "creators and promotors of homeland identity"[7]. "The homeland museum sustains the totality of specific and unique characteristics of the certain territory and strives

[2]Sonja Tošić-Grlač,"Ulogazavičajnezbirke u promocijilokalnezajednice," *Hrvatskiznanstvenostručniskup o menadžmentu u turizmu i sportu: zbornikradova,* 1,1 (2010): 308, accessed March 16, 2016, URL: http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=8370.

[3]„Narodne knjižnice. Posebne zbirke 1: Zavičajne zbirke u narodnim knjižnicama 2013," National andUniversityLibraryin Zagreb, accessedMarch 16, 2016, http://www.nsk.hr/maticna-sluzba-za-narodne-knjiznice/

[4]„Preporukezaustrojzavičajnezbirke."

[5]Katica Tadić*, Rad u knjižnici: priručnikzaknjižničare* (Opatija: NakladaBenja, 1994), accessedMarch 16, 2016, http://dzs.ffzg.unizg.hr/text/pog2.htm#3

[6]„Preporukezaustrojzavičajnezbirke."

[7]Snježana Radovanlija Mileusnić, „Muzejskoizdavaštvo – čuvarzavičajnogidentiteta," *VjesnikbibliotekaraHrvatske*51, 1/4 (2008):111, accessedMarch 17, 2016, URL: http://www.hkdrustvo.hr/vbh/broj/98.

to preserve them as parts of its surroundings, especially before general characteristics."[8]

Radovanlija Mileusnić refers to the museum publication as recorded knowledge on the homeland, as one of the sources and results of the work of museums on homeland heritage. Further on, she states that the purpose of homeland museums is to collect, research, document, preserve, protect and communicate natural, social, historical, folklore, cultural, artistic and other specificities from the past and present of a certain area as a contribution to their recognition, understanding and respect, as well as to educate the local community in which they are active and other museum audience. Homeland museums achieve these goals through publishing which is, after exhibitions, one of the main form of communication in a museum and the second most important activity in transmitting knowledge stored in the museum.[9] "Names of the museums do not even have to refer to the category to which they belong, in order to act, with their collections, as a homeland museum type."[10]

What is common to local history collections in public libraries and homeland museums is the variety of the material: the local history collection fund is the most varied fund in the library[11] and, as such, it is of great value for the study of local history (printed publications, handwritten material, semi-publications, cartographic material, music, audio-visual material, electronic data, preformatted material). Given their structure, homeland museums are called heterogeneous museums.[12] That is one of the reasons why quality cooperation between local heritage institutions that collect and preserve local history material is necessary. The museum creative process includes library units as items of local heritage that with its material, shape and meaning contributes to defining the identity of the homeland.[13] Library units within the homeland museum can have the role of a museum piece. It is called the library unit of local heritage and is defined as an object of cultural heritage, i.e. any material containing visual, auditory or tangible symbols related to the collection of thoughts and/or feelings.[14] Its function is dual, it is both a knowledge source (as it contains museum pieces) and knowledge carrier (as it contains books).[15] Further on, Radovanlija Mileusnić considers that "gathering local history material within museums is an integral part of the museum mission that reflects the overall local history material, that is, material evidence and

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[8] Snježana Radovanlija Mileusnić, „Ustroj i organizacija knjižnica zavičajnihmuzeja u Hrvatskoj," *Muzeologija* 38 (2003): 15, accessed March 17, 2016. URL: http://hrcak.srce.hr/index.php?show=clanak&id_clanak_jezik=128795.

[9] Radovanlija Mileusnić, „Muzejsko izdavaštvo – čuvar zavičajnog identiteta," 111.

[10] Radovanlija Mileusnić, „Ustroj i organizacija knjižnica," 19.

[11] Tadić, *Rad u knjižnici: priručnikzaknjižničare.*

[12] Radovanlija Mileusnić, „Ustroj i organizacija knjižnica," 17

[13] Radovanlija Mileusnić, Snježana, „Knjižničnezavičajnezbirke u zavičajnimmuzejima," in *Zbornikradovasa 7. savjetovanjazanarodneknjižnice, Šibenik, 2009./* ed. Daniela Živković and Ilija Pejić. (Zagreb: Nacionalna i sveučilišna knjižnica u Zagrebu, 2011), 241.

[14] Ibid.

[15] Ibid.

illustration of every aspect of life in one territory, a contribution to the local history identity. The library local history collection is one of the collections in the museum, among archive material, mobile and immobile cultural monuments and all others pieces, that enables studying and presentation of the homeland and its unique characteristics."[16] Collecting library local history material within museums is an integral part of the museum mission that reflects in gathering overall local history material that is, material evidence and illustration of every aspect of life in one territory, a contribution to the local history identity.[17] Material that is collected by homeland museums, and by its content also belongs to the local history collection should be evidenced and if possible, connected online and in that way ensure holistic information on the local history collection.[18]

Radovanlija Mileusnić considers to be of great importance for local history collections focus on coordinated procurement (printed material will be collected by public libraries, handwritten and fine print material will be collected by homeland museum libraries), cooperation on building the bibliographical information tools as well as establishing cooperation on creating and implementing various projects.[19] Information experts define which documents, due to their archive value, belong to the archives; money (paper and coins) and medals should be collected in museums, while libraries should collect literature pieces such as material about the area, and printed material produced in the area, but not necessarily about the area.[20]

Public libraries should foster forming and development of local history collections in communities where oral tradition is an important way of communication.[21]

In order to popularize local history materials, libraries can independently or in cooperation with other related institutions organise library exhibitions of local history material, publish monographs, photo monographs, art monographs, etc.[22]

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[16]Radovanlija Mileusnić, „Ustroj i organizacija knjižnica," 32.
[17]Ibid., 21.
[18]„Preporukezaustrojzavičajnezbirke."
[19]Radovanlija Mileusnić, „Ustroj i organizacija knjižnica," 34.
[20]John Abdul Kargbo, "Libraries and local history collections in Sierra Leone", *Library Review* 56 7 (2007): 566, accessedMarch 18, 2016, DOI: http://dx.doi.org/10.1108/00242530710775962
[21]Christie Koontzand Barbara Gubbin, ed., *IFLA-ine smjernice za narodne knjižnice* (Zagreb: Hrvatsko knjižničarsko društvo, 2011), 23.
[22]Preporukezaustrojzavičajnezbirke."; Cooperation between City library Solin and Archeological Museum Split on promotion of homeland heritage reflects in continuous collecting museum editions, of which many are borrowed and for users to lent, eg. multimedia DVD Salona; Nada Topić, „Na izvoru zavičajnosti: Zavičajna zbirka „Salonitana" Gradske knjižnice Solin,"in*Zbornikradovasa 7. savjetovanjazanarodneknjižnice, Šibenik, 2009.*/ ed. Daniela Živković and IlijaPejić. (Zagreb: Nacionalna i sveučilišna knjižnica u Zagrebu, 2011), 139.

Local history collections within Croatian homeland museums

The task of museum local history libraries is to collect, preserve, research and present all types of materials that refer to the area of the territorial jurisdiction of the museum in which it operates by theme and origin. They gather and structurally edit local history library and museum material, but also organize collected archive material related to the professional activities of the museum.[23] Some of the most important local history library collections in the Croatian homeland museums are: Vukovariensia of the Vukovar City Museum, Bibliotecae Nasiciensis of the Našice Homeland Museum, the Local history collection of Požega City Museum, the Local history collection of the Turopolje museum, the Printed collection of the Varaždin City Museum and Essekiana of Slavonia Museum in Osijek.

Museum Slavonia[24] is the only museum in Croatia that has a web catalogue of the local history collection on its website. The uniqueness of this web catalogue, except for the fact that it represents a catalogue of the local history collection and that it is not fully in line with international standards, is that it contributes with photo/digital copies of bibliographic records, covers and interesting details such as seals, illustration, ornaments, ex libris from which one can learn a lot about previous owners of certain bibliographic units, their interests and mentality, about the individual libraries in which they were placed. Digital copies contribute to the importance of the Essekiana local history collection web catalogue in the promotion of cultural, historical, social and economic characteristics of their homeland, being part of the national library fund.[25]

Local history collections within Croatian public libraries

Public libraries ensure accesses to heritage and develop different approaches and knowledge to the community in which they are active. Public libraries hold a special responsibility in collecting local information and making it accessible to the public. They act as a guardian of the past by gathering, preserving

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[23]Renata Bošnjaković, „Muzejska knjižnica i zavičajna zajednica – primjeri iz prakse," *Vjesnik bibliotekara Hrvatske* 53 3/4 (2010): 89, accessedMarch 19, 2016, URL: http://www.hkdrustvo.hr/vbh/broj/102.

[24]Osijek publications form the printing beginnings in Franciscan printing house, founded for the needs of Institution for higher education in Tvrđa, through works printed in a family printing house of Divaldo, then Printing house of Dragutin Lehmann, Julia Pfeiffer, DragutinLaubner, then the First Croatian equity printing house and Civic printing house stored in the Essekiana Collection testify to the rich tradition of printing in Osijek. The cultural history of the city of Osijek was stored in this collection of continuing publishing until the end of World War II. The collection is searchable via web site of the Museum of Slavonia; Essekiana, „Muzej Slavonije Osijek," accessed March 18, 2016, http://www.mso.hr/index.php?page=zavicajna-zbirka-essekiana

[25]Ivana Knežević, „Od zavičajnezbirkemuzejskeknjižnice do mrežnogkataloga," *Vjesnikbibliotekara Hrvatske* 53 3/4 (2010): 105, accessedMarch 18, 2016, URL http://www.hkdrustvo.hr/vbh/broj/102.

and ensuring access to the material regarding the history of the community and the individuals.[26]

In the physical, material world local history collections are often unavailable to all interested users. Materials can only be exhibited in free access areas, but they are isolated in separate rooms, glass cabinets or on shelves and can be used only in library facilities.[27]

Today, out of the 203 Croatian public libraries, 173[28] or 85.22% have local history collection. Since the material from local history collections is usually not being lend, for its protection, their openness to multiple users is restrictive. Since only 27 libraries started with digitising parts of their local history collections, that makes only 15.6% of public libraries in Croatia that have local history collections or 13.3% of all public libraries in Croatia. In 2014, the local history collections fund was a total of 137,832 book volumes (2013: 135.333), and other-material fund had 25,170 units (2013: 22.836) in local history collections. Local history collections had a fund of total 163,002 volumes/material units (2013: 158,169). In 2014, local history collections fund accounted for 1.46% of the total library fund in all public libraries (11,136,188).[29]

Digitisation of local history material

Local history collections need to be accessible. Librarians themselves consider local history collections to be an important part of their mission. Research conducted among librarians in East Melbourne shows that 80% of them consider local history collections to be mysterious, although they show interest in them. Half of them consider their personal knowledge about local history collections to be nearly developing, and 30% considers their knowledge to be at minimum or non-existing. Social history and photography are the domain of local history collections that gains most attention among librarians. Nevertheless, 90% of librarians believe that it is important to extend the knowledge and skills related to local history collections.[30]

Traditional ways of presenting material have transformed by entering a virtual sphere.[31] Once closed and unavailable local history collections now become publicly available. For sure, one of the best ways to promote local history collections is digitisation that enables sensitization of local cultural identity to become the main precondition for dialogue with other cultures. Publishing local

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[26]Koontzand Gubbin, IFLA, 23.

[27]„Preporukezaustrojzavičajnezbirke."

[28]„Narodne knjižnice. Posebne zbirke 1: Zavičajne zbirke u narodnim knjižnicama 2013."

[29]„Poslovanje i usluge narodnih knjžnica u RH u 2014.," National and University Library in Zagreb, accessed March 18, 2016, http://www.nsk.hr/maticna-sluzba-za-narodne-knjiznice/

[30]ShirleyBateman, „Innovationinlocalstudiescollectionsandprograms: How Melbourne Libraryservice is fosteringcommunity pride*," Aplis* 25 1 (2012): 14-15, accessedMarch 19, 2016, URL: http://web.b.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=4&sid=6908decf-97ef-44b1-a597-5bab8497dc36%40sessionmgr110&hid=124

[31]TošićGrlač, "Ulogazavičajnezbirke u promociji," 310.

history collections online enabled them to open their doors to a broader public and ensure access to collections stored in various cultural institutions.

Websites are of great importance because this is usually the first place that potential users and all interested seek and find information on services and programs that library offers.[32] Publishing digital copies of rare materials that have so far been available only within specific collections and had local meaning, Croatian cultural heritage becomes visible, resources on the Internet in the Croatian language increase and allow "entry" into the European cultural space.[33] Digitisation, in the case of many institutions, brought global visibility during the presentation of cultural heritage for which new marketing possibilities are responsible.[34] Mass digitisation of analogue material is the key to heritage institutions becoming an integral part of the web.[35]

Heritage institutions use the most modern technological possibilities to ensure accessibility and simplify the search of their funds to their users and not only. Today, computer technology is present within the archives, libraries and museums and it presents support to processes of material protection. Material is being digitalized in order to preserve intellectual content, reduce mechanical damage of the original script, save space and improve accessibility.[36] In Croatia, a larger number of databases whose primary purpose is inventorying and cataloguing the cultural heritage is being used and that the heterogeneous application of different information systems prevents better cooperation between the institutions.[37] For that reason, the development of new catalogue codes is of great importance. The National and University Library (NUL), the Croatian library association, the Department of Information Sciences of Zadar University, the Department of Information and Communication Sciences, the Faculty of Philosophy of Zagreb University, the Department of Information Sciences, the Faculty of Philosophy of

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[32]Donna Gilton, L., *LifelongLearninginPublic Libraries: Principles, Programs, andPeople* (Lanham: ScarecrowPress, 2012)

[33]Alemka Belan-Simić, and Sanja Vukasović-Rogač, „Digitalizirana zagrebačka baština: novi pristup zavičajnoj građi," in*Zbornik radova sa 7. savjetovanja za narodne knjižnice, Šibenik, 2009.* ed. Daniela Živković and IlijaPejić. (Zagreb: Nacionalna i sveučilišna knjižnica u Zagrebu, 2011), 171.

[34]Hrvoje Stančić,„Uvodno o digitalizaciji u područjukulturnebaštine," in*Heritage live: Upravljanjebaštinomuzpomoćinformacijskihalata,*ed. Hrvoje Stančićand Katharina Zanier (Koper: UniverzitetnaZaložbaAnnales, 2012), 9.

[35]Johan Oomen, Lora Aroyo, „Crowdsourcing in the Cultural Heritage Domain: Opportunities and Challenges." paper presented at the 5th International Conference on Communities & Technologies – C&T 2011,Australia, Brisbane, 29 June – 2 July, 2011).

[36]Ljiljana Križan,„Put premadigitalizacijiostavštine Ivan Novaka u Knjižnici „Nikola Zrinski" u Čakovcu," in*Zbornikradovasa 7. savjetovanjazanarodneknjižnice,*ed. Daniela Živković i Ilija Pejić in*Zbornik radova sa 7. savjetovanja za narodne knjižnice, Šibenik, 2009.*ed. Daniela Živković and Ilija Pejić. (Zagreb: Nacionalna i sveučilišna knjižnica u Zagrebu, 2011),206.

[37]Katharina Zanierand Hrvoje Stančić, „Uvodno o katalogizacijikulturnebaštine," in*Heritage live: Upravljanjebaštinomuzpomoćinformacijskihalata,* ed. Hrvoje Stančićand Katharina Zanier (Koper: UniverzitetnaZaložbaAnnales,2012), 27.

Osijek University, the Croatian State Archives and the Museum Documentation Centre will be participating in development and usage of catalogue codes. The goal of this project is to develop national regulations for cataloguing based on national catalogue tradition and practice and will be consistent with the new international cataloguing principles, standards and conceptual models. Since it will include all types of materials, another goal will be achieved, its applicability in the heritage communities and, where appropriate, in other communities such as publishing and bookstores.[38]

Analysis of publicly available local history collections and their promotion

In order to understand how Croatian public libraries promote their digital local history collections through websites, we analysed publicly accessible information on Croatian public libraries websites. The subject of analysis were county libraries (20) because according to the Law on Libraries (OG 105/97, OG 5/98, OG 104/00, OG 69/09) and the Regulations on the home library activities in the Republic of Croatia (OG 43/01), they perform a core system activity for all public libraries in the County with the main task of improving and systematic development of library activities and libraries within their jurisdiction and are carriers and promotors of library activities in the area of their domain.

Websites are an object of the research due to the fact that "development of library web pages allows users to access information and use online services, regardless of working hours of the library, and thus the benefits of providing virtual service is doubled".[39] Library websites must be accessible and easily searched, and its design must meet the needs of time and environment. Published information must be updated regularly, be punctual and informative. From the marketing point of view, the website should function as a portal that allows users to search all sources through it.[40] "While considering websites' content information should be provided to all internet users, members of the local community, and part of the websites' content should be assessable only to library members."[41] Approachable web design improves interoperability and the quality of the product itself, reduced maintenance and server loading time, and provides access to content on a variety of

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[38]Programme reported on A *call* for *public cultural* needs in 2014, 2015 and 2016 announced by the Ministry of Culture.

[39]Alka Stropnik,*Knjižnicezanovegeneracije: Virtualnisadržaji i uslugezamlade* (Zagreb: Hrvatskoknjižničarskodruštvo, 2013) 25.

[39] Lea Lazzarich,„„Kolikomrežnestranice knjižnica mogupomóóiiliodmóói u promidžbi?" *VjesnikbibliotekaraHrvatske* 46, 3/4 (2003): 121, accessed April 22, 2016, URL: http://www.hkdrustvo.hr/vbh/broj/87.

[40]Lea Lazzarich,„Kolikomrežnestranice knjižnica mogupomóóiiliodmóói u promidžbi?" *VjesnikbibliotekaraHrvatske* 46, 3/4 (2003): 121, accessed April 22, 2016, URL: http://www.hkdrustvo.hr/vbh/broj/87.

[41]Stropnik, *Knjižnicezanovegeneracije,* 52.

configurations.[42] It is important to the user to quickly and easily reach the wanted content in a few clicks.

Stropnik states that "websites should be supporting programs and services provided by national library but also a place where new programs and services are being created and introduced."[43] This website is an important part of library space, and should contain relevant information about the library as well as educational and entertainment resources.[44]

In 2007, Ireland surveyed the extent to which Irish libraries use the website to the present local history collection. The study was conducted in three parts: it performed evaluation of websites using a list of criteria (first impression, content and coverage, administration, maintenance, design and multimedia, access and navigation, resources and services), an analytical description of the selected websites (four libraries) and interviews with selected librarians. Of the 32 public libraries, 28 of them have a section that refers to the local history collection on their website, three have a special section for the local history collection, or a link to the portal „Ask about Ireland" where the library has its own section, and one library does nothing from form the above.[45]

Of the 20 central County libraries, 19 (95%) has a website and are the subject of this analysis. Analysis of web pages was carried out in the period from April 1st to April 7th 2016.

The study was conducted in a way that the analysis of websites was made using a list of criteria (emphasized parts of the site which are regularly updated, folder about the local history collection, folder and access to digitised material, web pages' design, link to the tourist board, a link to the local heritage institutions, translation and links to social networks), and analysis of websites of tourist boards of cities. I was interested whether the websites of tourist boards were translated into some of the world's languages, and whether they have links to public libraries and other local heritage institutions.

From the results, it is evident that libraries did not state, except for two (11%), the exact time when some parts of websites were updated, or 84% (16) has a section which is updated regularly and is mainly related to future events and activities in libraries.

Libraries use the website to promote their local history collections because, even 90% (17) of the analysed libraries have an independent folder on the digitised material, and of that percentage even 88% (15) have an easily accessible access to digitised material because a special folder is located on the front page. What worries

[42]J. O'Connor, *Pro HTML5 Accessibility: Building an Inclusive Web* (New York: Apress, 2012)

[43]Stropnik, *Knjižnice za nove generacije*, 52.

[44]Victor Zverevich, "Real and virtual segments of modern library space," *Library Hi Tech News* 29 7 (2012): 5, accessed April 22, 2016, doi: http://dx.doi.org/10.1108/07419051211280027.

[45]Lara Barry, and Lucy A. Tedd, "Localstudiescollectionsonline: aninvestigationin Irish public libraries." *Program* 42 2 (2008):166-67, accessed April 23, 2016, doi: http://dx.doi.org/10.1108/00330330810867710.

is the fact that only 21% (4) libraries translated the web page into some of the world's languages, which limits the use of its services only to Croatian talking customers. Concerning fact is that only 26% (5) or 37% (7) libraries have a link to the website of tourist boards and other local heritage institutions.

Since the results show that 84% of the libraries (16) have a link to social networks on their pages to promote their services and communicate with users, a deeper analysis of the current situation and activities of libraries on social networks would help collecting more evidence whether they use the library social networks to promote local history collections, in particular.

All tourist boards of the city libraries have web sites (20) and are subject to this analysis. 80% (16) of the pages of tourist boards are translated into some of the world's languages. All pages that are translated (16) are translated into English, 69% (11) pages are translated into German, 44% (7) into Italian, 31% (5) into French, 13% (2) into Spanish, 13 % (2) into Slovenian and one into Russian (6.3%) and Hungarian (6.3%).

Similar results as in the analysis of web pages of public libraries were obtained with analysis of web pages of tourist boards. Only 25% (5) of the cities tourist boards have a link to the public library on their website, in sections *Where to go?, Culture and attractions, Tourist offer/Service information Guide/Useful information/Institutions / City Library, Explore Zagreb*, while 10% of them (2) have no link to the public library, only contact phone number listed in the section *Information*.

It is interesting that at the same time 95% (19) of them have on their website links to museums and galleries.

From these results, we conclude that tourism professionals are not sufficiently aware of the importance of libraries as well as the fact that local public library institution is exactly the one that has the most material on the history and life of a community.

Cooperation of heritage institutions on digitisation of the local history heritage projects

The modern way of doing business and the constant evolution of information technologies puts a new challenge before libraries, but it opens new possibilities as well. Thanks to the development of computers, social networks and telecommunication technology, information and communication functions receive priority in modern libraries, so modern library exists in two worlds, the physical and the virtual.[46] Librarians understand that social web can actively promote digital literacy.[47] Web tools 2.0 and virtual technologies provide numerous ways in which local history collections can become more open and accessible to the public.

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[46]Ibid., 5.

[47]Joseph Deodato, "The patron as producer: libraries, web 2.0, and participatory culture," *Journal of Documentation* 70 5 (2014): 743, accessed April 24, 2016, doi: http://dx.doi.org/10.1108/JD-10-2012-0127.

The cooperative approach between heritage institutions during digitisation is necessary, not only nationally, but also at the local level.

The Norwegian Institute of Local History in collaboration with the Norwegian Wikipedia administrators presented in Norway, in 2008 a project called "Local History Collection wiki" where associates can post all types of materials related to specific geographical areas (articles, photos, videos, audio materials, newspaper clippings, bibliography), with the aim of promoting domestic collections and attracting a wider audience.[48] The portal „Ask about Ireland" was launched at the initiative of public libraries in cooperation with local museums and archives, and provides access to selected digitised material from domestic collections to create a national cultural network source.[49] The Monterey Park Bruggemeyer Libraries project "Digitally storytelling", in which librarians in collaboration with local residents, museum professionals and artists chose, recorded and posted on the website of the Library resulted in 24 video stories, documenting the local history.[50]

The modern concept of using technology gives heritage institutions nationwide access and availability of collections and materials (protection and search quality). Digital collections exceed the physical limits and allow access to everyone, no matter where they are located, so that the user does not even concerns about where the originals are set up.[51] It is important for users that the information they receive is complete, efficient and relevant. When planning digitisation projects, it is important, at the local level, to emphasize their importance and significance of local history in order to select the most valuable material from various institutions, affiliation to the important project contributes to the sense of joint ownership of the final product. Digitisation enables local heritage institutions to present to the public the most valuable material through which they outgrow their local boundaries and become a part of a networked world. At the same time, digital local history collection may represent a step towards the creation of a digital local history repository with open access which would need to involve all cultural institutions, including the tourist board. In this manner homeland is being promoted in all fields - cultural, touristic, educational, information.[52]

A common concern and cooperation of heritage institutions on local history collections should be unique in the name of the common goal of preserving local history identity. In 2008 a large national study analysed the nature of co-authoring

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[48]Tor Sveum, "Localstudiescollections, librariansandtheNorwegianlocalhistorywiki," *New Library World* 111 5/6 (2010): 237, accessed April 23, 2016, doi: http://dx.doi.org/10.1108/03074801011044106.

[49]BarryandTedd, „Localstudiescollections ," 163-64.

[50]Suzanna K. Conrad, "Documentinglocalhistory: a casestudyindigitalstorytelling." *LibraryReview* 62 8/9 (2013): 463, accessed April 23, 2016, doi: http://dx.doi.org/10.1108/LR-02-2013-0013.

[51]Dijana Sabolović-Krajina, Kristijan Ujlaki, and Josipa Strmečki, „ProjektidigitalizacijelokalnekulturnebaštineKnjižnice i čitaonice „Fran Galović" Koprivnica (2007.-2009.)," *VjesnikbibliotekaraHrvatske* 55 2 (2012):152-3, accessed April 23, 2016. URL: http://www.hkdrustvo.hr/vbh/broj/107.

[52]Tošić Grlač, „Ulogazavičajnezbirke u promociji," 312.

relationships of Croatian heritage institutions. Out of the 204 public libraries, 151 (74.02%) filled out an online questionnaire. The results show that more libraries cooperate with educational institutions, rather than other libraries. Also, less than half of them is collaborating with museums (51 respondents – 40%) and only a minor part with the archives (17 respondents – 13%). It is interesting that 47 (37%) libraries stated that they do cooperate with tourist boards/offices.[53]

Based on research conducted between libraries, museums and archives the main obstacles to collaborative projects among heritage institutions, according to Faletar Tanacković and Badurina, are that libraries and museums often do not consider one another as associates, they share a sense of mutual rivalry, and lack cooperation; these are often the reason for the lack of finances and lack of staff. They also consider that collaborative institutions must recognize the differences and needs of users for the establishment and implementation of successful collaborative projects. Some of the main benefits of cooperation of heritage institutions are improving public perception of libraries and museums as traditional and stale institutions, exchange of best practices, experience of collaborative action, sharing the cost of the staff education and especially cooperation on digitisation projects (improved access to collections, savings, shared resources, education and learning new approaches).[54] We should bear in mind the thought that Borgmans quote that „archives, libraries and museums, perform many of the same tasks for the same or similar user community."[55] Tošic-Grlač considers that a local history collection can be equally involved in the development of cultural tourism and cultural industries and that from that reason necessary commitment of all the institutions of the local community is needed to establish a local history collection.[56]

Istrian digital heritage[57]

Publications of the Istrian Provincial Parliament consists of two major groups of documents: shorthand minutes of the session of the Parliament and Government reports sent to Parliament. Printed editions were formed based on handwritten records and reports that are stored in the National Council of Istria Margrave fund in the State Archives in Rijeka. They are mostly structured according to election cycles, within which divided into assemblies, and assemblies into sessions. However, they are kept in various institutions and are bounded in different ways. Because of the fact that they are kept by the different institutions, Historical Museum of Istria in Pula and Humanistic Society Histria in Koper

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[53]SanjicaFaletarTanacković, and Boris Badurina, „Suradnja: Izazov za hrvatske narodne knjižnice?," *Vjesnik bibliotekara Hrvatske* 52 1/4 (2009): 193-97, accessed April 24, 2016, URL: http://www.hkdrustvo.hr/vbh/broj/99.

[54]Ibid., 192.

[55]Christine L. Borgman,*Od Gutenbergovaizuma do globalnogainformacijskogpovezivanja: Pristupinformaciji u umreženomsvijetu (*Lokve: NakladaBenja, 2002), 153.

[56]TošićGrlač, „Ulogazavičajnezbirke u promociji," 313.

[57]„O projektu,"Istarska digitalna baština, accessedMarch 29, 2016, http://idb.arhivpro.hr/index.php?sitetext=223.

launched a partnership project involving: Historical Museum of Istria from Koper, Humanistic society Histria form Koper, Centro di Ricerchestoriche from Rovinj, National Archives from Pazin, State archive frormRijeka, Ethnographic Museum of Istria from Pazin, Labin National Museum, Central library Srečko Vilhar from Koper, Regional archive Koper, University library from Pula, Rovinj Heritage Museum, Heritage Museum of Poreč and is expected to involve other partners.

There are several collections assessable on the repository: publications of the Istrian Provincial Parliament (42 documents), postcards (1 document), photographs (224 documents), photo albums (1 document) and legacy (166 documents).

Although the website states that the repository is available in Croatian, English and Italian, this is only partially true. There is only basic information about the portal and database searching available in Italian, and the English version of the portal is not in function.

Istrian newspapers online (INO)

In 2005, the University Library in Pula started to digitise old newspapers from the regional local history collection Histrica as they were published in Istria from 1850 to 1950, and since 2007 they have been published online.[58] There are 15 digitised titles and around 35,250 pages of old newspapers published in Istria, available in Croatian, Italian and German. INO represents the multicultural heritage of Istria – old and rare Croatian and Italian newspapers published in Istria and German newspapers published by Germans who lived in Istria by the end of the First World War. The plan is to digitise old newspapers in Slovenian language as well.[59] Cooperation between the institutions is a distinct occasion especially while digitising newspapers because rarely one institution has a "perfect specimen", so institutions were forced to obtain the cooperation to collect issues they missed. In order to develop this project the library spent most time cooperating with the University Library in Rijeka and NUL. The catalogue still lacks some numbers and the library hopes that the virtual newspapers insight will encourage institutions that may have missing numbers to cooperate.

There is basic information on the period that the newspapers were published, their themes and placement in historical context, publishers, location of publication, size and number of pages, about almost every digitised title. The portal is viewed, informative and easily searchable, but only for customers who use the Croatian language. All information about the project -*home, about the project, view* and *contact* are available only in the Croatian language, although the digitised material is in Italian and German, and Austrian National Library is an associate on the project.

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[58]Bruno Dobrić, „Digitalizacija i predstavljanjestarihistarskihnovinanamreži. Pilot projektIstarskenovine online Sveučilišneknjižnice u Puli" (paperpresented at Drugi festival hrvatskih digitalizacijskih projekata, Hrvatska, Zagreb, April 19-20, 2012).

[59]„O projektu,"INO – Istarske novine online, accessedMarch 29,2016, http://ino.com.hr/index.html.

Koprivnica cultural heritage

This repository is the first local cooperative repository in Croatia, and it stores digitised cultural heritage of Koprivnica city and Koprivnica region, no matter where it is physically located, in the library, museum or archive. This project brings together in one place all the relevant local digitisation projects of the regional cultural heritage and opens up the possibility of systematic structuring and integration of further digitisation of diverse local history cultural heritage. Through the link, the repository offers the possibility of access to digitised material that is digitised earlier.

Part of the portal is available in English (*home* and *types of digital collections*), asides from Croatian language.

Cooperation between heritage institutions of Koprivnica city on digitisation projects started in 2008. Library implemented a large and significant project of digitisation of native local newspapers using Museum library materials. Library intensely cooperated with the Museum during implementation on the digitising „Voice of Podravina" project, realized within the national project of digitising Croatian cultural heritage. The project began by forming an „perfect specimen" in order to collect complete ages, numbers and pages, because neither the library nor the museum nor the company Voice of Podravina had the ideal example of this periodic publication.[60] There were 58 volumes, 2.643 numbers and a total of 40.784 pages digitised. On the website of the project library has offered the possibility for the interested public, to report application errors of digitised documents. Websites were, so far, visited by 141.293 users, and only three errors were reported. The project „Koprivnica digitised press" is the continuation of this pilot project.

Along with the weekly edition of „Voice of Podravina" that is here digitised as the ideal or complete copy, other digitised news materials reflect the representation of printed copies of the Koprivnica library fund. That means that some of the numbers are missing, but the intention is to add them in future in cooperation with other cultural and heritage institutions and citizens. Koprivnica press fund research is implemented over the entire base of digitised material that contains over 50.000 newspaperspages' from nine press titles that were printed in Koprivnica from 1950 to 2008.[61]

Portal dedicated to local author Fran Galović was realized in 2009 and contains the presentation of his life and work. Within this project there were over 2.000 pages digitised containing his letters, dramas, stories, articles and reviews.

Fourth local project available within this repository is Koprivnica postcards digitising. Project was implemented in 2011 and it contains 471 postcards presenting life of Koprivnica City and Region. This project was financially supported by Tourist board of Koprivnica-Križevci County.[62]

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[60]Sabolović-Krajina, Ujlakiand Strmečki, „Projektidigitalizacijelokalnekulturne," 154.

[61]„O projektu digitalizacije," Digitalizirani koprivnički tisak, accessed March 29, 2016, http://dkt.arhivpro.hr/?simpletext=27.

[62]"O projektu," Digitalna zbirka razglednica Knjižnice „Fran Galović" Koprivnica, accessedMarch 29, 2016, http://library.foi.hr/razglednice/index.php?page=oprojektu&id=20

There is a virtual exhibition "Koprivnica and the first world war" that contains 75 digitised volumes published on the web portal. The exhibition is based on the historical-documentary, publicity and professional-scientific publications, as well as family memories raised during the national campaign within the project Europeana 1914-1918, on the days of collection of family memories of World War I in the Public Library "Fran Galović" Koprivnica.

Only basic information of the Repository is translated into the English language.

The Public Library „Metel Ožegović Varaždin"/Varaždin Municipal Museum/National Archive

The digitisation of Varaždin newspapers opened the way to achieving the long-term project of protection of the local cultural heritage that included the City Library „Metel Ožegovic" Varaždin. Participants in this pilot project were the Varaždin Municipal Museum and the National Archives in Varaždin that lent addresses and numbers of newspapers that were missing in the country collection Warasdiniensia City Library for the purposes of digitisation. According to data from the library websites, there are 22 publications and one magazine digitised under this project. There are 453 digitised books and 312 postcards from Varaždin County dating from the beginning of the 20th century until today, available at the web portal.[63] All information about the project is available only in the Croatian language.

National and University library in Zagreb – cooperative portal of digitised old Croatian newspapers[64] and magazines[65]

Web portal is conceived as a cooperatively established text and image database and is available for search and use in the context of NUL websites. In order to consolidate data on digitised journals, easier access to the structure, streamlining operations and reducing the cost of digitising the release of digital copies, the Portal has a functions of a cooperative database tool for production and/or processing of metadata, data entry on the fund and entry of the digital copies of other institutions. The project involved six libraries, one archive, five museums (one from neighbouring Bosnia and Herzegovina) and four other collaborators (Institute for Migration and Ethnic Studies in Zagreb, Center for Women's Studies, Croatian Mountaineering Association and Croatian Fire Community).

The portal currently contains the data on digitised newspapers in and gathered data on old Croatian newspapers that were digitised by other Croatian heritage institutions, publishers or newspaper editorial boards. There are 40

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[63]„Početna,"Warasdiniensia, accessedMarch 30, 2016, https://library.foi.hr/zbirke/varazdin/index.php?page=main
[64]„Stare hrvatske novine," National anduniversityLibraryin Zagreb, accessed April 1, 2016, http://dnc.nsk.hr/Newspapers/Default.aspx
[65]„Stari hrvatski časopisi," National anduniversityLibraryin Zagreb, accessed April 1, 2016, http://dnc.nsk.hr/Journals/Default.aspx

magazines with 57.233 pages (June 30 2015) and 151 title of the newspaper with 184.760 digitised pages (December 14 2015) available at the portal. Metadata of old newspapers is available on Europeana Newspapers.

Clicking on the field *English* one can receive the most important information about the project.

SVeVID

SVeVID[66] is the digital library of Rijeka City Library that was created as part of the Access IT Plus under the support of the European Commission and the Culture Programme 2007- 2013. SVeVID gathers digitised and digitally born objects according to expert judgment and choice of City Library Rijeka librarians, which as a central library for the Primorje-Gorski KotarCounty has the responsibility for developing local history collection. SVeVID content primarily covers County collection of the City Library Rijeka (indigenous authors, works related to the homeland, etc.), professional literature important for the local population as local history and traditions, life of the Library and professional achievements of employees (archival photographs, and professional editions etc.) and so on. SVeVID will offer virtual exhibition which will stand out, mark up, and further describe the interesting topics, but also show the actual exhibition held in the exhibition area of the Library. The employees of the library are hoping thatSVeVIDwill become a gathering place for digital materials, in the local community, so the library is opened for cooperation with both institutions in the local community and all interested citizens and to the wider professional community dealing with native heritage. So far, there is 1.777 documents published in the repository (March 30, 2016).

SVeVID, along with Croatian, can be searched in eight languages – English, Polish, German, French, Norwegian, Portuguese, Serbian and Dutch which certainly contributes to transnational mobility of cultural and artistic works and products.

Conclusions

The local history collections in public libraries and homeland museums are equally defined and gather the same content and material. The difference is that the local history collection in public libraries is protected by law, while museums collect in accordance with precisely defined supply policy and the mission of the museum.[67] Library units of homeland heritage are common object of gathering, processing, storage and communication of museums and libraries. A common concern and cooperation should also be unique in order to reach a common goal of preserving local history identity.

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[66]„Što je Svevid?," SVeVID Digitalna knjižnica Gradske knjižnice Rijeka, accessedMarch 30, 2016, https://svevid.loccloudhosting.net/o-svevidu.

[67]RadovanlijaMileusnić, „Knjižničnezavičajnezbirke," 248.

The goal of all digitising projects, whether in libraries, museums or the archives is to contribute to maximizing availability of valuable heritage material on local, national and international level. Digitisation of the local history collections is of great meaning because with offering insight to all interested parties and by creating the holistic picture of life of the community in certain periods and locations, local cultural heritage is being promoted. By digitising collections and publishing them on the websites, collections become available to all interested users, not just users of heritage institutions. Digitisation has an important role in the preservation of valuable and rare materials in possession of heritage institutions. The digitisation of material is extremely important to protect and present local history collections to the general public.

Since local history collections can be collected by all heritage institutions, intensive cooperation of all local institutions to digitise local content for their popularization it is necessary, but also to prevent unnecessary duplication and digitise the same material owned by more than one institution.

Given the above, it can be concluded that heritage institutions whose task is the preservation of homeland cultural heritage still do not cooperate enough, even when it comes to digitisation. It is necessary to strengthen cooperation in building local cooperative repositories to treasure cultural heritage no matter where they are located physically. Re-establishing a system for aggregating audio-visual, archive, library and museum material and reactivating the www.kultura.hr portal whose task is to gather all the digitalised material and make it publicly available is of great importance.

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Sibiu – European Capital of Culture – A New Brand for Romania?

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Abstract: *The title of European Capital of Culture held by the city in 2007, alongside the title which another Romanian city will host in 2021, may be a turn in the official country branding. Those titles could tell another story about Romania, depicting it as an equal European destination, a urbanized, modern and culturally attractive by its heritage and artists. This effort could make a shift from the early post-communist transition tourist strategy, when Romania was associated to a very popular myth among the western public, namely Dracula. Although Dracula's myth is easy to use, the official promotion based on the famous novel might encourage the perpetuation of an image that Romanian officials would not otherwise wish to promote. This is the image of a backward, remote, hostile, superstitious Transylvania, a fairyland on the edge of Europe, where half-humans coexist with peasants in a threatening, medieval atmosphere, which is far from Romania's claims of current European political membership and cultural belonging.*

Key-words: *European Capitals of Culture, Sibiu, cultural tourism, Dracula, Romania.*

Cultural tourism has recently turned into a serious issue in Romania. Although cultural tourism is from long time a worldwide income source, until recently Romania was lagging behind. The gap was not only due to infrastructure issues, but also to branding strategies. As put forward in this article, Romania still has to overcome an external fabricated image and work for improving his place marketing strategies. The argument of this article is that the myth of Dracula worked in the early stages for attracting foreign tourists, but this strategy largely used an external promotion factor, which generally is hard to control and could promote other characteristics that a country would like to promote. The indecision of the Romanian government and the subsequent promotion strategies that encouraged the colorful difference, if not the unreal, awkward and strange situation of Romania should be replaced, we emphasize, by a strategy promoting the banal normality, the claim for equal treatment of Romania as a European destination. For this purpose, the overall governmental strategy would have had the opportunity to use the European Capitals of Culture programme as a suitable vehicle to promote Romania as a European, tolerant, urbanized and culturally sophisticated destination. The opportunity would have been the title of European Capital of Culture, awarded in 2007 to Sibiu, one of its cities. The strategy could have continued throughout the time span between 2007 and the second nomination of a Romanian city as a European Capital of Culture in 2021, emphasizing Europeanization instead of shocking difference in cultural destination branding. This would have helped consolidating Romania's external image, the national pride and confidence, and would have gained control over the production of branding strategy.

Dracula and place marketing strategies

As currently emphasized in tourism studies, place names can have significance for tourists, as place names could become tourist sights and commodities, embedded in a general strategy of commodification of toponymy through various tourism practices.[1]Destination strategies are more and more important since those destinations are engaged into significant competition. This is most visible in urban settings. As global actors, cities are engaged into a fierce economic competition for investments and growth. Since they have discovered that cultural tourism could be a suitable asset for economic development, many of them have engaged into branding and place marketing strategies.[2]

In the same time, cultural tourism is closely related to identity promotion. In many cases, this is the most important issue, especially when they try to emphasize distinctive features or the claim a distinctive status.[3] Identity and authenticity are therefore part of the tourist branding strategies.[4] This is especially visible in heritage tourism in many parts of the world.[5] In Romania, heritage tourism has developed with no clear strategy for a broader scope that the touristic benefit of local communities. A case-study has already been done with regard to a highly significant monument, Trajan's Bridge.[6]Due to its contested interpretation, the bridge that represents a claim for the Romanian perennial living in the region North of the river Danube has not become a key issue either in conservation or in symbolic exploitation. Symbolically, it could be seen not only as a Romanian national item, but as an exemplar of Romania's desire for closer links with western Europe. This is the case with other significant monuments is Romania, especially in the early post-communist transition period, when cultural items were not the priority and many urban landscapes were left over.[7]

With no clear strategy based on innovation and authenticity, the Romanian government used an existing myth, namely Dracula, and turned Transylvania into a

[1]Duncan Light, "Tourism and toponymy: Commodifying and Consuming Place Names, "*Tourism Geographies* 16, 1(2014): 141-156.

[2]Bogdana Neamțu, Cristina R. Leuca, "From Competing Urban Imaginaries to Cohesive City Brands. New Challenges for Local Governments," *Transylvanian Review of Administrative Sciences*21(2007): 73-85.

[3]Catherine Palmer,"An Ethnography of Englishness. Experiencing Identity through Tourism, "*Annals of Tourism Research* 32, 1 (2005): 7-27.

[4]Julie A. Lacy, William A. Douglass, "Beyond authenticity: The meanings and uses of cultural tourism,"*Tourist Studies* 2, 1 (2002): 5-21.

[5]Hyungyu Park, "Heritage Tourism. Emotional Journey into Nationhood, "*Annals of Tourism Research* 37, 1 (2010): 116-135.

[6] Duncan Light, Daniela Dumbraveanu-Andone, "Heritage and national identity: Exploring the relationship in Romania, "*International Journal of Heritage Studies* 3, 1 (2014): 28-43.

[7] Duncan Light, Craig Young, "Reconfiguring Socialist Urban Landscapes: The Left Over Spaces of State Socialism," *Human Geographies – Journal of Studies and Research in Human Geography* 4, 1(2010): 5-16.

place myth.[8]The myth was affordable and attractive, yet it was not produced by the government or other internal agency and was out of control. By accepting and promoting it, Romania placed itself in the situation that face other countries, those images promoted worldwide are not what they would otherwise promoted. Sexual exploitation of women and children, prostitution, chip alcohol or largely available drugs are not exactly the image that Thailand, Amsterdam or Estonia would encourage. Without saying, this is not the image they would officially promote. In the case of Dracula, however, the apparent opportunity was seized by Romanian officials with no longer analysis of its implications.

In fact, what is wrong with promoting Dracula's myth? If it sales, then it is good. From this point of view, the exploitation of the myth led in early post-communist transition period to a flourishing manufacturing industry of souvenirs and various items addressed to those numerous tourists that visited Romania. The industry still goes on in the hotspots symbolically related to Dracula or to the historic character of Vlad Țepeș (also known as the Impaler), prince of Walachia in the XV century. This is especially the case of the Bran castle, one of the two or three geographical places in today's Romania which could be associated to the historical prince (Poienari citadel in Argeș county, Sighișoara birthplace, Tihuța in Bistrița-Năsăud county). Of course, the industry is not limited to those souvenir items on sale, but it ranges from the Dracula beer and various meals to many Dracula holiday inns and restaurants. In this respect, why not having a Dracula park? This was the idea officially put forward by the Social-Democrat government in 2001. Only the opposition of the environmental NGOs, which were contesting the massive cut of very old oaks nearby Sighișoara for the construction of the park, stopped the Dracula park project. Despite the governmental failure, the episode is much telling about the propensity of the Romanian officials to exploit the attractiveness of the myth forged by Bram Stoker's well-known novel.

Emphasizing the reality of any relationship between the fictional character in the novel and Romania's geography and history could be counterproductive. Because the image of Transylvania depicted in the novel works against the current claims of Romania's modernity, valuable and authentic culture and, finally, its Europeanization. Therefore, emphasizing the reality of a fictional character could enforce fiction against reality. And the fiction depicted by the novel is far from being a flattery. As stressed by Duncan Light, Transylvania is imagined as being a strange, remote, fairytale land, but also a place of uncertainty, menace and danger, a place on the very edge of Europe, sufficiently unfamiliar to be threatening.[9]As depicted in the novel, it is definitely a backward, poor and rural area, where human beings interact in curious ways with ghosts and vampires, a land of howling wolves, moonlight fears and blood-drinking half-humans.

It is worth to remember that cultural tourism is in great part about who we are or about how we want you to see us, that is why many states undertake

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[8]Duncan Light, *The Dracula Dilemma: Tourism, Identity and the State in Romania* (London: Routledge, 2012).
[9] Duncan Light, *The Dracula Dilemma*, p. 1.

important investment in external promotion that enhances cultural national identity.[10]In fact, identity is hard to remove from place destination tourism. Except the acceptance of backwardness and supernatural inhumanity, promoting Dracula tourism goes against the official historical claims for Transylvania. Despite its membership into Hungary for centuries, the province is depicted in the novel with no reference to its real inhabitants, who were ethnic Romanians. None of its ethnic diversity transpires from the novel. Almost the whole story is about Szeklers (Hungarian speakers) and Slovaks. Romanians are obviously wiped out from Bram Stoker's Transylvania, due most probably to author's hazy knowledge about Transylvania's geography and history.[11] However, the official membership of Transylvania to modern Romania is a cornerstone of the cultural policy conducted since 1918 in order to integrate this new province into Romania and to homogenize Romania's culture and territory.[12] Even during the Marxist inspired regime, nationalism become a feature of Romanian communism, with the question of Transylvania and its large Hungarian minority at its center.[13]And even after 1989 regime change, nationalism remained a key feature of internal politics.[14] Only during the second decade of the post-communist transition the normalization of ethnic relations between ethnic Romanians and Hungarians normalized under the external pressure of political agreements of neighboring Romania and Hungary, both in quest for EU and NATO membership.[15]

Managing external promotion and promoting favorable cultural tourism is by no means prohibiting tourists visiting in search of Dracula. Romania has little choice but to accept such tourism (once strongly encouraged) and seek to manage it on its own terms.[16]This could mean taking a turn from the old practice and making a shift towards a new strategy, based on fully emphasis given to a European, urbanized, cultural and equally praised Romania, a cultural destination driven by its innovative artists, city-makers and cultural managers. In this respect, Sibiu – European Capital of Culture 2007 could become the first step in a long-lasting strategy for the promotion of Europeanization and (post)modernity.

[10] Duncan Light, "Dracula Tourism in Romania. Cultural Identity and the State," *Annals of Tourism Research* 34, 3(2007):746-765.
[11] Duncan Light, "The People of Bram Stoker's Transylvania," *Journal of Dracula Studies* 7 (2005): 38-44.
[12] Irina Livezeanu, *Cultural Politics in Greater Romania: Regionalism, Nation Buiding, and Ethnic Struggle, 1918-1930* (Ithaca NY: Cornell University Press, 1995).
[13] Katherine Verdery, *National Ideology Under Socialism: Identity and Cultural Politics in Ceausescu's Romania* (Los Angeles CA:University of California Press, 1995).
[14]Tom Gallagher, *DemocraţieşinaţionalismînRomânia (1989-1998)* (Bucureşti: All, 1999).
[15]Monica Robotin, LeventeSalat (eds.), *A New Balance: Democracy and Minorities in Post-Communist Europe* (Budapest: Central European University Press, 2004).
[16] Duncan Light, *The Dracula Dilemma*, p. 3.

Sibiu – European Capital of Culture as landmark

The European Capital of Culture (ECoC) is, most probably, one of the few clear features of Europeanization. As noticed in the case of Central and East European cities to bear this title, making proof of Europeanization is a distinctive purpose and a strong argument.[17] At least in the earlier stages of EU accession, many candidate countries or recent member states have used the title bared by their cities (Sibiu in 2007 in Romania, Pecs in 2010 in Hungary, Talinn in 2011 in Estonia, Maribor in 2012 in Slovenia, Kosice in 2013 in Slovakia, Riga in 2014 in Latvia Pilsen in 2015 in the Czech Republic and Wroclaw in 2016 in Poland) in order to claim equal European pride and membership. From this perspective, the European Capital of Culture is one of the most productive fabric of the sense of European belonging ever put in place by the European Commission. Before turning to the specific event that is Sibiu – ECoC 2007, let us make a brief overview of this European programme.

European Capitals of Culture and European belonging

The ECoC programme started in 1985 with the initiative of the European Commission, which was intending to highlight the richness and diversity of cultures in Europe, to increase citizen's sense of belonging to a common Europe defined as a common cultural area, and to foster the contribution of culture to the development of cities.[18] With this in mind, the Commission started to designate cities to the ECoC title, noticing as the time passed by a change or a steady development of other perspectives. Not only the mega-event generated by the title celebrate the cultural futures that Europeans do have in common, but it largely helped regenerating cities, raising their international profile, enhancing the cities' image in the eyes of their own inhabitants, and, not least important, boosting tourism.

Different cities used the ECoC title in various and combined ways. Some cities made arrangements with a clear emphasis on infrastructure (Lisbon 1994, Glasgow 1990, Athens 1985), others emphasized their festival-city profile (Florence 1986, Dublin 1991), whereas other cities developed artistic concepts and focused on their identity promotion (Amsterdam 1987, West Berlin 1988, Antwerp 1993, Madrid 1992).[19]With the inclusion of cities from Central and Eastern Europe, the accent put on the identity issue was increasing, since some of the cities came from countries which were not yet EU member states (Prague 2000, Krakow 2000). The

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[17]Tuuli Lähdesmäki, "Discourses of Europeaness in the reception of the European Capital of Culture events: The case of Pécs 2010," *European Urban and Regional Studies* 21, 2(2014): 191-205.

[18] Those are the main goals stated by the Commission on the very web-site of the European Capitals of Culture programme (https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en)

[19]Peter Sjøholt, "Culture as a Strategic Development Device: The Role of European Cities of Culture, with Particular Reference to Bergen," *European Urban and Regional Studies* 6, 4(1999): 339-347.

whole array of eastern cities was flagging the equal European membership while emphasizing the special ties between their local culture and the European, common culture.

With the expansion of the ECoC title towards the Eastern parts of the EU, the identity issue was not the only feature to be emphasized. Many cities have experienced the sharp effects of the economic contraction and social deprivation after the fall of the communist regime. Industrial cities have come to an end of their development and were forced to reshape local economy. This is the case of Pecs and Pilsen, but is also the case of Sibiu. In those cities, cultural events played a major role in reconfiguring the urban space and boosting tourism, with long time effect for the well-being of their inhabitants and the overall development of their bordering regions. This is especially true when one notices that rarely the cultural mega-event is limited to the confines of the city itself. Several ECoC cities associated with other urban areas, helping spreading the ECoC events on the limits of several provinces or regions. Luxembourg in 2007 associated with the Greater Region, re-establishing a solid yet symbolic link with cities and areas one parts of the Duchy.[20] But this is also true for Pecs (the borderless city), Essen and the Ruhr region, Pilsen and its region, Wroclaw and Lower Silesia.

The success of the ECoC programme was confirmed by the harsh competition for nomination between cities from Croatia and Ireland (for 2020), Romania and Greece (for 2021), Luxembourg and Lithuania (for 2022). In Croatia, the city port of Rijeka has been recommended by experts from a list of nine cities. In Greece, a short list of three cities (Eleusis, Kalamata and Rhodes) has been selected from no less than 14 candidate cities. In Romania, four cities have been included on a short list out of 14 candidate cities. The competition was so close, that some of the rejected cities complained about the selection procedure to the Ministry of Culture, the institution in charge with the internal selection.

All cities have in mind the benefits of the previous capitals of culture. Some of them helped boosting city regeneration by these cultural mega-events.[21] This is especially the case of Glasgow, which managed to overcome its economic difficult situation, affected by severe industrial decline.[22] Motivated by the nomination, Glasgow sought to take full advantage of the opportunity offered to use arts and culture to regenerate the city, particularly in terms of quality of life and the city center experience, and to transform the city's external image.[23] Many of the cities that have been nominated used this opportunity to combine the artistic experience

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[20] Pip Péporté, Sonja Kmec, Benoît Majerus, Michel Margue, *Inventing Luxembourg: Representations of the Past, Space and Language from the Nineteenth to the Twenty-First Century* (Leiden and Boston: Brill, 2010).

[21] K. Bassett, "Urban Cultural Strategies and Urban Regeneration: A Case Study and Critique," *Environment and Planning A* 25(1993): 1773-1788.

[22] Beatriz Garcia, "Urban regeneration, arts programming and major events: Glasgow 1990, Sydney 2000 and Barcelona 2004," *International Journal of Cultural Policy* 10, 1 (2004): 103-118.

[23] EliotM. Tretter, "Scale, Regimes, and the Urban Governance of Glasgow," *Journal of Urban Affairs* 30, 1(2008): 87-102.

with the economic take-off.[24] Lisbon used the ECoC title to fill in a long line of public investments from EU and national funds, in order to make the city hosting several EU agencies and to help the municipality to invest into essential infrastructure facilities (expansion of the underground metropolitan railway system, new motorways and rail networks, a new international airport, new bridge on the Tagus).[25]From the list of recent European Capitals of Culture, Liverpool managed to attract an extra 9.7 million tourists and make a net profit of 800 million pounds from the title. Graz, for instance, benefited in 2003 of additional revenues from tourism reaching 74 million euros and of along-time impact on its local GDP of some 21 million euros. Essen and the Ruhr area attracted in 2010 over 6.5 million tourists, making from their hotel expenses some 90 million euros in additional gross revenue. These figures are taken from the official webpage of Pilsen, ECoC in 2015, which demonstrates the economic efficiency of public investments in this title. For Pilsen itself, the ECoC title meant 3.4 million visitors to the city, 22% increase in guests and 30% increase in overnight stays and a city image brewed by more than 4000 articles in Czech and foreign media.[26] Therefore, it is not surprising that many cities compete in each country for the nomination.

Sibiu – European Capital of Culture – a success story?

Sibiu has been evaluated ex-post as a success story by independent experts on behalf of the European Commission.[27]The evaluation noticed the very extensive cultural programme, with a significant European dimension, but also the development of significant capacity for cultural activity, despite the premature dismantlement of the co-ordination team and the consequent loss of expertise.[28] It also appeared that the city achieved its aim of increasing its visibility at European level. For probably one of the smallest cities ever to host the ECoC title, this was a successful attempt to put itself on the map of Europe. The conclusion is that, overall, Sibiu reached its initial targets. The most important one was, once again, the successful claim of its Europeanness. In co-operation with Luxembourg, the city presented as a European destination in the very year of Romania's accession to the European Union. More than 800 thousand people visited Sibiu in 2007, generating,

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[24]Luis César Herrero, José Angel Sanz, MaríaDevesa, Ana Bedate, María José Del Barrio, "The Economic Impact of Cultural Events: A Case-Study of Salamanca 2002, European Capital of Culture,"*European Urban and Regional Studies* 13, 1(2006): 41-57.

[25]Carlos Nunes Silva, Stephen Syrett, "Governing Lisbon: Evolving Forms of City Governance," *International Journal of Urban and Regional Research* 30, 1(2006): 98-119.

[26] http://www.plzen2015.cz/en/o-projektu/what-will-the-title-of-european-capital-of-culture-bring-to-pilsen-and-the-pilsen-region

[27]Ecotec, *Ex-Post Evaluation of 2007 and 2008 European Capitals of Culture. Final Report*, disponibil la https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/files/capitals-culture-2007-08-evaluation_en.pdf

[28]Ecotec, *Ex-Post Evaluation of 2007 and 2008 European Capitals of Culture*, 52.

with local people, an overall private consumption around 200 million euros.[29]

In terms of public investment, however, Sibiu cannot be classified among cities that used the ECoC title and opportunity to invest in infrastructure. Despite the efforts made during the very short time between the 2004 nomination and the 2007 title, Sibiu is far from the spirit of Lisbon and Glasgow. It is worth remembering that at the time Romania was not an EU member state and could only benefit of limited EU support. In the same time, the local budget at the time was much more limited.[30]With a limited budget, the effort was channeled rather towards tourist and transport infrastructure (railway station renovation and a brand new airport terminal), neglecting the cultural infrastructure. No serious cultural investment has been made since 2007, leaving the public theater, the public ballet company and other performing arts in under-dimensioned and generally poor estate facilities. It goes without saying that the city does not dispose of accurate and modern concert halls, exhibition facilities or scientific conference buildings. Pilsen seems to have learned from this lesson, combining in 2015 the emphasis on artistic innovation with the solid investment in cultural and scientific facilities.

Conclusion

The experience of Sibiu ECoC 2007 is a lesson to be learned by the future Romanian city to hold this title. Despite the very good media coverage and the tourist increase following the mega-event in 2007, Sibiu lacks quality investment in cultural facilities, undermining serious efforts to develop new cultural experience and consolidate the performing arts. This is obvious for the state theater, the local institution in charge with hosting the greatest cultural event in Romania, namely the International Theater Festival (FITS). Although the festival and the theater company desperately need a new infrastructure, no step forward has been made since 2007, when the situation could have been easily explained by the short time in preparing the ECoC event, as well as by the limited budget. With a budget three times higher than in 2004, the year of the city's nomination, no investment has been made in cultural infrastructure. The cultural growth of the city remained exclusively on the shoulders of private agents, boosted by private consumption, due to increased tourism.

Despite the lack of clear development perspective in the cultural field, the city reached one of its targets, namely increasing its visibility on European level and becoming a European cultural destination. By doing so, Sibiu claimed an equal European belonging and stressed that Romania, as the newest EU member state, is a natural part of the European cultural and political landscape. With its high visibility and the cultural ties with Luxembourg and Western Europe, its gothic and baroque

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[29]Florica Vasiliu, Dragoș Dragoman, "Evaluating the Economic Impact of Large Cultural Events. A Case-study of Sibiu, European Capital of Culture 2007," *StudiaPolitica. Romanian Political Science Review* 9, 2 (2009): 317-327.

[30] The city budget was 21 million euros in 2002, 40 million in 2004 (year of the nomination) and around 90 million in 2007 (year of ECoC). Those figures have to be compared with the 120 million euros budget in 2016.

architecture, its Enlightenment collection of valuable paintings from Brukenthal Fine Arts Museum, the city's image worked as a brand for Romania.

This is not to say that the entire Romania looks like a small and maybe privileged city in southern Transylvania, in the heart of Romania, but to stress that European Capitals of Culture could be used for re-branding Romania and getting rid of a prefabricated and uncomfortable Dracula myth. Although the Dracula myth is at hand, ready to use and popular among the Western public, it is an external cultural label out of control. It generally tells a story of backwardness, superstition and inhumanity that Romania would not promote if it is to present itself as a modern (sometimes post-modern with its cultural outstanding creations), European, tolerant and civilized country. By contrary, Dracula label is in deep contrast with the profound correlation between Romania's cultural productions (in architecture, literature, cinema and fashion) and the European similar productions. This natural connection between Romania and Europe could be stronger emphasized by the next European Capital of Culture in 2021, making Romania probably a common European destination, yet full of dignity, flavor and charm.

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The Model Do-Di as a New Framework of Research for the Development of The ECoC and Candidates.
The Case Study of Valletta 2018

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Abstract: *The study traces the scientific literature on the EcoC since this action was implemented in 1985. From this review, it is possible to recognize that the research on ECoCs has being changed its focus over the years, and a common framework became necessary for the EcoCs future. Besides that, another important aspect emerges from the literature review, and it is more related to the relation between tourism and culture in the EcoC process. Although it has been recognized that tourism plays an important role for the EcoC, tourism parameters taken in consideration in the literature have consisted merely on the collection of quantitative data. This aspect led us to the definition of a model where tourism and culture are integrated towards the local development. The model Do-Di is built upon a matrix of six dimensions of integration and four main domains of application. This matrix, which is composed by 111 indicators, divided in 24 groups from A to X, has been tested in Valletta as EcoC 2018, and it represents a tool for the assessment of the process of development that an awarded or candidate city, can bring to its community, starting from the integration between tourism and culture.*
Keywords: *ECoC; integration; tourism; culture; model.*

1. Introduction

The construction of a model based upon the integration between culture, tourism and development is the main objective of this study which is connected to a doctoral research in tourism. The research starts analyzing the approach of the Organization for the Economic Cooperation and Development (OECD) which in its publication entitled "Impacts of culture on Tourism" (2009) recognizes the need that tourism and culture stakeholders should integrate their job in order to transform destinations in places where one can live, invest, work and travel.

However, the OECD does not single out the tourism and cultural stakeholders neither does it qualify the meaning of the concept "integration", nor how it is possible to achieve integration. In its publication, the OECD only includes some best practices at international level but the perception it provides of integration between tourism and culture is restricted to cultural tourism. For this reason, this study tries to go beyond the OECD approach starting from the

construction of a model which is able to measure the integration between tourism and culture within a local process of development such as the one of Valletta 2018. The choice of a European Capital of Culture as a case study is related to the fact that this action should be directed towards the implementation of a local development process where tourism plays a very important role not simply as industry but rather because it is a human activity. As recognized by Panosso (2007), the human being is protagonist of tourism independently of his role as tourist, resident, manager, receptionist, academic, and so on. This approach links tourism directly with the concept of human development proposed by Max Neef et al. (1986), according to human being is protagonist of his own development. In this process, culture should be considered as the essence of the human being, therefore it becomes also the essence of tourism, and this implies that it cannot seen only as a form of tourism such as occurs within cultural tourism.

Before the Do-Di model is explained in detail, it has been necessary to investigate the literature on EcoCs that consist primarily in documents, reports, academic papers and articles produced by the cities themselves, several experts, and European institutions, over the last thirty years. Through the review of the EcoC resources, it has been possible to recognize that a comparative research among cities based upon a standardised evaluation framework, and a formal knowledge transfer programme among EcoCs, are essential factors for the success of this action in the future.

As a result, and in view of the recommendations provided by Garcia (2013),this paper justify the need of creating a set of indicators related to tourism, culture and local development, which is applicable to any candidate or awarded city, and is extendable to the whole EcoC hosting cycle, from the pre-award, during the implementation, and to the post title phase. Although there are longitudinal research-initiatives on special cases like Glasgow 1990, Lille 2004 and Liverpool 2008 that have succeed over the years, the assessment has been limited to the year of the title itself and its immediate aftermath. Moreover, the evaluation during the process is limited to some monitoring reports produced by the European Commission, and the research on the pre-award phase does not exist except for the pre-selection and selection reports that include only recommendations for the implementation of the process. This kind of reports is not built upon a bottom up approach which considers the perception of the residents´ needs nor their idea of quality of life and development achievable through the EcoC process. In order to build a holistic strategy for the development of the candidate and designated cities, and their communities that include the one of residents, workers, travellers and investors, the needs of residents should be viewed taking simultaneously into accounts the needs of visitors and other stakeholders who are directly and indirectly involved in the EcoC process.

On the contrary, as stated by Palmer (2004), residents and tourism stakeholders are not involved in the EcoC development process especially in the pre-selection and selection phase. This lack of involvement of key stakeholders should be avoided starting from the research level. For this reason, in order to capture the views of EcoC stakeholders, especially those related to culture and

tourism, this study has relied on the published literature but also on primary research which is based upon surveys created *ad hoc* for residents and visitors, and interviews for the other stakeholders who are related directly and indirectly to the local development. Besides that, the surveys and interviews have been structured in a way that the data collected can be compared and analysed through statistical tool. This should be the first step to transform the local development from the main objective of an EcoC, as recognized in the EU Commission Decision (2014), to a common objective where all the stakeholders are integrated in since the pre-award phase, throughout all the process, and beyond the year of the title.

The model Do-Di, as the main outcome of this study, aims to go beyond the analysis of mutual impacts between tourism and culture which can be measurable only from 5 to 10 years after the title, but rather, it focuses on the evaluation of the process that leads to these impacts. Indeed, having the opportunity to change the direction of a process when it is still in progress is more effective than the evaluation of those impacts when the process is already concluded. The model Do-Di is built upon 111 indicators of process that allows taking the necessary actions in order to improve the management of the relation between tourism, culture and development.

1. Structure of the study

The study starts with a review of the resources produced on the EcoCs process over the last thirty years, paying special attention on the tourism parameters. Once the resources have been analysed, the third paragraph focuses on the methodology which has led to the matrix of indicators divided in four domains of application, and six dimensions of integration, starting from the case study of Valletta 2018. This methodology is applicable to any candidate and awarded city, both current and future, as well as to the European, to the United States, to Brazil, to Italy, to Catalonia and to the Arab world.

Among the methods applied in this study, the focus group with the research experts of Valletta 2018, and other experts of tourism and culture, emerges. Indeed, these experts have validated the indicators of integration that have permitted to create the surveys *ad hoc* for locals and visitors, and the interviews for the relevant actors, both internal and external, of the process. The data collected have been analysed separately and jointly through SPSS (a software dedicated to statistical analysis), and then compared with the results obtained through the interviews with the external experts considered as benchmark.

The comparison of these intermediate results has given rise to the final results which have been summarised in the fourth paragraph. These results have highlighted some important issues that should be improved in the Valletta 2018 process in order to guarantee minimum levels of integration between tourism, culture and development.

The conclusions have emphasized the importance of the model Do-Di for its capacity of being applicable in several EcoCs contributing to the construction of a common and robust framework of research for the EcoC. This framework recognizes the role of culture and tourism towards the local development, as the main objective of the future EcoCs, as has been pointed out by the European Commission in 2014.

2. Literature Review

The European City of Culture was launched on June 13, 1985 by the Council of Ministers on the initiative of the Greek Minister of Culture Melina Mercouri as a means of bringing citizens of the European Community together. Since then, the initiative has being acquired prestige to the extent that the competition among candidate cities increased enormously over the years. The profile of the programme has improved further in 1999 when the European Parliament and the Council of the European Union decided to integrate the programme into a Community action. The Decision *1419/1999/EC* sets new guidelines and created a community framework for the European Capital of Culture event for the years 2007 to 2019.

Significant investment has been made by individual cities(e.g. Lisbon and Liverpool), cultural organisations (e.g. Liverpool Culture Company and National Art Gallery of Athens) and other bodies (e.g. the University Network for the European Capitals of Culture) since the European Capitals of Culture action was launched in 1985. The impact of this investment has also been studied and analysed from different perspectives, both by the cities themselves and by external experts.

As it has been pointed out by Varbanova (n.a), the evaluation parameters identified in the ECoC resources, notably reports, books, articles and websites, are mainly related to the economy; tourism; marketing; and infrastructure perspectives. More specifically, the **economic parameters** are related to the ability of culture to the creation of jobs; the influence of ECOC on the urban economic structure; the economic revival as a result of cultural regeneration; public and private investments for regeneration of public spaces and modernization of cultural facilities; attraction of new investors; long-term multiplying effects on the overall regional and national economies. **Tourism parameters** are related to tourism contribution to local economy; development of a rational tourism policy; inclusion of the city in successful tourist destinations; attraction of visitors; profile of ECOC visitors and their spending. **Marketing parameters** refer to media impact; improving the city's image; creating a long-term image of the city and its culture; improving the city's marketing as a tool to support the city's uniqueness and attractiveness; promoting sustainable local products and facilities; and cultural participation. **Infrastructure parameters** are linked to overall long-term development of cultural infrastructure; stimulation and transformation of urban development; and development of new creative design.

Before 1990, EcoCs did not give much consideration to economic parameters. It has been only after this year, with Glasgow as capital of culture that a new trend emerged. This new trend started to emphasize the importance of economic development and image improvement besides the culture-led regeneration. The impacts of Glasgow as European Capital of Culture in 1990 have been described in one of the first evaluation reports carried out by John Myerscough entitled "Monitoring Glasgow 1990" (Myerscough, 1991). This publication describe the tourism development of Glasgow paying special attention to the improvement of market strengths of the city at national and international level, the increase of tourism value attraction of theatres and concerts; and underlining the role of Glasgow as cultural destination especially in the short breaks market.

The impacts of Glasgow have also inspired the research project led by Beatriz Garcia from 2002 and 2005, based at the Centre for Cultural Policy Research, University of Glasgow, and focusing on the long-term legacy of Glasgow 1990.Garcia´s study analyses the legacy of Glasgow's ECoC, ten years after the title year, and it main focus was on the cultural legacy, which had had a significant impact on the city.

On 1994 Myerscough published an overview of the first ten years of the European Cities which represents one of the first attempts of comparative analysis of the ECoCs since the majority of ECoC research was focused on the evaluation of individual cities. The study pointed out that the programme had positive impacts especially for the development of culture and tourism. Among the many facts contained in the study, the research report indicates that tourism figures suggest a strong market response to the City of Culture, especially in foreign tourist markets. Moreover, the ECoC was also recognised by residents who acknowledged the role played by the EcoC title for the designated city. However, the study has also shown a lack of data collection and research across the title holders.

In order to guarantee a regular exchange of knowledge in terms of research, the Network of European Cultural Capitals and Months (ECCM) was founded in 1991.ECCM is a non- profit organisation based in Luxembourg and acting in close collaboration to the European Institutions. Since the inauguration of the travelling exhibition "A Journey to the World: Cultural Capitals" held in Patras, Greece in 2006, ECCM presents the exhibition in every cultural capital. The European Capital Month is similar to the European City of Culture but the EU Commissions grants a subsidy for a shorter period, and is addressed to Central and Eastern European countries in particular.

Another relevant comparative analysis between cities that deserves our attention is the one conducted by Atlas Cultural Capital Research Group in 2000 which have produced a series of studies on ECoCs from 2007 to 2014 providing a basis for qualitative research on the effects of ECOC which include also tourism impacts.

On 2000, as a celebration for the turn of the century, the Council of the European Union granted nine cities who expressed an interest in hosting the title in

2000: Avignon, Bergen, Bologna, Brussels, Krakow, Helsinki, Prague, Reykjavik and Santiago de Compostela. In the following year, Gianna Lia Cogliandro, secretary of the Association of the European Cities of Culture (AECC) has published a report in order to assess the strengths and weaknesses of the cooperation among these cities. The report is the result of a research carried out through available published and unpublished documentation from the nine ECC offices and from the EU archives, and interviews with the nine directors, cultural operators and local authorities. The report summarised the different approaches taken by the capitals 2000, and described the benefits in each of the nine cities. In the same period, other reports on ECoCs were published such as Helsinki City of Culture Foundation 2000, (Richards, 2002).

This research experience also represents a good practice for the development and the implementation of EcoC networks. Among the most relevant, one may mention the University Network of the European Capitals of Culture (UNeECC) which was founded in December 2006 in Pécs, Hungary, inspired by the idea that it would be useful for universities and higher education establishments based in European Capitals of Culture to stimulate new forms of academic and educational institutional collaboration. While some initiatives have achieved a certain success, a variety of informal networks have been created without long-term continuity and with poor centralisation of resources. Indeed last year, the Athens Documentation Centre on Capitals of Culture, which was working as repository of all information relevant to past, current and future ECOC, has been closed down, and it seems that the resources are not available anymore.

Another milestone in the research related to cultural capitals is Robert Palmer's 2004 study entitled "European Cities and Capitals of Culture", commissioned by the EC. The report highlights the benefits of hosting the title but it also confirms the lack of comparisons between cities due to the different data available from city to city. Therefore, the report recommended the creation of a common frame of reference for research and evaluation. In particular, Palmer´s study aims to evaluate the cultural, economic, and social perspectives of the 21 ECOCs awarded in the period 1994-2004, but also the visitors´ perspective which is strictly linked to the purpose of this paper. According to this report, the visitors related objectives "were rated quite highly as objectives for most ECOC, and have a strong relationship to other ECoC objectives, concerning city image and economic development" (2004:20). However, monitoring visitor impacts seems not representing a priority for many EcoCs, and it was usually initiated by agencies outside the ECOC organising body, and rarely led to a planning process but rather to short-term goals. In his report Palmer, also recognized that "given the importance of increasing tourism and enhancing image in most ECOC, the longer-term monitoring of tourist flows and image impacts should also be considered in the future".

Even the study on the impact of the European Capital of Culture in Sibiu, Romania published by Greg Richards and Ilie Rotariu (2011) examines visitors' profiles in terms of origin, occupation status, motivation for visiting, visitors' experience, travel characteristics, and visitors' expenditure. The analysis

demonstrates generation of significant visitor spending in Sibiu and the improvement of the city's image.

In 2008, other relevant research study and initiatives deserve to be mentioned. The first study is a comprehensive report on ECOC focused on "Luxembourg and Greater Region, European Capital of Culture 2007" (2008). Among the main evaluation characteristics analysed in the report there are: cultural development; cultural participation; marketing and communication; economic effects and tourism effects. Other chapters pay special attention to social effects such as audience development, social cohesion related to migrants, youth, access to events, and regional cooperation characteristics and trends.

The second initiative is *Impacts 08*, and it aims to "develop a 'research model' for evaluating the multiple impacts of culture-led regeneration programmes that can be applied to events across the UK and beyond". It is a joint research initiative directed to evaluate the social, cultural, economic and environmental effects of Liverpool ECOC 2008, and it is developed by the University of Liverpool and Liverpool John Moores University. Among the five types of impacts described in the last report entitled "Creating an impact: Liverpool´s experience as European Capital of Culture", there are also the economic and tourism impacts. In particular it has been stated that Liverpool EcoC attracted 9.7 million additional visits to Liverpool, generating an economic impact of £753.8 million across Liverpool, Merseyside and the wider North West region.

Since the 2006 decision of the European Parliament and the European Council, the European Commission has committed to 'ensure the external and independent evaluation of the results of the European Capital of Culture event of the previous year' (article 12 of decision no. 1622/2006/EC). As a result, in 2009, the ECOTEC Research & Consulting were commissioned by EU to conduct a post-evaluation study of ECoCs in 2007, 2008 and 2009 on the outcomes of the events and activities held in the respective cities. The research was carried out using a mix of available data (collected by the host city) and undertaking primary interviews with key stakeholders involved in the ECoC. By 2009 the European Commission had not imposed any specific regulations on ECoCs' evaluation, monitoring and research approaches, and this has implied that available assessments of past ECoCs were extremely diverse and difficult to compare. Therefore, the establishment of a replicable framework became urgent, and for this reason, the European Commission's Culture Programme funded an ECoC Policy Network, as a first attempt for the creation of a common framework for host city data collection (ECoC Policy Network, 2010).

The outcomes of the research of ECoC Policy Group's which work together for one year between August 2009 and July 2010, are presented in the final report entitled *'An international framework of good practice in research and delivery of the European Capital of Culture programme'* **which provide** recommendations for research and develop a research framework for European Capitals of Culture. The report developed by the Policy Group can be used as: a feedback to the European Commission to encourage and support a common research approach for

future EcoCs; and as a guiding document for future hosts of the ECoC title to support the establishment of a research programme for their ECoC. Once again tourism is included among the economic impacts, emphasizing the Percentage change in visitors to City; the Percentage change in visitor spend; the Percentage change in international visitors to city; and the Total room nights sold in the city and city region which also include "Visits to friends and family motivated/influenced by EcoC".

Despite the existence of the above mentioned initiatives that have all contribute to the EcoC knowledge, the research on EcoCs has been focused on post evaluation or pre-selection and selection reports. This kind of research has been conducted merely a priori or a posteriori, but a proper research during the process, from the pre-award phase to the post year of designation, which is applicable to any EcoC, has not been carried out yet.

The model Do-Di explained in the following headings, aims to propose a set of indicators applicable to any designated or awarded city, in order to measure the relation between tourism and culture and their contribution to the local development which should not be viewed only from the economic perspective. Indeed the model Do-Di recognizes the role of tourism for the quality of life of locals and tourists, as a satisfactor of human needs that have to be defined at bottom level and not imposed from the top. In order to define a strategy for local development, it has been necessary to take into account the perception of local residents and organizations, private, public and non-profit, and of visitors since all of them with their behaviour and actions, are responsible for the local development of the place they live, work, travel and invest.

3. Methodology

From an epistemological and ontological perspective, this study is built upon the definition of the conceptual framework of integration, and calls into question the sustainable paradigm initiated with the Bruntland Report (WCED, 1987) in favour of the human development paradigm spread in the eighties. Starting from the integrative studies of the nineties, and considering the integrative frameworks of Douglas Pearce (2012), as a way to reduce the fragmentation and lack of coherence of tourism in the future, it is possible to define integration as a process of building a common language between the different perspectives, visions and knowledge of tourism in order to achieve a common objective.

In order to build a common language, it is imperative to consider several perspectives, and not only the one of scientific knowledge but also the one derived from the extra-academic world. This aspect explain the reason why we have created surveys and interviews *ad hoc* for visitors, residents and relevant stakeholders, based upon common questions that allow us to compare data and find results that can contribute to define a strategy to achieve the local development as a common objective.

From a pure methodological point of view, the research has been divided in primary and secondary research. The secondary has been carried before the primary, and it has been focused on investigating those sources related to the construction of the conceptual framework of integration and its application to the topic of the study, as well as those related to the context of the European Capitals of Culture.

Through the analysis of the sources related to concept of integration, it has been possible to identify six dimensions of integration applied to sustainability (Dovers, 1997). These have been adapted in order to create six dimensions of integration between tourism, culture and development for the case study of Valletta 2018.

The first dimension is the Spatial one, and it refers to the fact that although the title is recognized to one city, the ECoC should benefit the whole area or region which surrounds the city, or, as in the case of Valletta 2018, the whole national territory.

The second dimension is the Temporal one, and it aims to evaluate the relation between tourism and culture in the process of Valletta 2018 since before the official designation, until 2020. The ideal timeframe of analysis should consider at least from 5 to 10 years after the year of the title when another Maltese city should submit its bidbook and implement the process to host the title of EcoC2031 (jointly with a Spanish city).

The third dimension is the Disciplinary one because it considers tourism and culture as fields of study. It is necessary to measure the relation between these two disciplines, and the others that are taken into account in the research process of Valletta 2018. In order to measure this dimension, the centres and faculties of the University of Malta which actively participate in the research, and the number of BA and MA dissertations produced by the students of the University, have been taken in consideration.

The last three dimensions respectively refer to social, information, and knowledge systems. This reinforces the idea that integration and the General Theory of Systems are strictly connected to each other because they look at the whole as larger than the sum of its parts.

The social systems refer to the construction of human development based upon the satisfaction of human needs. In order to satisfy these human needs, it is necessary to implement inclusive policies that integrate social and individual development (Max Neef, 1993). The human needs cannot be imposed according to a top down approach, and for this reason they are strictly linked to the components of bottom-up development.

The systems of information refer to the quality of life which should be guaranteed through the process of Valletta 2018. The components of quality of life have been extrapolated from the human development reports published by United Nations since 1990. These reports are directed towards human development as a paradigm focused on the options and capabilities of persons at economic, social, cultural and political level.

The systems of knowledge recognise the role of the local communities in the management of economic, natural and cultural resources, and in the establishment of relationship between the private, public, and community sector. In order to measure the development of the local community, the plans of endogenous development of Boisier (1999) have been taken into account.

The review of the resources focused on ECoCs, allowed us to detect some common aspects which have been grouped into four categories of analysis named Domains of application (Do) consisting of: actors, objectives, infrastructural projects and events.

The actors refer to those parties interested in the process, namely locals and visitors, and internal actors, both directly and indirectly, involved in the process of Valletta 2018.

The objectives are inspired by the national policies of tourism, culture, environment and development, and they are connected to the principal objectives that the European Commission attributes to the ECoCs, namely the European dimension, and cities and citizens. This implied that we have also reviewed resources specifically focused on tourism, culture and development contexts in Malta.

The infrastructural projects refer to works that have been implemented through Valletta 2018. However, in the case of the majority of ECoCs, the works have been planned before the submission of the application as EcoC, but the title has played the role of catalyst to realize the projects. Among the projects, there are works of restoration of building with a high historical, artistic, social and cultural value, as well as the rehabilitation of infrastructures and new constructions to improve their use, and the experience of residents and visitors.

The events represent the fourth domain of application. In the first bidbook submitted in 2011, the Foundation Valletta 2018 has limited itself to recommend the organisation of events and activities, while in the second bidbook submitted in 2012, it has defined 64 events divided in four principal themes: generations (18 events); routes (16 events); cities (15 events); and island (15 events). During the interview with the cultural programme coordinator in July 2015, 31 events out of 64 were approved, and currently they are following their process of implementation.

As the result of the application of the dimensions of integration on the domains aforementioned, the matrix Do-Di has been created. The matrix represents a system of 111 indicators of integration between tourism and culture, which are divided in 24 groups, identified by a letter from A to X. The matrix Do-Di is represented in the table n.1 included in Annex A.

The indicators listed in the table n.1have been the object of an empirical validation conducted with the research experts of Valletta 2018. This validation has represented the means of transaction between the secondary and the primary research. Indeed, through a focus group organized in two separate sessions held in April 2015, 15 experts of Valletta 18, and academics who teach culture and tourism topics, have been involved in the validation of these indicators. Each expert had the opportunity to validate the indicator according to its aim by choosing among three

possible answers: valid, partially valid, and not valid. Out of 1665 possible answers, as the results of multiplying 111 indicators with 15 experts, we have obtained: 960 valid, 516 partially valid, and 113 non-valid. The remaining 76 are without answer but they come from the same expert who probably did not fully understand the exercise.

Once we have clarified that in order to test the model Do-Di, the election of an EcoC was necessary, we have chosen Valletta 2018 as the case study. This is related to the fact that both authors are professionally related to Malta and Valletta which per se represents an unusual case study considering that it is one of the few Mediterranean capitals of culture awarded over the years, the levels of government implied are only two- municipal and national- due to its small dimensions and this facilitates its analysis, and it is built upon a strong cooperation among the 68 Maltese local councils who have signed a charter to appoint Valletta as the EcoC 2018.

The empirical validation has also given rise to a self-evaluation system of the indicators based upon real values (number of valid answers obtained), and effective values (real values compared to the number of possible answers by group, domain, and dimension) as indicated in the table n.2. In yellow are indicated the indicators and groups that achieved the highest number of valid results, while in green, it has been highlighted the indicators and groups with the lowest number of valid results.

4. Findings

The data collected through the surveys and interviews among residents, tourists, and relevant stakeholders have been analysed separately and jointly through the statistical software SPSS 22, and then compared with the results obtained through the interviews with the EcoC experts external to Valletta 2018. The comparison of the results has allowed the definition of some levels of integration which have shown some aspects that need to be improved in the process of Valletta 2018 in order to guarantee the integration between culture, tourism and development. These aspects are explained below according to the domains of application.

With regards to the actors´ domain, which is the most complex one, it seems that Valletta 2018 should improve its promotion and marketing capacity, especially in the most relevant tourism markets for Malta, such as the UK, Italy, and Germany. In this way, the visitors should plan to reach or return to Malta during 2018, and attend the events and activities organized by Valletta 2018. It should be advisable to improve the effectiveness of means of communication that have enabled visitors to learn about Valletta 2018 so far, and to work on new ones. Among the most relevant means of communication, there are: social networks, friend and relatives, the official website of Valletta 2018, and street signs.

Besides a more specialized and careful promotion, as a way to boost the percentages of participation of locals and visitors, the Valletta 2018 Foundation should increase the number of activities and events, and distribute them more equally until 2018 and beyond. Indeed the EcoC should not be considered as a big event but rather as a development process of the destinations and their communities, and for this reason it should not be concentrated only in the year of the title but produce its positive effects from the designation phase and beyond. This is also very important in order to educate the communities and the relevant actors to be prepared to a very important change such as the one represented by a title like EcoC.

The level of participation of locals, visitors, and relevant stakeholders has taken into consideration even the number of surveys that Valletta 2018 and other research entities have distributed between locals and visitors, the number of people surveyed, and the number of meetings and workshops that have been organised with other relevant actors and the number of participants. The distribution of these surveys, as well as the organisation of these meetings, aims to satisfy research needs, and represent another way to disseminate and promote Valletta 2018 in particular, and the ECoCs in general. Indeed, the majority of visitors have learnt about Valletta 2018 through the survey of the Maltese authority of Tourism.

The temporal distribution, as well as the quality of the contents of the surveys for locals and visitors, should be improved.

The number of meetings and workshops and the number of the relevant stakeholders involved in the different phases of the process of Valletta 2018, have reached satisfying levels although their organization should be extended beyond two years after 2018.

The level of participation in Valletta 2018 is also expressed by the research carried out by academics and students. Although the EcoC title has been awarded officially in 2013, the attention of the academia towards Valletta 2018 is still very low and limited to a few BA and MA dissertations in some disciplines. For this reason, the Evaluation and Supervision Committee of Valletta 2018 should organize more meetings to improve the awareness of lecturers, researchers, and students at different level of study, and include various disciplines. The University of Malta, and other education entities, such as the Ministry of Education, should be more proactive in this sense.

With regards to the human needs, it is possible to appreciate that the internal and external actors agree on recognising the synergy that tourism and culture can generate. The level of synergy corresponds to the capacity of satisfying at least two human needs at a time. In this case, tourism and culture could be considered as "satisfactors" of human needs.

With regards to the objectives as the second domain of application, Valletta 2018 should have distributed them in a more equal way. Indeed, the objectives are all focused on the year of the title and on Valletta itself. In order to increase the benefits even in the short and medium term, and extend them throughout the national territory, the Valletta 2018 Foundation should have planned these objectives in a different way from a spatial and temporal perspective.

The level of mono-disciplinarity as well as the level of contribution to the plans of development of the local community shows that Valletta 2018 neglects tourism. In the former case, it should be advisable to reduce the number of objectives focused only on culture, and at least increase the number of objectives jointly focused on tourism and culture. In the latter case, it is advisable that the internal actors understand more the role played by tourism for the development of the local community. However, the objectives jointly focused on tourism and culture achieved levels of contribution to the bottom-up development higher than the objectives focused only on culture. For the other levels of contribution, the sum of the objectives focused on tourism and culture achieves the benchmark results of the external actors, and in this case integration is considered as an "added value" rather than "a necessary condition".

The domain of the infrastructural projects also shows disregard for tourism. Indeed, the internal actors did not identify any project focused only on tourism, and this has affected the levels of contribution towards components of bottom-up development, of human development, of quality of life and plans of local development. In the case of projects jointly focused on tourism and culture, their levels have achieved the benchmark as established by the external actors, and even in this case, integration is considered as an "added value" rather than "a necessary condition".

As it occurs for the objectives, the interviewed actors are more inclined to concentrate the projects from a spatial and temporal perspective. Indeed, they are concentrated in Valletta and in the long term. It should be recommendable to avoid any form of concentration because this may affect the opportunities of development for all the Maltese national territory. Moreover, the definition of milestones projects allows to assess if the direction of the development process is the correct one, or, eventually, take the necessary measures to address it in the right direction.

With reference to the dimensions related to the components of bottom-up development, the projects have achieved the levels required by the external actors, only through the sum of the levels of contribution of the projects focused on culture, and of culture and tourism.

With regards to the events, the level of concentration and exclusion are deemed as acceptable. However, they should be interpreted in line with the level of distribution which, on the contrary, is lower than the values established by the external actors. This means that out of the 64 events, it should have been necessary to organize more events in different localities. This lack of distribution could be solved by organizing the 31 events approved as itinerary events in several localities, including Valletta.

The contribution of the events to the development does not obtain sufficient levels compared to the values established by the external actors. This result could be related to the fact that for the events, it has been possible to interview only an internal and direct actor, and this person did not see any link between the events and the components of development. In the future it should be advisable to involve more stakeholders in the evaluation of the events, preferably the same project leaders of

the events, who should receive an appropriate training in order to address the events towards the contribution of the several components of development.

5. Conclusions

The model Do-Di comes out from the idea that is necessary to review the relation between tourism and culture according to the OCDE approach. This approach considers that the job of tourism and culture stakeholders should be integrated in order to transform destinations in places to live, invest, travel and work.

However, this model tries to go cover the OECD approach gap providing a methodology which is able to define and measure the integration between tourism and culture by creating a set of 111 indicators. Indeed, the OECD does not define the concept of integration neither if it is possible to implement it in order to achieve the development of destinations and communities. On the contrary, OECD reiterates an approach which is common in the scientific literature, namely that the relation between tourism and culture is limited to cultural tourism. This dependency on cultural tourism, or any kind of tourism, is very dangerous because it may conduct to a massive tourism as it happened with the sun and sea model widespread from the sixties onwards. Moreover, by concentrating all the efforts on cultural tourism may reduce culture value only as a form of tourism and not as it deserves to be.

The Model Do-Di has grown through the revision of the scientific literature on the framework of integration which is a common concept in the scientific and non- scientific world, and within the context of the European Capitals of culture. However, it is through the election of a case study like Valletta which will be European capital of culture 2018, that it has been possible to test the model in the reality.

This new paradigm, which warrants further research, is still an emerging methodology, and for this reason its testing should not be limited to 2018 neither should it be extended to only a few years after the hosting of the title as highlighted in the evaluation reports published by the European Commission on the ECoCs. This methodology should be tested in time and space, which are the main dimensions of integration.

The temporal dimension conducts to the extension of a longitudinal work which should include the period of the pre-selection and selection of the next capital of culture in Malta which will host the next title in 2031.

The spatial dimension allows us to apply the model Do-Di apart from Valletta 2018, including candidate and awarded EcoCs. In the former cases, the model Do-Di could contribute to increase the opportunities of obtaining the title while in the latter case, the model could support a concrete process of development where residents, visitors, and other local stakeholders are the real protagonists of their development. Moreover, this spatial extension could include capitals of culture

different than the European such as the American, Brazilian, Italian, Catalan and those of the Arab world.

However, the most ambitious objective of this model is that it has tried to contribute to the building of the basis for the construction of a common framework of research among the ECoCs as suggested by Garcia (2013). In this study, the common framework is built upon the recognition of the relevance of the relation between culture, which is the essence of the EcoC action since 1985, tourism, as the means of revitalization of the awarded cities, and the development in the long term which represents one of the most ambitious objectives for the future ECoCs, as it has been pointed out by the European Commission (2014).

The literature review, as well as the reports of the European Commission which have been published over a span of thirty one years of EcoC, recognise the role of tourism for the majority of the European capitals of culture, and the consequent need of monitoring the tourism flows which have characterised the cities since their application, have encouraged the author to elaborate a model for the management of tourism and culture into the process of ECoCs.

Although the relation between tourism and culture is deeper and complex, the statistical interest of the ECoCs studies and reports has been limited to some quantitative indicators such as the increase of tourists, both national and international, number of arrivals, and the level of expenditure.

As it has been pointed out by the OECD, the relation between tourism and culture in the ECoCs has been affected by a lack of alliances between their stakeholders due to a lack of mutual communication, comprehension and collaboration. This aspect is even clearer if one considers the process of selection and implementation of the ECoCs where, as pointed out in Palmer´s report, rarely tourism stakeholders and local communities have been consulted.

For this reason, the model Do-Di is built upon indicators that are not limited to underline the numbers of arrivals, neither the level of expenditure, but rather to balance the relation between tourism and culture through the integration of knowledge of stakeholders involved in tourism and culture, and connected to the local development, including visitors and residents, and from the pre-designation phase to the period beyond the hosting of the title.

The indicators of the model Do-Di are not indicators of result or of impact, as some initiatives related to the ECoCs proposed so far such as the *Impact08* and the research carried out by the *Policy group 2009-2010*. The indicators of the model Do-Di are indicators of process. Namely, they focus on the realization of some activities such as, among other, the number of meetings organised with the relevant actors, the number of surveys distributed between residents and visitors, and the number of the dissertations related to Valletta 2018 produced by the BA and MA students at the University of Malta.

The set of indicators which composes the matrix Do-Di allows for the first time in the EcoC research to evaluate this process as long as it is implemented from the pre-selection to the post-title phase. So far, there are no longitudinal studies related to tourism and culture in any of the 54 ECoCs awarded until 2016, which

methodology is replicable in others. The literature is limited to produce reports of pre-selection and selection (*a priori*) and analysis of impacts (*a posteriori*) but there is a gap in the evaluation of the process of development as long as it is implemented.

Finally, it is also true that the EU Commission publishes monitoring reports but these are the results of a partisan dialogue with the organizers of the EcoCs which does not take into consideration the opinion of the other relevant actors, neither the opinion of the local community. Moreover, this evaluation is limited to offer general recommendations without considering the role of tourism, especially if it is integrated to culture, towards the local development.

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Annex A

Matrix Do-Di

DOMAINS OF APPLICATION	DIMENSIONS OF INTEGRATION					
	SPACE	TIME	DISCIPLINARY	SOCIAL SYSTEMS	OF INFORMATION	OF KNOWLEDGE
ACTORS	A	B	C	D	E	F
OBJECTIVES	G	H	I	J	K	L
PROJECTS	M	N	O	P	Q	R
EVENTS	S	T	U	V	W	Z

Annex B

List of indicators Model Do-Di

Group	Indicator number	Indicator title
A	1	Number of Locals who are aware of Valletta 2018
	2	Number of Locals who feel they are actively involved in Valletta 2018
	3	Number of Visitors who are aware of Valletta 2018
	4	Number of Visitors who have participated in one of the activities organized by Valletta 2018
	5	Number of Visitors who feel satisfied of their stay in Malta, and consider returning to Valletta during 2018
	6	Number of ECoCs that have established a relation with Valletta during one of the phases of the process of Valletta 2018

B	**7**	Number of surveys disseminated to monitor the perception of the locals about Valletta 2018 during the pre-award phase (2009-May 2013), and the first phase of implementation (May 2013-May 2015)	
	8	Numbers of locals who have been surveyed during the pre-award phase (2009-May 2013), and the first phase of implementation (May 2013-May 2015)	
	9	Number of surveys disseminated for the monitoring of the perception of the visitors on Valletta 2018 during the pre-award phase (2009-May 2013), and the first phase of implementation (May 2013-May 2015)	
	10	Number of visitors who have been surveyed during the pre-award phase (2009-May 2013), and the first phase of implementation (May 2013-May 2015)	
	11	Number of meetings and workshops organized for the relevant stakeholders during the pre-award phase (2009-May 2013), and the first phase of implementation (May 2013-May 2015)	
	12	Number of relevant stakeholders who have participated in each meeting and workshops during the pre-award phase (2009-May 2013), and in the first phase of implementation (May 2013-May 2015)	
C	**13**	Number of academic disciplines included in the Research Framework of Valletta 2018 that are common with disciplines employed for the study of tourism	
	14	Number of Faculties, Institutes, Centres of the UoM that are involved in the Research Programme of Valletta 2018	
	15	Percentage of graduate and postgraduate dissertations on Valletta 2018 elaborated by the students of the Institute for Tourism, Travel & Culture-UoM in the period 2009-2015/ Number of graduate and postgraduate dissertations on Valletta 2018 elaborated by the students of other departments of UoM in the period 2009-2015	
	16	Percentage of graduate and postgraduate dissertations on Valletta 2018 elaborated by the students of the Institute for Tourism, Travel & Culture-UoM in the period 2009-2015/Number of graduate and postgraduate dissertations elaborated by the students of the Institute for Tourism, Travel & Culture-UoM in the period 2009-2015	

D	**17**	Number of components of the bottom up development chosen by the locals
	18	Number of components of the bottom up development chosen by the relevant stakeholders
	19	Number of components of the bottom up development chosen by the visitors
	20	Number of human needs that can be satisfied through culture according to the locals
	21	Number of locals who consider culture as a synergic "satisfactor" of human needs
	22	Number of human needs that can be satisfied through tourism according to the locals
	23	Number of locals who consider tourism as a synergic "satisfactor" of human needs
	24	Number of human needs that can be satisfied, both through culture and tourism, according to the locals
	25	Number of locals who have chosen the same combination of satisfactors and human needs
	26	Number of human needs that can be satisfied through culture according to the relevant stakeholders
	27	Number of relevant stakeholders of Valletta 2018 who consider culture as a synergic "satisfactor" of human needs
	28	Number of human needs that can be satisfied through tourism, according to the relevant stakeholders
	29	Number of relevant stakeholders of Valletta 2018 who consider tourism as synergic satisfactor of human needs
	30	Number of human needs that can be satisfied, both through culture and tourism, according to the relevant stakeholders of Valletta 2018
	31	Number of relevant stakeholders of Valletta 2018 who have chosen the same combination of satisfactors and human needs
	32	Number of human needs that can be satisfied through culture according to the visitors

	33	Number of visitors who consider culture as a synergic "satisfactor" of human needs	
	34	Number of human needs that can be satisfied through tourism according to the visitors	
	35	Number of visitors who consider tourism as synergic satisfactor of human needs	
	36	Number of human needs that can be satisfied, both through culture and tourism, according to the surveyed visitors	
	37	Number of visitors who have chosen the same combination of "satisfactors" and human needs	
E	**38**	Number of locals who think that culture can contribute to their quality of life	
	39	Number of locals who think that tourism can contribute to their quality of life	
	40	Number of components of quality of life of the locals that can be satisfied through culture	
	41	Number of components of quality of life of the locals that can be satisfied through tourism	
	42	Number of relevant stakeholders of Valletta 2018 who think that culture can contribute to the quality of life of the locals	
	43	Number of relevant stakeholders of Valletta 2018 who think that tourism can contribute to the quality of life of the locals	
	44	Number of components of quality of life of the locals that can be satisfied through culture according to the relevant stakeholders opinion	
	45	Number of components of quality of life of the locals that can be satisfied through tourism according to the relevant stakeholders opinion	
	46	Number of visitors who think that culture can contribute to the quality of life of the locals	
	47	Number of visitors who think that tourism can contribute to the quality of life of the locals	
	48	Number of components of quality of life of the locals that can be satisfied through culture according to the opinion of the visitors	

	49	Number of components of quality of life of the locals that can be satisfied through tourism according to the opinion of the visitors
F	50	Number of locals who think that Valletta 2018 can contribute to the development of the local community
	51	Number of plans of development of the local community that have been chosen by the locals
	52	Number of relevant stakeholders of Valletta 2018 who think that Valletta 2018 can contribute to the development of the local community
	53	Number of plans of development of the local community that have been chosen by the relevant stakeholders of Valletta 2018
	54	Number of visitors who think that Valletta 2018 can contribute to the development of the local community
	55	Number of plans of development of the local community that have been chosen by the visitors
G	56	Number of objectives of Valletta 2018 focused on Valletta only
	57	Number of objectives of Valletta 2018 focused on Valletta and Malta
	58	Number of objectives of Valletta 2018 focused on Valletta and its relationship with other ECoCs
	59	Number of objectives of Valletta 2018 focused on Valletta and its relationship with the Mediterranean region
H	60	Number of objectives achievable in the short (before 2018), medium (during 2018), and long term (2019-2020)
I	61	Number of objectives focused on culture only
	62	Number of objectives focused on tourism only
	63	Number of objectives focused on both culture and tourism
J	64	Number of components of bottom up development included in the objectives of Valletta 2018 focused on culture only
	65	Number of components of bottom up development included in the objectives of Valletta 2018 focused on tourism only

	66	Number of components of bottom up development included in the objectives of Valletta 2018 focused on both culture and tourism
	67	Number of human needs that it is possible to satisfy through the objectives of Valletta 2018 focused on culture only
	68	Number of human needs that it is possible to satisfy through the objectives of Valletta 2018 focused on tourism only
	69	Number of human needs that it is possible to satisfy through the objectives of Valletta 2018 focused on both culture and tourism
K	70	Number of components of quality of life of the locals included in the objectives of Valletta 2018 focused on culture only
	71	Number of components of quality of life of the locals included in the objectives of Valletta 2018 focused on tourism only
	72	Number of components of quality of life of the locals included in the objectives of Valletta 2018 focused on both culture and tourism
L	73	Number of plans of development of the local community that are achievable through the objectives of Valletta 2018 focused on culture only
	74	Number of plans of development of the local community that are achievable through the objectives of Valletta 2018 focused on tourism
	75	Number of plans of development of the local community that are achievable through the objectives of Valletta 2018 focused on both culture and tourism
M	76	Number of projects focused on Valletta only
	77	Number of projects focused on Valletta and other Maltese towns&villages
	78	Number of projects focused on towns&villages that are different than Valletta
N	79	Number of projects that start before the end of 2015
	80	Number of projects that start between 2016 and 2018
	81	Number of projects that end after 2018
O	82	Number of projects which contents are focused on culture only

	83	Number of projects which contents are focused on tourism only
	84	Number of projects which contents are focused on both culture and tourism
P	**85**	Number of components of bottom up development included in the projects which contents are focused on culture only
	86	Number of components of bottom up development included in the projects which contents are focused on tourism only
	87	Number of components of bottom up development included in the projects which contents are focused on both culture and tourism
	88	Number of human needs that can be satisfied through the projects which contents are focused on culture only
	89	Number of human needs that can be satisfied through the projects which contents are focused on tourism only
	90	Number of human needs that can be satisfied through the projects which contents are focused on both culture and tourism
Q	**91**	Number of components of the quality of life of the locals included in the projects which contents are focused on culture only
	92	Number of components of quality of life of the locals included in the projects which contents are focused on tourism only
	93	Number of components of quality of life of locals included in the projects which contents are focused on culture and tourism
R	**94**	Number of components of the development of local community achievable through the projects which contents are focused on culture only
	95	Number of components of the development of local community achievable through the projects which contents are focused on tourism only
	96	Number of components of the development of local community achievable through the projects which contents are focused on culture and tourism
S	**97**	Number of events of Valletta 2018 organized in Valletta
	98	Number of events Valletta 2018 organized in Valletta and other Maltese cities/villages

	99	Number of events of Valletta 2018 organized in other Maltese towns&villages excluding Valletta
T	100	Number of events organized up to May 2015
	101	Number of events planned between 2016-2017
	102	Number of events planned for 2018
U	103	Number of events that are not free of charge delivered in the Maltese language
	104	Number of events that are free of charge and delivered in the Maltese language
	105	Number of events where it has been possible to calculate the amount of participants (locals and visitors)
	106	Number of locals who have participated in the monitored events
	107	Number of visitors who have participated in the monitored events
V	108	Number of components of bottom up development achievable through the events of Valletta 2018
	109	Number of the human needs that can be satisfied through the events of Valletta 2018
W	110	Number of components of the quality of life of the locals that are achievable through the events of Valletta 2018
X	111	Number of components of the local community development that are achievable through the events of Valletta 2018

Annex C

Self-assessment of indicators starting from the results obtained through the empirical validation of the experts. In yellow are highlighted the indicators and group with highest number of valid, while in green the indicators and group with lowest level of valid results

Indicator	Real value for indicator	Group	Real value Group	Effective value of the indicator %	Effective value of the group %
1	15	A	73.25	100	81.39

2	12.5			83.3	
3	14			93.33	
4	11.25			75	
5	11.25			75	
6	9.25			61.66	
7	8.25	B	51.5	55	57.22
8	8.5			56.67	
9	9.75			65	
10	8.5			56.67	
11	6.25			41.67	
12	10.25			68.33	
13	13.5	C	38.5	90	64.17
14	7.5			50	
15	9.5			63.33	
16	8			53.33	
17	9	D	225	60	71.43
18	10			66.67	
19	5.25			35	
20	9			60	
21	11.25			75	
22	9.5			63.33	
23	11			73.33	
24	12.5			83.33	
25	13			86.67	
26	12.5			83.33	

27	10.25			68.33	
28	12			80	
29	11.5			76.67	
30	12			80	
31	12.5			83.33	
32	9.75			65	
33	11			73.33	
34	9.5			63.33	
35	9.5			63.33	
36	12			80	
37	12			80	
38	14.5			96.67	
39	11.5			76.67	
40	7.5			50	
41	6.5			43.33	
42	10.5			70	
43	10	E	95.75	66.67	53.19
44	10			66.67	
45	9.75			65	
46	4.5			30	
47	4			26.67	
48	3			20	
49	4			26.67	
50	14	F	50.25	93.33	55.83
51	10.25			68.33	

52	10.75			71.67	
53	6.5			43.33	
54	7.5			50	
55	1.25			8.33	
56	11	G	43.25	73.33	72.08
57	12.25			81.67	
58	10.25			68.33	
59	9.75			65	
60	**10.25**	**H**	**10.25**	68.33	**68.33**
61	10.25	I	24.75	68.33	55
62	6.25			41.67	
63	8.25			55	
64	8.75	J	47.5	58.33	52.78
65	6.75			45	
66	8.75			58.33	
67	8.75			58.33	
68	7.75			51.67	
69	6.75			45	
70	10.75	K	29.25	71.67	65
71	7.75			51.67	
72	10.75			71.67	
73	11.75	L	30.25	78.33	67.22
74	8.25			55	
75	10.25			68.33	
76	11.75	M	33.75	78.33	75

77	12.25			81.67	
78	9.75			65	
79	9.25			61.67	
80	9.25	N	26.25	61.67	58.33
81	7.75			51.67	
82	9.25			61.67	
83	8.25	O	28.75	61.67	63.89
84	11.25			75	
85	8.75			58.33	
86	4.75			31.67	
87	11.75			78.33	
88	9.25	P	51.5	61.67	57.22
89	5.25			35	
90	11.75			78.33	
91	9.25			61.67	
92	6.25	Q	26.25	41.67	58.33
93	10.75			71.67	
94	9.75			65	
95	8.75	R	30	58.33	66.67
96	11.5			76.67	
97	12.75			85	
98	12.75	S	34.75	85	77.22
99	9.25			61.67	
100	9.75	T	31.25	65	69.44
101	9.75			65	

Indicator	Real value for indicator	Group	Real value Group	Effective value of the indicator %	Effective value of the group %
102	11.75			78.33	
103	10.5			70	
104	10.25			68.33	
105	8.75	U	55.5	58.33	74
106	13.25			88.33	
107	12.75			85	
108	11.75	V	24	78.33	80
109	12.25			81.67	
110	12.25	W	12.25	81.67	**81.67**
111	12.25	X	12.25	81.67	**81.67**

Reinventing the City, Revisiting the Past: *Mons 2015*'s Memoryscape

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Abstract: *This paper focuses on* Mons 2015. European Capital of Culture. *The purpose is to understand how the working-class memory of the city was managed during this cultural year. We use the concept of 'memoryscape' developed by the anthropologist Paul Basu (2013). For Basu, memoryscape refers to the multiplicity of sites of memory and regimes of remembering. In our case, this concept of memoryscape suggests that the appropriation of the working-class history in* Mons 2015 *should not be considered from one single perspective. On the contrary, the miners' past will be examined as a kind of landscape which elicits different regimes of memory, depending on the position of the actors and the specificity of the sites that are involved in the different cultural projects.*

Keywords: *memoryscape; multi-sited method; utopia; nostalgia; working-class*

Introduction

This paper focuses on *Mons 2015. European Capital of Culture*. Our aim will be to consider how the working-class past of the city was managed during this cultural year. What is the place of the workers' memory in *Mons 2015*? In what contexts? For which kind of perspectives?

Situated in Belgium, Mons and its area (which is called the Borinage) was a coal mine land. During the nineteenth and the twentieth centuries, miners worked hard in the pits and were involved in social struggles in order to have better conditions of life. Today, due notably to the closing of the coal mining and factories, the area of Mons is one of the poorest region of Belgium[1]. Around the city rise the old slagheaps and the ruins of the coalmining industry. Such as for Glasgow, Liverpool or Lille, others towns with a heavy industrial past, the ECC label gives to Mons the occasion to lead an economic redeployment through the cultural development, which includes new museums, new touristic infrastructures, renovations of old buildings and, more generally, the rise of a new spirit turned toward to the future rather than the past[2].

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[1] In 2013, the unemployment rate of the city exceeded 18%.
[2] *Mons 2015*'s slogan represent this idea: "Where technology meets culture"

However, rather than insisting on the common idea that the culture constitutes a motor for social and economic development[3], our purpose will be more situated in a cultural and ethnographical perspective, acknowledging that culture must be considered "as a symbolic structure with a real force, partly independent of the economic structures of society and whose political impact is omnipresent"[4]. In this perspective, the different uses of the working-class past in *Mons 2015* will be examined in relation with their symbolic and imaginary implications.

To go further in this direction, we will take into account the concept of 'memoryscape' developed by the anthropologist Paul Basu[5]. Inspired by the approach of Arjun Appadurai (1996) and his will to grasp the disjunctive dimensions of contemporary experiences, Basu suggests to add 'memoryscape' to the other 'scapes' defined by Appadurai like the 'ethnoscapes', 'mediascapes' or 'ideoscapes'. For Basu, the memoryscaperefers to the multiplicity of sites of memory and regimes of remembering. The aim is "to investigate how people both shape and are shaped by this landscape of memory, how they inhabit it and transform it, how they negotiate its consistencies and inconsistencies, and what tells us of the nature of historical a mnemonic consciousness in particular social-cultural contexts"[6].

In our perspective, the concept of memoryscape suggests that the appropriation of the working-class history in *Mons 2015* should not be considered from one single perspective. On the contrary, the miners' past must be seen as a kind of skyline which elicits different regimes of remembering, depending on the position of the actors and the specificity of the sites that are involved in the different cultural projects. In other words, the concept proposed by Basu avoids to consider *Mons 2015* as speaking with one single voice. Our purpose will be to focus on the memoryscape built by *Mons 2015* around the working-class past, knowing this landscape implies different points of view within a given socio-cultural framework.

On a methodological level, the memoryscape approach needs to be guided by a multi-sited method. The idea is to track, from place to place, from exhibition to exhibition, one particular memory, here the working-class memory. For Basu, "the researcher is called to follow the mnemonic trace from site to site, acknowledging that each site may require different sets of research skills"[7]. In our analysis of *Mons*

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[3] On this subject, see for instance the final report from the Liverpool University focusing on the touristic and economic impact of Liverpool 2008 : Beatriz Garcia, Ruth Melville, and Tamsin Cox, *Creating an impact : Liverpool's experience as European Capital of Culture*(Liverpool: University of Liverpool, 2010).

[4] Our translation from French: "une structure symbolique d'une force réelle, en partie indépendante des structures économiques de la société et dont l'impact politique est omniprésent".

Jan Baetens, "Une nouvelle définition de la 'culture'. Oublier Arnold?,"in *Recherches en Communication* 31, 2009, 20.

[5] Paul Basu, "Memoryscapes and Multi-Sited Methods,"in *Research Methods for Memory Studies*, ed. by Emily Keightley and Michael Pickering (Edinburgh: Edinburgh University Press, 2013), 115-131.

[6]Ibid., 117.

[7]Ibid., 118.

2015, this multi-sited approach will be deployed through the exploration of several significant sites where the working-class past is highlighted. The first site is linked with *Mons 2015*'s participative project *Le Grand Huit*. During three years, inhabitants of Mons had the opportunity to create artistic activities in their area. As we will see, these groups often used traces of the industrial past to talk about their town and their future. The second significant memory site is the key film of *Mons 2015*, *Lust for Life* (1956), a biopic of Vincent Van Gogh by Vincente Minnelli with Kirk Douglas and Anthony Quinn. At the occasion of *Mons 2015*, the film gave birth to a documentary and an exhibition that aimed to make closer the European culture and the local memory of the miners in the Borinage.

Reinventing the city : the participative project *Le Grand Huit*

Having in mind that "the locus of memory lies more readily in place than in time"[8], we would like first to concentrate on geographical sites that were highlighted during the project *Le Grand Huit*.

Le Grand Huit is the most important participative project[9] of *Mons 2015*. It was created in 2012 following many protests about the lack of citizens' participation. These protests resulted also from numerous refusals of projects from Mons inhabitants after a call for proposals launched by the Fondation 2015. Despite its future success, *Le Grand Huit* is born under pressure, in a climate where Mons citizens and associations felt themselves and their culture excluded. Eventually, *Mons 2015* gave the opportunity to inhabitants and associations to highlight, rethink and reinvent their area during one week.

The *Grand Huit* project involves inhabitants and associations of Mons and nineteen towns around Mons. These 20 areas are brought together and grouped in eight territories[10] ; each territory represent a project. Inside these eight groups, participants imagine and create cultural and artistic activities with the help of the *Grand Huit* team[11].

Among the different territories, our attention will principally focus on Cuesmes and the 'site du Levant', with the aim to understand how an old industrial

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[8]David Lowenthal quoted in Ibid., 115.

[9]On the participative projects, see Daniel Cefaï *et al.*,"Ethnographies de la participation,"in *Participations*4 (3), 2012, 7-48 ; Virginie Milliot, "Art participatif et spectacles urbains: une analyse des transformations des politiques de l'art à Lyon, "in *Revue interdisciplinaire en sciences sociales EspaceTemps.net*, 2013, 1-18.

[10]Hereisthe list of villages and smalltownscomposingeachterritory:Ghlin/ HyonCiplyMesvin/ JemappesFlénu/Mons/ ObourgSaint-DenisHavré/ Harmignies Spiennes Villers-Saint GhislainHarvengNouvellesSaint-Symphorien/Cuesmes/NimyMaisières.

[11] Since the beginning of the *Grand Huit*, Joanne Jojczyk follows the eight groups and participate to the conception meetings between *Mons 2015* and the participants. During two years, she used "shadowing" techniques as methodology. For authors in organization research, as Barbara Czarniawska (2008) and Consuelo Vásquez (2012), the shadowing is a suitable approach to study a dynamic organization. This approach is crossed with ethnomethodology (Garfinkel, 1966) and interviews of the participants. In practice, to catch this social order, the data collection is based on filmed observation (Lallier, 2011).

site is taken in hand by a group of citizens and how they think about it. Cuesmes is a small village next to Mons. This village is best known for receiving artist Vincent Van Gogh as resident. Van Gogh worked in Cuesmes as a missionary. His painting activity began in this mining region where he observed and lived with the miners' families. The coal mining of this village called the 'site du Levant'. Before *Mons 2015* and the launching of the *Grand Huit*, this site had different goals: a cultural role and a sporting one. The new owner converted the old property in an equestrian center and set up a walking trail to visit the slagheap. In 2010, the owner opened a small museum focused on miners' work.

In 2012 – at the beginning of the Cuesmes *Grand Huit* –, participants were invited to create a one week festival around a shared thematic. The participants quickly chose the industrial past as main theme. More precisely, the selected topic was the slagheaps. The project was thus called *2015 meters of altitude*. In 2013, one year after the beginning of the conception, participants decided to use the 'site du Levant' as central place for the event. The participants conceive a program divided in projects around the slagheaps (and, overall, the 'mountains'), Vincent Van Gogh and the redeployment of the site. Two years later, in 2015, during the one week festival, a festive atmosphere filled the site which is completely revisited. The slagheap is from now on a mountain where visitors meet a yodel singer and children can try Tyrolean transport. The coal stock and washing building become a relaxation place where nature has reclaimed its right. The horses are free and not in the mine, like it was usual during the industrial period of the site. Van Gogh's memory is celebrated by a walk in the footsteps of the artist in the region.

Fig. 1. A yodel singer on the slagheap

During the event, this old coal mining and its slagheap become the place where a new vision of the region is possible: the industrial past becomes a poetic component of a utopian world integrating ecological preoccupations. The participative project is not focused on past scars but on the possibilities to change

the perception that inhabitants have on their own region. This example shows the need to transform an industrial area by using alternative narratives turned toward the future rather than the past.

This utopian or futuristic dimension appears also in another participative project of the *Grand Huit*. In Flénu, a post-industrial village next to Mons -currently one of the poorest town in Belgium-, *Grand Huit* participants imagine a role-play taking place in 2115. In thefuture, economic crisis and environmental problems led to several conflicts in their region. Flénuis completely was separated from Mons by a wall for 50 years. The extra muros agency propose to visitors of Mons a travel behind the wall. Comedians guide the visitors during a two-hour's bus drive. From Flenu's station (closed since 1984) to the old municipal school, the tour leads them in several forgetting and deserted places. A stage play occurs in each place : a false and humoristic museum of lifestyle objects from 1980 until 2015 and a musical show played with recycled objects as oil barrels. During the bus tour, visitors meet the 'natives' (also performed by comedians), inhabitants of the old coal mining region, the Borinage. The tour agency falsely presents them as alcoholic and unemployed people, as a resonance with the contemporary problems in this area. But at the end of this interactive performance, 'natives' give their help to repair a false bus breakdown and propose to share a meal with the group in their welcoming camp. The camp is composed of yurts, wood sculptures and a collective garden. Visitors discover that the natives have learned to live in peace with the nature and create a world with new perspectives.

Fig. 2. Welcome dance for the visitors

Those two examples lead us to show how the industrial past is used for a collective reflection on current problems as ecology, individualism, economic crisis and consumerism. Between utopia and uchronia, participants take culture as a tool to highlight the current perception of their region and the need to reinvent the city.

More generally, these cultural productions rekindle discussions about the role of the ECC label as social and economic motor. By presenting a new and utopian reality, inhabitants steer the conversation around ecological questions and social problems of the region.

Revisiting the past: *Lust for Life*

In accordance with the multi-sited approach and the idea that different forms of remembering may be "communicable through language, narrative or material form"[12], the second site we pay attention is not an industrial and physical place like slagheaps or old buildings of coalmining industry. For this second step, our attention will focus on the cultural space around *Lust for Life* (1956), the biopic of Vincent Van Gogh by Vincente Minelli. This film was the cinema event of *Mons 2015*.

Actually, the use of cinema to reveal memories of the cities is not new in the context of European Capitals of Culture. We might think for instance of the archive film of Terence Davies *Of Time and the City* produced for *Liverpool 2008*[13]. Another example is *Porto of My Childhood* (*Porto da minhainfância*) by Manoel de Oliveira, edited in 2001 when Porto was European Capital of the Culture[14]. However, for *Mons 2015*, the organizers have not produced a new film, even on the base of an archive editing, but restored an old Hollywood movie belonging to the Golden Age of American studios: *Lust for Life* by the famous filmmaker Vincente Minelli, already well-known for his musicals like *An American in Paris* (1951) or *The Band Wagon* (1953). At the occasion of *Mons 2015*, *Lust for Life* (not a musical, but a biopic) has been restored; the colours have been refreshed and the film was screened in the Royal Theatre of Mons, in front of a large audience, including the mayor of the city.

In the context of *Mons 2015*, *Lust for Life* takes place in a more extended network including other exhibitions and events devoted to Vincent Van Gogh. For instance, the opening exhibition of the cultural year was titled *Van Gogh au Borinage* and was focused on the first steps of the painter in the area of Mons, his first drawings and paintings. For the Fondation 2015, it was important to select some artists who are bound to Mons and who have in the same time a transnational resonance because they have travelled throughout Europe. Van Gogh fits perfectly into this perspective and the painter is one of the four personalities chosen by *Mons 2015*, beside Roland De Lassus, a Renaissance Musician, Paul Verlaine, the French poet, and Saint George, the killer of dragons.

Regarding the working-class memory, the film plays on two levels at least. The first level concerns the cultural memory of Vincent Van Gogh and of his time.

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[12]Paul Basu,"Memoryscapes and Multi-Sited Methods," 116.

[13] On this film, see Sébastien Fevry,"*Of Time and the City* de Terence Davies.Nostalgie de la mémoire ouvrière et introspection sociologiqueà l'écran," in *Cinergie. Il cinema e le altrearti* 8, 2015, 12-22.

[14] We can also mention *3X3D* (Godard, Greenaway, Pêra, 2013) produced in the context of *Guimarães, European Capital of Culture* in 2012.

Lust for Life tells the all life of the artist and includes his stay in the Borinage. Before becoming painter, Vincent Van Gogh was priest and wanted to live with miners and other workers. He stayed in the Borinage for two years and he began to draw in this country. Through the eyes of the painter, the film shows the difficult living conditions of workers at the end of the nineteenth century. For a Hollywood production, *Lust for Life* is very faithful to the preoccupations of Van Gogh: painting workers of his epoch. The film provides numerous images which echo the paintings of Van Gogh. For instance, Minnelli shoots the miners, but also the weavers or the peasants, in the same way as the artist painted this people.

But the memorial interest of *Lust for Life* goes beyond the representation of a nineteenth century past. The film is also relevant regarding the working-class memory of people living today in the Mons area. With this second level, we have to consider not only the memory of the story conveyed by the film, but the memory of the shooting process itself. In this perspective, the interesting point is not only what the film represents, but what happened between people during the filming (or the screening). Here emerges another aspect of *Lust for Life*. For an American movie from the fifties, the film has an unusual aspectdue to the fact that it was made outside the United States. Actually, the film was shot in Europe, far from Hollywood studios. For *Lust for Life*, Minnelli and his crew decided to follow the footsteps of Vincent Van Gogh. The filmmaker wanted to be more authentic and to catch the real landscapes and colors that we can see in the paintings.

Minnelli, Kirk Douglas and the rest of the team arrived in September 1955 in the Borinage and stayed for 10 days in the area of Mons, after having shot the major part of the film in France, in Arles notably. The cultural choc was important for the inhabitants. They saw the American trucks, the cars, the cameras and Kirk Douglas himself arriving in the little cities around Mons. At the time, the Borinage was still a poor country. Most of people were living in difficult conditions, working in mines or being unemployed. As a witness explains, "it was like a circus which comes into town". But the most interesting thing is the fact that Minnelli hired people from Borinage to play in the film. Several inhabitants of Wasmes or Cuesmes played as extras in *Lust for life* and appear in the background of the images. So, in a strange temporal collapse, the miners from the fifties played the roles of miner of nineteenth century in the film.

In *Mons 2015*, this shooting memory has been the starting point for different cultural events that were developed around the film. In January 2015, the exhibition *Hollywood au pied du terril* (*Hollywood at the foot of the slagheap*) showed the backstage of the movie. In one room stood the reconstitution of a film set, corresponding to the scene where Van Gogh looks at the map of Borinage on the wall. But the real interest of the exhibition was to put together several testimonies of people from Mons who were involved in the shooting. The visitor could see the photographs of the extras and listen to their remembering of the filming.[15]

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[15]For the organizers, the challenge was to find the extras who had played in *Lust for Life*. A year before *Mons 2015*, they distributed postcards in the city, and especially in retirement homes. On the card, one could read: "Qui a vu Kirk Douglas?".

Fig. 3. The set of Lust for Life *reconstitution*

Beside the exhibition, a documentary was also shot with the same title: *Hollywood au pied du terril* (de Gerlache, 2015). The film was broadcasted on the RTBF, the first national Belgian French TV channel and on Arte. The principle was the same as in the exhibition. The documentary shows the interviews of the inhabitants of Borinage who played in *Lust for Life* and who were, for the most part, children at the time. During a leitmotiv sequence, the witnesses are gathered in the yard of the Grand-Hornu, a big mine complex, which is today the Museum of the Contemporary Art in Hainaut (MAC's). In the yard, *Lust for Life* is screened in front of the witnesses who remember their old times through the images of the movie.

Whether it is with the documentary or the exhibition, *Lust for Life* is finally used as relational object[16]allowing the organizers of *Mons 2015* to connect the European figure of Van Gogh to the local memory of the inhabitants of Mons area[17]. If we refer to the concepts of Jan Assmann[18], the cultural productions

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[16]On this concept, see Wolfram Kaiser, Stefan Krankenhagen, and Kerstin Poehl, *Exhibiting Europe in Museums. Transnational Networks, Collections, Narratives, and Representations* (New York-Oxford: Berghahn Books, 2014).

[17]For more details on a relational approach of the film in *Mons 2015*, see Sébastien Fevry, "Vers une approche relationnelle de la culture européenne. Le cas de *Mons 2015* et des Capitales européennes de la culture," in *Lingue Culture Mediazioni - Languages Cultures Mediation* 2, 2015, 85-104.

surrounding the film help the spectator to pass from a cultural memory, situated in a distant past, to a communicative memory, incarnated and transmitted by a system of daily interactions. The working-class memory is not just transmitted by a biopic belonging to the strong formal system of Hollywood. This memory becomes closer through the testimonies of people who have played in the film and who were part of miners families. The workers' memory is thus brought to the light thanks to the stories of everyday, told by the generation of our fathers or grandfathers.

However, at the difference of what happens with the *Grand Huit* projects, the workers' past is not turned towards the future or a utopian dimension. On the contrary, the exhibition and the documentary tend to convey a nostalgic look to the working-class past. For all the witnesses, the period of *Lust for Life* was the time of their childhood, a time of innocence when it was possible to play on the slagheaps or to become for one day an actor in an American movie. In Maurice Halbwachs' perspective on collective memory (1925), the social framework privileged is here the family frame. The extras remember mostly family stories and anecdotes happening in the domestic space. By focusing only on this type of recollections, *Hollywood at the foot of the slag heap* seems to ignore any other kind of social or organizational memory, whether it is a union's memory or a party's memory[19]. For instance, the selected testimonies don't focus on the solidarity ties that impulse strikes and social movements. In the same way, the witnesses rarely evoke the domination relation existing with the director and the captains of industry who possess the mine, the houses and the coal. For these reasons, it appears that the working-class memory is shaped as a family memory which elicits a nostalgic look at the domestic past. What comes to the fore is the picturesque habits of the miners and the strong relations between parents and children, more than the social movements and the fights for better living conditions.

Conclusion

To conclude, we would like to come back on the multi-sited approach presented in the introduction. Only three memory sites (Cuesmes, Flénu, *Lust for Life*) have been examined here, but other sites or events could have been explored in the context of *Mons 2015*, such as the exhibition *La salle des pendus* by Christian Boltanskithat took place at the Grand-Hornu, an industrial site which is today the Museum of the Contemporary Art in Hainaut (MAC's).

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[18]For Jan Assmann, the main distinction between communicative memory and cultural memory is based on their temporal depth: "Just as the communicative memory is characterized by its proximity to the everyday, cultural memory is characterized by its distance from the everyday". It follows that cultural memory is an external, institutionalized memory, conveyed by relatively formalized rites and narratives, while communicative memory is an internal memory, incarnated and transmitted by a system of daily interactions. Jan Assmann, "Collective Memory and Cultural Identity," in *New German Critique* 65,1995, 128-129.

[19]For a sociological approach of the working-class memory, see Michel Verret, "Mémoire ouvrière, mémoire communiste," in *Revue française de science politique* 3, 1984, 413-427.

Nevertheless, the examined sites allow us to suggest a more general perspective about the using of the working-class past in *Mons 2015*. In our view, the final purpose of a multi-sited approach is to understand the relationship between the different memory sites. The concept of 'scape' implies drawing the lines connecting the different sites to have an overview of the memory landscape. What lines can we trace between *Lust for Life* and the participative project driven on the site du Levant? Between a film shooting memory and the re-appropriation of a slagheap by the people who live there? Is there something common in the way of treating the workers' past among these different sites?

By comparing the different sites, we may advance that the memoryscape of *Mons 2015* tends to hesitate between nostalgia and utopia: nostalgia for the golden fifties and the childhood time; utopia for a future land including ecological preoccupations. This memoryscape is very consistent because the attention is in no case focused on political issues of the working-class memory. The social struggles are not evoked, no more than the connections with migrants' memories that are particularly strong in an area counting a high proportion of Italian miners. In any case, the working-class memory seems separated from social frameworks provided by the unions, the parties or the diaspora. In this sense, *Mons 2015*, like perhaps others European capitals of culture with an industrial past, appears as characteristic of a post-industrial era, since the workers' memory is mostly activated in the family space while the traces of the industrial past are used as scenery for utopian communities situated in a far future.

On a more theoretical level, we see clearly that the shaping of collective memories is always the result of a process. As Ann Rigney points out, "shared pasts are the product both of selective remembering (of the things that connect people) and of selective forgetting (of the things that divide them)"[20]. In consequence, we suggest to complete the concept of memoryscape by the notion of forgetting points that refer to the blind spots appearing in the memorial landscape of an event like *Mons 2015*.

Working-class past (20th century)	Memory sites	Events	Actors	Intermingled histories	Temporal Dimension
	Coal Mining (Site du Levant)	Feast, celebration	Inhabitants	Alternative history	Uchronia
	Bus tour in Flénu	Interactive show	Associations Inhabitants	Science-fiction	Utopia
	Hollywood au pied du terril	Documentary, Exhibition	Witnesses	Golden fifties	Nostalgia

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[20]Ann Rigney, "Transforming Memory and the European Project," in *New Literary History* 43 (4), 2012, 611.

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The Economic Impact of the World Choir Games 2014

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Abstract: *The aim of the research was to find the most suitable method for measuring the economic impact of cultural events and evaluate the economic impact of the World Choir Games 2014. Direct economic impact or the economic impact of the organizers is negative, meaning no vital foreign funds were raised for organizing an international event. The average participant daily expenditure was 112 €; the induced economic impact – 11.8 million Euros. Through provision of services the World Choir Games provided an additional 10.4 million Euros (indirect economic impact) to other economic sectors in 2014. In total 0.30 Euros or 30 % of each euro, which was spent to organise the World Choir Games in 2014, were channelled to enterprises of other sectors. The assessment of the total economic impact of the World Choir Games 2014 constitutes 21.6 million €.*
Key words: *Economic Impact; World Choir Games; Economic Impact Assessment; Riga 2014; European Capital of Culture 2014*

Introduction

The year of European Capital of Culture *Riga 2014* was loud and noticeable, and the artistic and financial evaluation is an integral part of events of such scale. The time after the European Capital of Culture events is the best for research and analysis with an aim to gain the attention of the society and to show, through facts and numbers, what and how much have we gained, besides this time the evaluation is not only emotional, but also economic. For the purposes of her research the author chose one of *Riga 2014* events, which caused a large influx of foreign guests to Riga – World Choir Games. The practice of calculating economic impact is common in Europe and all around the world for the organizers of large scale events; however, Latvia lacks qualitative economic impact studies in the field of culture, therefore the author chose to analyse World Choir Games 2014 particularly from the point of view of economic impact.

Two main **research questions** were defined for this research:

1. Which of the economic impact calculation methods would be the most convenient and successful for evaluation of the economic impact of World Choir Games and cultural events in general?
2. What (how big) was the economic impact of the World Choir Games 2014 in Riga?

The **goal** of the research is to prove that the World Choir Games 2014 had an economic impact, and that organization of such events and investment of public financing in such events would be beneficial also in the future.

To achieve the goal following **tasks** were set:

1. To analyse and compare economic impact evaluation theories and methods for culture events with an aim to determine the most appropriate method for economic impact evaluation of the World Choir Games.

2. To calculate the economic impact of the World Choir Games 2014 by using the chosen methods and data from the Word Choir Games cost estimates and reports, interviews with the organizers of the event, participant questionnaires, focus-group discussions, and data of Central Bureau of Statistics.

Theoretical justification

When discussing economic impact, it is essential to distinguish two different concepts, which are often confused and change the general understanding of the economic impact:

Economic activity refers to the overall amount of money that was spent due to the project. This includes money spent by participants / attendees in order to take part in the project plus money spent by the organisation(s) delivering the project.

Economic impact defines the *new* money, which was gained by the economic impact region from outside, the money that would not be gained without the particular project. All financial resources spent by the local project participants or visitors, as well as accidental region visitors are not included in economic impact calculation. The situation is similar with event organization costs – only financial means, which the economy of the particular region gained from outside and were spent on local services and goods, are considered as economic impact. Thus, it is very important to know that not all economic activities are classified as economic impact.[1]

Studies of economic impact analysis in culture began in 1980-s and in 1988 John Myerscough published „The *Economic Importance* of the *Arts* in Britain", the basic work of this field. Economic impact can be calculated or evaluated by using many different methods and models. „Most methodologies for measuring the economic impact of the arts and creative industries have generally focused on outputs relating to:

• employment
• turnover (with some attempts to quantify the public subsidy component of such earnings)
• sector and/or audience/consumer spend in the local economy.

However, other studies have attempted variously to quantify export earnings, number and size of enterprises, audience numbers, tax revenues generated, inward investment and, for example, arts-project participants acquiring skills leading to work."[2]

The table illustrates the most often used models:

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[1]West Midlands Cultural Observatory, "Defining economic activity & economic impact," *Economic Impact Toolkit*, accessed May 1, 2016, http://www.eitoolkit.org.uk/Page.aspx?pID=59.

[2]Michelle Reeves, *Measuring the economic and social impact of the arts: a review* (London: Arts Council of England, 2002), accessed May 1, 2016, http://artshealthnetwork.ca/sites/default/files/measuring_the_economic_and_social_impact.pdf.

Table 1

Description of methods and models

1.	*Social return on investment*
2.	*Descriptive research method*
3.	*Contingent valuation*
4.	*Sector mapping model*
5.	*Production chain model*
6.	*Economic contribution analysis; Economic footprint analysis; Size analysis*
7.	*Financial survey model*
8.	*Black-box testing*
9.	*Social network analysis*
10.	*Input-output model*
11.	*Economic impact assessment*

M. Reeves, R. Ķīlis, D. Throsby, R. Towse, J. Myerscough etc.

However, a large number of these models is only theoretic, descriptive or modelling a situation, and not based on mathematical calculations. The most suitable methods for calculating the economic impact of cultural events are the last three.

Social network analysis is an evaluation and illustration of existing relations and information flow between people, groups, computers, web-pages and other knowledge resources. The social network "hubs" are people and groups (members), and the connections show relations or flows between "hubs". Social network analysis provides both visual and mathematical analysis of relations between people, which is based on an idea about the importance of the relations between interacting units. In its essence the method shows that the field of culture is not an isolated field, and it depends on other fields of economy – culture cannot exist without them. For this method, it is more important to show interaction between humans, companies, and industries rather than provide the exact number as the amount of economic impact.

The **input – output analysis** method is used for the most economic impact studies, and this model is the one of the most often used methods in Latvia as well. Input means resources such as people, raw materials, energy, information, or finance that are put into a system (such as an economy, manufacturing plant, computer system) to obtain a desired output. Inputs are classified under costs in

accounting.[3] Output is the amount of energy, work, goods, or services produced by a machine, factory, company, or an individual in a period.[4]

Both input–output analysis and **economic impact assessment** model requires similar data from event participants, visitors and organizers (from participants – their expenses on accommodation, travel, food, entertainment, tickets, etc.; from organizers – full expenses and income balance sheet), the main difference between these methods is the choice of a multiplier[5]. Input-output multipliers are relatively easy to determine from input-output tables (IOT) provided by countries."[6] These tables are regularly published by statistics bureaus all around the world as a part of state accounting data. Availability of culture coefficients in a particular country or region depends on level of detail of IOT, given that such tables exist in the particular country or region.[7] Latest input-output tables of Latvia were published in 2012 for year 2004[8] –in author's opinion, it is not appropriate to use 10-year-old data in a research of year 2014. However, the **economic impact assessment** method usually uses two types of multipliers – Keynesian multiplier (measures the impact of external incoming expenditure (ex., tourist expenses) on regional gross domestic product in a particular period of time, when the event was held) or investment multiplier (more appropriate for infrastructure objects). Economic impact assessment method is based on "differentiating between direct, indirect and induced effects:

- *The direct effects* are the employment and income generated in a locality by the arts activities themselves.
- *The induced effects* (or linkage effects) – the customer effects – measure the spending of visitors to cultural events or institutions on transport, food and drink and perhaps accommodation.
- *The indirect effects* are multiplier effects, which are associated with both the direct and the induced effects."[9]

Indirect impact = (direct impact + induced impact) x multiplier

[3]"Defining input,"*BusinessDictionary.com – online business resource*, accessed May 1, 2016, http://www.businessdictionary.com/definition/inputs.html.

[4]"Defining output, "*BusinessDictionary.com – online business resource*, accessed May 1, 2016, http://www.businessdictionary.com/definition/output.html.

[5] Since the fields are interrelated, by investing in one field we gain greater effect since the part of money flows to other fields when purchasing raw materials, spending salary for daily household products, etc. Coefficient, which illustrates the efficiency of investment is called a multiplier in economics. (Maija Šenfelde, *Makroekonomika* (Rīga: Rīgas Tehniskāuniversitāte, 2014), 78.)

[6] Roberts Ķīlis, *Kultūras sektora ekonomiskā nozīme un ietekme Latvijā. Kvantitatīvs pētījums* (Rīga: Analītisko pētījumu un stratēģiju laboratorija, 2007), 20.

[7] Ibid.

[8]"Input-Output Tables – Dates of last updates/revisions", *OECD*, accessed May 1, 2016, http://www.oecd.org/sti/ind/44484093.pdf.

[9]Trine Bille, Günther G. Schulze, "Culture in Urban and Regional Development," in *Handbook of the Economics of Arts and Culture. First edition,* ed. Victor A. Ginsburgh, David Throsby (Amsterdam: Elsevier/North-Holland, 2006), 1058.

Total economic impact = direct impact + induced impact + indirect impact

    After evaluating pros and cons of all abovementioned methods, the author concludes that the economic impact assessment – the last described method, would be the most suitable to calculate the economic impact of the World Choir Games. This method is most often used in arts and culture sector, and is considered as one of the direct and clearly understandable methods. The goal of this research is to determine a particular number – evaluation of the World Choir Games economic impact, and this method is the most appropriate one to achieve this goal. This method is also suitable for events that attract large number of foreign visitors, which is the case of the World Choir Games.

Description and evaluation of the World Choir Games in Riga

    World Choir Games (WCG) is the largest international event for choirs in the world. The aim of the event is to unite choirs in a friendly competition disregarding the nationality, race and style of performed music.[10] Main organizer and author of choir games idea is a German organization *INTERKULTUR*, which organizes various international competitions. WCG, an event inspired by antique Olympic ideals, were first held in year 2000, in Linz, Austria. Since then the WCG are organized every two years in partner-cities around the world. The organization process of such mass event is very complicated and requires vast financial and human resources, therefore *INTERKULTUR* chooses a second organizer – cooperation partner in the partner-city. The fact that the WCG are produced by a German organization dictates further progress of the event, including cash flow and impact on the economy of particular city or place of the event. It must be understood that *INTERKULTUR*[11] is a private enterprise, which means that part of financial means will be gained by this organization and Germany will receive corresponding taxes. At the same time the mechanisms of the event organization have been developed to the smallest detail, and the organizing partner city has only to observe time-tested principles to ensure that the event is successful and the participants are satisfied.[12]

    In the WCG 2014 the representative of*INTERKULTUR*in Latvia was Jana Kalniņa. During the interview to provide clear understanding of investment of each partner in preparation of the WCG she described following competences of *INTERKULTUR*:

- To find a city for organizing the WCG (to convince municipality).

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[10]"World Choir Games", *Riga 2014platform for volunteers*, accessed May 1, 2016, http://piedalies.riga2014.org/lat/units/4-koru-olimpiade.

[11]*INTERKULTUR* is the world's largest international choir competition and festival organizer since 1988. *INTERKULTUR* unites both non-profit and commercial organizations with similar interests to implement culture-promoting goals on an international scale.

[12]Jana Kalniņa, interview by KristīneFreiberga, April 1, 2015.

- To provide attendees of the event, to invite participants – active international marketing campaign, especially at other *INTERKULTUR* events.
- To take care of WCG participants – to organize and provide participation, accommodation, transportation and catering, receive registration fees, participation fees, which are included into event package services pack, as well as to receive payments for catering expenses.
- A representative of *INTERKULTUR* in Latvia has to find hotels and catering service providers, conclude beneficial cooperation contracts and help the participants.
- Organize a jury for the event, attract part of headliners, partially cover their fees and travelling and living expenses.

Latvian partner of the event was the foundation*Riga 2014*–an organization created by the Riga city municipality to ensure preparation and organization of Riga 2014 European Capital of Culture events. The organization manages and coordinates parties involved in the organization of the programme, organizes communication campaign, develops and manages residents' participation and volunteer programmes, as well promotes cooperation between public and private sectors.[13]WCGas one of the events of Riga 2014 European Capital of Culturewas also under the responsibility of foundation *Riga 2014*. The main responsibility of the Latvian party was to provide technical and artistic support to the event:
- Find the locations for the event, ensure appropriate infrastructure.
- Create the event programme.
- Provide volunteers and choir assistants.
- Finance management, budget planning, fundraising.
- To partially cover jury and artist honorariums, as well as their travelling and living expenses.

The largest WCG to this day were held in Riga from 9th to 19th of July. **27000 singers representing 460 choirs from 73 states** and five continents gathered in Riga. WCG was the first culture event in Riga to gather so large number of foreign participants, thus becoming the biggest event of *Riga 2014* programme by number of participants.[14]

The headliners were announced more than a year and a half before the event – „The Real Group" and „The King's Singers".[15] In large concerts in *Arena Riga*,

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[13]"About the organization",*Official web-page of Rīga 2014*, accessed March 15, 2015, http://office.riga2014.org/2011/08/18/nodibinajums-riga-2014-2/.

[14] "RīgābūslīdzšimvērienīgākāPasaules koru olimpiāde(Riga will host the largest World Choir Games so far)," *Rīga 2014*,July 4, 2014, accessed May 1, 2016,http://riga2014.org/lat/news/45818-riga-bus-lidz-sim-verienigaka-pasaules-koru-olimpiade.

[15]"ZināmiPasaules koru olimpiādes 2014 galveniemākslinieki (World Choir Games 2014 main artists announced)," *Rīga 2014*, April 10, 2013, accessed May 1, 2016,http://www.delfi.lv/kultura/news/music/zinami-pasaules-koru-olimpiades-2014-galvenie-makslinieki.d?id=43217850.

Latvian National opera, The Great Guild Hall and St. Gertrude Old Church greatest choirs, bands, orchestras and soloists gave concerts – The State Choir*Latvija*, *Kamēr..., Sōla, Balsis, Maska*, Riga Cathedral boys' and girls' choirs, The *Latvian National Symphony Orchestra*, JāzepsVītols *Latvian Academy of Music Symphony Orchestra*, vocal and instrumental groups*Latvian Voices*, *Instrumenti, Xylem Trio* and others.

During the WCG 2014 a total of 168 events were held, 124 (74%) of which were free of charge to any interested person. The largest number of events, of course, was held in Riga, however there were also several friendship and festive concerts in the regions. The structural division of the events is very democratic and it can be said that, if a person was interested, he or she had vast opportunities to enjoy choir and vocal music.

Such number of events would be hard to organize for a single institution, which is also responsible for other parallel projects of European Capital of Culture programme, therefore in organization of WCGfoundation*Riga 2014* chose a supervisory role – a procurement for production of large concerts and technical support provision was performed, thus allowing the organization to handle other events and administrative works during the WCG, besides, as DiānaČivle concluded, it was an opportunity to save financial means[16].

The economic impact of World Choir Games 2012 in Cincinnati was estimated as 73.5 million dollars by the *Convention and Visitors Bureau.*[17][~58.3 million euro[18]]It serves as another reason and motivation to evaluate the economic impact of WCG in Riga, which will be provided later in this report.

Research methodology and data selection

Various data sources were used to calculate economic impact of World Choir Games – information provided by *Riga 2014*general manager DiānaČivle, WCG project manager LīvaČudere, and *INTERKULTUR* representative in Latvia Jana Kalniņa, an electronic questionnaire of WCG participants, focus-group discussion with volunteer choir assistants, data provided by Central Bureau of Statistics and all kinds of publicly available information on the internet – for example, data available on official web-pages of the organizers, public procurements, information provided by the organizers and experts in the press and media.

Data acquisition methods:
- semi-structured interviews with the organizers of the games;
- focus-group discussion with volunteer choir assistants;
- electronicquestionnaire of the WCG participants.

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[16]Diāna Čivle, interview by KristīneFreiberga, March 5, 2015.
[17]"Transforming Cincinnati USA: The Impact of the 2012 World Choir Games," *The Cincinnati USA Convention and Visitors Bureau*, accessed May 1, 2016, http://www.cincyusa.com/images/editor/file/World%20Choir%20Games/CVB_Xform_print er-friendly.pdf.
[18]"Currency calculator. USD exchange rate on 31.08.2012.," *Bank of Latvia*, accessed May 1, 2016, https://www.bank.lv/statistika/valutu-kursi/aktualie.

Data about expenses of the participants constitutes a significant part of the direct economic impact, therefore it is important to thoroughly devise the questionnaire questions, wording and even questionnaire design, while taking into account that answering this questionnaire will require some time and effort – either consulting colleagues or reviewing own internet-bank balance.

An internet questionnaire for WCG participants was devised in accordance with the theory review and conclusions part[19] with following questions:

1. Did they come to Latvia particularly for WCG;
2. Did they sleep away from home, and if yes, then did they stay with relatives, friends or paid for accommodation;
3. How many days were spent at the event;
4. How much money was spent per day or in total (not including the ticket costs):
   a. For airline tickets (+did they fly with airBaltic);
   b. For excursions and trips in Latvia;
   c. For accommodation;
   d. For catering (provided by organizers);
   e. For food outside the WCG;
   f. Shopping and souvenirs;
   g. Entertainment;
   h. Other expenses (name expenses).
5. Event tickets.

Despite the fact that for evaluation of economic impact the printed questionnaires or short conversations with participants and visitors at the end of event is considered as more efficient[20], by choosing to perform the research at this time, after so much time has passed[21], there are no other viable options except conducting the survey over the internet. The questionnaire was sent to those participants of WCG whose contacts were available on their web-pages. A publicly available list of choirs that participated in the games was available online, and this list was used to find a web-page of each choir. In total the questionnaire was sent to 154 e-mail addresses and *Facebook* pages (foreign choirs, conductors and managers).

After discovering the real situation – general unwillingness to answer the questionnaire and low response rate, an alternative solution was found by inviting volunteer choir assistants, who spend time with choirs daily, to a focus-group

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[19]West Midlands Cultural Observatory, "How do I encourage project participants to complete questionnaires?" *Economic **Impact Toolkit***, accessed May 1, 2016, http://www.eitoolkit.org.uk/Page.aspx?pID=62.

Ben Janeczko, Trevor Mules and Brent Ritchie, *Estimating the economic impacts of festivals and events: a research guide*(Southport: Sustainable Tourism CRC, 2002), accessed May 1, 2016,http://sustain.pata.org/wp-content/uploads/2015/02/Mules_EcoImpactsFestivals_v6.pdf.

[20]West Midlands Cultural Observatory, "How do I encourage project participants to complete questionnaires?" *Economic **Impact Toolkit***, accessed May 1, 2016, http://www.eitoolkit.org.uk/Page.aspx?pID=62.

[21] This research was started in January 2015.

discussion. Despite the fact that their observations do not precisely illustrate expenses of the choir members, the discussion provided an opportunity to find out more about the daily schedule and activities, which, by comparing with some answers provided in questionnaire, could be used to estimate possible expenses. Six volunteers of different age groups and professions participated in the focus group discussion[22]. Volunteers assisted choirs of various countries (Germany, Norway, Italy, Turkey, China, USA, Uganda, Lithuania), and during the discussion they provided a broad and diverse description of activities and expenses of each choir. The most interesting fact is that the choir members from most economically developed countries lived in luxury hotels and declined catering services offered by organizers (despite the fact that they previously had ordered and paid for such services), while eating every day in restaurants around Riga. Next are the choirs from less developed countries, participants of which, same as choirs from our neighbouring states, did not spend their money on shopping and souvenirs, bought groceries instead of eating in restaurants, and tried to save as much as possible, while participating only in competitions and going home as soon as the event ended. During the discussion many different conditions surfaced, which influenced expenditure of each choir, for example, strictness and instruction of the conductor, who insisted that all of free time must be spent at the hotel practising, or religious beliefs, which meant that evenings were not spent at places of entertainment, as well as choir's schedule with concert and competitions – for some the schedule was so full that there was no time even for lunch, however other participated only in several small concerts and spent their free days shopping. At the end of focus-group discussion the author proposed possible sums spent by choir members and each of the participants replied about how likely such expenditure was for their choir. The different numbers provided by the volunteers allowed to gain average indicators, which, by comparing to numbers provided in questionnaires, could be used as a basis for calculating the induced economic impact.

Calculation of WCG economic impact

"The starting point for calculating the Direct Economic Impact attributable to an event is to formally establish the geographical area under consideration ie the Host Economy. The Host Economy is usually defined as a city, county, region or country."[23] In choosing the region the ability to determine the number of participants, who live outside the chosen geographic borders, should be considered, as well as the amount of income for the project that came from funders based outside your Geographic Area of Interest.[24] Despite the fact that the effects of WCG were mostly felt by city of Riga, the largest part of the WCG budget is made by

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[22]Focus-group discussion with volunteer choir assistants of World Choir Games, interview by Kristīne Freiberga, May 4, 2015.
[23]"Defining the Host Economy. Step 1," *The eventIMPACTS Toolkit*, accessed May 1, 2016, http://www.eventimpacts.com/impact-types/economic/content/intermediate-measures.
[24]West Midlands Cultural Observatory, "Select a Geographical Area of Interest," *Economic Impact Toolkit*, accessed May 1, 2016, http://www.eitoolkit.org.uk/Page.aspx?pID=31.

financial funds from state, and since it is also an international event, it would be more significant to calculate the turnover of foreign capital, while it is also easier to use multiplier for calculations of state economy in general. The result of the research will be calculation of economic impact of WCG on economy of Latvia.

WCG Geographic Area on Interest (Host Economy)	**Latvia**

The next step is to calculate the **direct economic impact (the economic impact of the organizers)** of the event by analysing the financial turnover of the organizers (not taking into account participants). The organisation of major events can be an expensive and complex business involving income streams from inside and outside the host economy, and spending on contracts with suppliers inside and outside the host economy.[25] The income and spending can be separated:

- Local (internal)income;
- Foreign (external)sources of funding;
- Local expenses (remaining in local economy);
- Foreign expenses (not remaining in local economy);

It is important to divide internal and external spending and income, due to the fact that only external funding that remains in the host economy is forming the economic impact of WCG.

Table 2

Scheme of direct impact formation

Local income	Foreign income	Local expenses	Foreign expenses	Direct economic impact
X	-	X	-	Neutral
X	-	-	X	Negative
-	X	-	X	Neutral
-	X	X	-	Positive

Created by the author

„In practice, it is possible that the transactions of event organisers could have a negative impact on the Host Economy, particularly where support services and expertise are outsourced. Therefore, there is an obvious rationale for developing a network of local suppliers and expertise which will assist public bodies to maximise the economic impact of their events."[26]

WCG are described by first two situations illustrated in the table No.2, as we will see further on, the largest part of financing is local (financing provided by the

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[25]"Measuring the Spending of the Event Organizer. Step 4.1 to 4.2," *The eventIMPACTS Toolkit*, accessed May 1, 2016, http://www.eventimpacts.com/impact-types/economic/content/intermediate-measures.
[26]"Measuring the Spending of the Event Organizer. Step 4.1 to 4.2," *The eventIMPACTS Toolkit*, accessed May 1, 2016, http://www.eventimpacts.com/impact-types/economic/content/intermediate-measures.

budget of state and Riga Municipality), however the expenses are spent both on local products and service providers and on external sources as well (international jury and artist fees and visiting costs, payment to *INTERKULTUR* for international marketing).

Total state funding in time of three years was 2 334 833 €. The data provided by the organizers and further calculations analyse the WCG budget only for year 2014. Since it is complicated to proportionally separate administrative and marketing costs before 2014, which were spent from the whole European Capital of Culture yearly budget particularly on WCG, and taking into account that all artistic and event production related expenses were paid in the WCG year, the economic impact will be calculated for year 2014 only.

Detailed analysis of the abovementioned positions revealed that the sources of income for WCG were:
1. State funding
2. Local municipality funding

According to the information provided by DiānaČivle, Municipality of Riga invested 1 191 983 euro in organization of WCG in 2014.The amount of investments by cooperation partners, grants (for example, Melinda Mercury grant), financing from funds (for example, Europe-Japan festival committee fund) is combined for the whole European Capital of Culture programme and is not divided for each separate event. This financing is included in the total budget of the organization and, in accordance with the status of the organization, it is a part of the budget which is labelled as municipality financing. Despite the fact that external financing sources are present, it is impossible to measure precise amount of external financing and amount of financing provided by city of Riga, therefore the whole position is considered as local financing.
3. Income from tickets

The last position of income of WCG is from ticket sales. After analysis of the data provided by *Riga 2014*, it was determined that the events that required purchasing a ticket were filled on average at 55% from total capacity. Ticket sales reached 307 484 €. However, it is complicated to determine how many tickets were purchased by local residents (meaning local income) and how many by foreigners (foreign income). Hypothetically the income of these positions will be divided in half.
4. Investments by sponsors and income from advertising

According to the information provided by *Riga 2014*, there was no direct income from advertising due to the fact that the advertising services were provided as barter services to the companies that supported the WCG.

The **expenses** consist of:
1. Participation fee for organizing the WCG in Riga – "without this fee it is impossible to start performance of all preparation works and marketing activities for

Latvia"[27] The information provided by the Cabinet of Ministers of Latvia states that 401 250 € (282 000.00 LVL)[28] were spent on this goal.

2. Production of events and technical production

According to the information provided by the organizers, the total costs of technical production and artistic production of all events reached approximately 1.7 million euro.

3. Artist fees

The total amount of fees to musicians, conductors and artists from Latvia and abroad reached 129 thousand euros. It is only a part of artistic costs since these costs were divided among both organizing parties.

4. Employee remuneration (administrative expenses)

The group of WCG organizers and service providers consisted of more than 1600 people from 15 countries.This number includes all types and levels of employees, as well as more than 500 volunteers and work group of German company *INTERKULTUR*. According to the information provided by the organizers *Riga 2014* in 2014 paid 84 thousand euros to its work group involved in organization of WCG.

5. Marketing

Marketing costs of WCG were slightly below 129 thousand euros.

6. Copyrights and public performance licences

Almost 50 thousand euros were paid to local organizations *AKKA/LAA* and *LAIPA* for copyrights and public performance licences at more than 150 WCG events.

7. Other expenses

Other expenses consist of administrative costs, office maintenance costs, transportation costs, ticket sales costs and international jury costs (transportation and hotel costs).

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[27]"Order project of the Cabinet of Ministers "*About participation programme in project "Rīga 2014 European Capital of Culture" implementation*" annex No.1 – Financial justification and description of "Rīga 2014" projects, which will be financed from state budget," *Ministry of Culture of Latvia*, August 3, 2011, accessed May 1, 2016, https://www.google.lv/url?sa=t&rct=j&q=&esrc=s&source=web&cd=4&cad=rja&uact=8& ved=0CDAQFjAD&url=https%3A%2F%2Fculturelablv.files.wordpress.com%2F2011%2F 08%2Fvalsts-finanseto-riga-2014-projektu-apraksti.doc&ei=BCskVZWbDcKQsgHajYCQCg&usg=AFQjCNEeK9AcyUzbtPc-2CI9RFc7fSRiBA&sig2=bSbg5tX4pn86adecL6Y0Vw.
[28]"About state participation in the programme of Riga 2014 European Capital of Culture*,"* *Order of the Cabinet of Ministers No. 400*, August 24, 2011, accessed May 1, 2016, http://likumi.lv/doc.php?id=234937&version_date=24.08.2011.

Table 3

Breakdown of income and expenses by positions

	Local (Latvia)	Outside of the defined region	Total
INCOME			
Income from tickets	*153742*	*153742*	307484
Local municipality funding	1191983	0	1191983
State funding	1603350	0	1603350
Total	**2949075**	**153742**	**3102817**
EXPENSES			
Copyrights and public performance licences	49939.64		49939.64
Payment of participation fee and international marketing to *INTERKULTUR*		401250	401250
Event production	1740153.46		1740153.46
Employee salaries	84086.13		84086.13
Participants Information centre and service operating costs	174529.82		174529.82
Artist fees	73771.3	55652.03	129423.33
Marketing	128855.66		128855.66
Other:	104469.73	190108.93	294578.66
Costs of ticket sales	17626.22		17626.22
Costs of international 80 member jury (fees, transportation and accommodation expenses)	18434.81	190108.93	208543.74
Administrative expenses, office costs, etc.	52375		52375
Transportation	16033.7		16033.7
TOTAL	**2355805.74**	**647010.96**	**3002816.7**

Data provided by WCG organizers[29]

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[29]Diāna Čivle, "Cost estimates, ticket sales and event visitors tables of World Choir Games" (Microsoft Excel Document, Rīga, 2014).

Direct economic impact can be calculated by using two different methods, which produce same result:

Table 4

Expenses of the organizers	3002816.7
Minus foreign expenses	647010.96
	2355805.74
Minus local income	2949075
	- 593269.26

Economic Impact Toolkit[31]

Table 5

Local expenditure	2355805.74
Local income	2949075
Difference (expenses – income)	-593269.26

The eventIMPACTS Toolkit[30]

The result is that the direct economic impact of the WCG is negative – almost minus 600 000€. Budget of WCG was mostly spent on local products and services, however quite a lot was also spent on foreign services. The amount of *new* money that came from abroad to organize WCG was very small. If the direct economic impact of the event is negative it will be necessary to subtract it from the induced economic impact created by the visitors.

Direct economic impact, €	–0.59 million €

The next most time consuming step in calculation of the economic impact is acquiring data from event visitors. This data allows to calculate**the induced economic impact** of the event – how the expenses of visitors, who visit the cultural event, create turnover in other fields of economy and local companies. Since the direct economic impact of the WCG is negative, the total economic impact will mainly consist of expenses of visitors and participants. As practice shoved – the participant of the WCG is at the same time also a visitor of the events, and there were not many other tourists who came to Riga particularly for the WCG.

In calculations of economic impact the local visitors (residents of the defined geographic territory of the research) are not included the same way as accidental visitors, meaning, tourists who simply came to Latvia at this time and decided to visit any of the WCG concerts. Therefore, in this case the event participants from

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[30]"Measuring the Spending of the Event Organizer. Step 4.1 to 4.2," *The eventIMPACTS Toolkit*, accessed May 1, 2016, http://www.eventimpacts.com/impact-types/economic/content/intermediate-measures.

[31]West Midlands Cultural Observatory, "**Defini**ng economic activity & economic impact," *Economic Impact Toolkit*, accessed May 1, 2016, http://www.eitoolkit.org.uk/Page.aspx?pID=59.

abroad can be also viewed as the foreign WCG visitors, and the questionnaire was also sent to them.

The total number of the participants of the event was 27 000, number of Latvian choirs was 101, and, if we assume that the average number of choir members in one choir is 59[32] people, we can calculate the number of World Choir Game visitors, excluding local residents and accidental visitors

The estimated number of WCG visitors, excluding local residents and accidental visitors:	**21 000**[33]

Afterwards it is necessary to calculate cost of accommodation. Expenses on accommodation usually are the largest and influence the economic impact study the most, therefore this data and calculations must be justified and trustworthy.

Table 6

	Number of visitors	21 000
X	Average number of nights in Riga	5
=	Number of commercial nights in Riga	105 000
X	Average cost per night in a hotel	52.59 €
=	Expenses of visitors on accommodation	5 521 950 €

The eventIMPACTS Toolkit[34]

The participants of WCG paid for hotels in Latvia through*INTERKULTUR*, meaning that they paid larger sums than in reality were invested in the economy of Latvia. It means that the answers in questionnaire provided a false impression about the induced economic impact. By knowing the list of hotels in which the participants were staying and by evaluating the price levels for the middle of July 2015 (assuming that the price growth was not significant), the average calculated cost of a night in a hotel for one person is 52.59€. However it is important to understand that even the slightest change of this number can significantly affect induced and indirect economic impact. Hotel prices were taken from www.booking.com[35].

WCG visitor expenses on accommodation, €:	**5.5 mill. €**

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[32] 27000 participants: 460 (number of choirs) = 58.69 (people per choir)

[33] 27 000 – (59*101) = 21 041. The number has been rounded up for convenience.

[34]"Measuring the Spending of Spectators. Step 2.1 to 2.5," *The eventIMPACTS Toolkit*, accessed May 1, 2016, http://www.eventimpacts.com/impact-types/economic/content/intermediate-measures.

[35]"Booking.com B.V.,"accessed May 1, 2016, http://www.booking.com/.

Afterwards the rest of participants' expenses are calculated – apart from accommodation participants spend their money on other goals. In participants' questionnaire and focus-group discussion questions on spending on food, shopping, entertainment, transport and other expenses were asked. Expenses for each position can be calculated as average per day sum and multiplied by the number of visitors. It is important to note that costs of event tickets are not included here – this sum is included in organizers' income position. Valuation of this position was the most complicated. Average indicators mentioned in focus-group discussion were 60 € per day for other expenses, excluding accommodation and event tickets, however the questionnaires provided an average[36] of 122 € per day. In description of *Riga 2014* projects to be financed from state budget the description of WCG stated that the average expenses of visitors, including hotel costs, would reach 114 €[37] per day. If we calculate estimated expenses of the participants of WCG on hotels and other positions in Riga, the sum would be 112 € per day, which looks very appropriate in comparison.

Table 7

	Number of visitors	21 000
x	Average number of days in Riga	5
x	Average expenses per day, apart from tickets and accommodation	60 €
=	Other expenses of the visitors	6 300 000 €

The eventIMPACTS Toolkit[38]

Other expenses of WCG visitors, €:	6.3 mill. €

Induced economic impact, €	11.8 mill. €

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[36] Number of respondents – 52

[37]"Order project of the Cabinet of Ministers "*About participation programme in project "Rīga 2014 European Capital of Culture" implementation*" annex No.1 – Financial justification and description of "Rīga 2014" projects, which will be financed from state budget," *Ministry of Culture of Latvia*, August 3, 2011, accessed May 1, 2016, https://www.google.lv/url?sa=t&rct=j&q=&esrc=s&source=web&cd=4&cad=rja&uact=8&ved=0CDAQFjAD&url=https%3A%2F%2Fculturelablv.files.wordpress.com%2F2011%2F08%2Fvalsts-finanseto-riga-2014-projektu-apraksti.doc&ei=BCskVZWbDcKQsgHajYCQCg&usg=AFQjCNEeK9AcyUzbtPc-2CI9RFc7fSRiBA&sig2=bSbg5tX4pn86adecL6Y0Vw.

[38]"Measuring the Spending of Spectators. Step 2.1 to 2.5," *The eventIMPACTS Toolkit*, accessed May 1, 2016, http://www.eventimpacts.com/impact-types/economic/content/intermediate-measures.

The most important step in calculation of indirect, and thus the total **economic impact**, is the choice and application of a multiplier. Direct and induced economic impact determine the expenses of "first order" expenses created by the event (for example, direct connection between event visitor and local restaurant), then the aim of indirect economic impact is to determine the additional income in home economy (for example, money that the restaurant has spent in local economy to ensure its business function). "Both the data and analyses required to accurately calculate a multiplier tend to be fairly complex. In many cases, multiplier values are borrowed from other studies, which are far less valid than multipliers that are empirically derived based on the inter-industry relationships in a given host economy. However, empirically derived multipliers are not readily available for every level of geography."[39] Incorrect calculation of multipliers will create a wrong impression for the financial supporters of the event about the economic impact of the event. In cases when the multiplier is not already available or it is too complicated to empirically determine, it is advised to write only about direct and induced economic impact in the report.

As it was mentioned before, Keynesian multiplier is the most appropriate for cultural events. It is calculated by following formula:

$$k = \frac{1}{1 - c(1 - t) + m}$$

for purposes of the formula
c = the propensity for households to spend,
t = marginal propensity to tax out of GRP,
m = marginal propensity to import out of GRP.[40]

By applying economic indicators of Latvian economy in 2014, following result was gained:
c= 0.61[41]
t= 0.279 (27.9 % of GDP)[42]
m= 0.52[43]

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[39]"Measuring the Total Economic Impact. Step 6," *The eventIMPACTS Toolkit*, accessed May 1, 2016, http://www.eventimpacts.com/impact-types/economic/content/advanced-measures.

[40]Janeczko, Mules and Ritchie, *Estimating the economic impacts of festivals and events,* 28 – 29.

[41]"Gross domestic product – main indicators," *Central Bureau of Statistics*, accessed May 1, 2016, http://www.csb.gov.lv/statistikas-temas/iekszemes-kopprodukts-galvenie-raditaji-30248.html.

[42]"Eurostat: Tax burden in Latvia - second lowest in EU," *LETA*, June 16, 2014, accessed May 1, 2016, http://www.db.lv/finanses/nodokli/nodokli/eurostat-nodoklu-slogs-latvija-otrais-zemakais-es-416460.

[43]"Gross domestic product – main indicators," *Central Bureau of Statistics*, accessed May 1, 2016, http://www.csb.gov.lv/statistikas-temas/iekszemes-kopprodukts-galvenie-raditaji-30248.html.

k	**0.93**

Keeping in mind that the direct economic impact of WCG is negative (–0.59 mill. €)while the induced economic impact is 11.8 mill. €the calculation is as follows:

Indirect economic impact of WCG, € = (direct + induced) x 0.93	**10.4 mill. €**

Thus we can conclude that other sectors of economy gained additional 10.4 million € through services due to WCG in 2014. If we take into account that 3.1 million € was invested in organization of WCG in 2014, the indirect income effect of WCG is 0.3[44]. It means that from every euro invested in 2014 in organization of WCG 0.30 cents or 30% were received by companies in other fields. This conclusion corresponds to the findings of the impact evaluation report on European Capital of Culture *Riga 2014* by AndaLaķe and group of researchers, which stated that 33 % of money invested in European Capital of Cultureprojectsis directly received by other fields of economy[45], therefore the result can be considered as correct.

Total economic impact of WCG, € = direct + induced + indirect impact	**21.6 mill. €**

Data selection problematic and possible error

„In analysis of economic impact of mass events two approaches are used – performance of economic impact analysis before and/or after the event. In cases of particularly grand large-scale events the impact analysis includes both the economic estimates before the event, economic impact during the event, and economic impact after the economic event."[46] In case of this research all analysis was performed after the event. It has caused some restrictions.

1.   Data selection – it is possible to receive only final data from event organizers, which was not collected on purpose and systematized. Data was carefully reviewed and selected for the research with an aim to acquire the necessary minimum, which is not always possible. As the organizers of WCG stated, the data in their system is structured in a completely different manner, and thus required significant amount of work, time and energy to recalculate and restructure the data by positions, which are necessary for the particular method for economic impact calculation. Also, there were positions in which it is impossible to

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[44] 3.1 mill.:10.4 mill.; Ķīlis, *Kultūras sektora ekonomiskā nozīme un ietekme Latvijā. Kvantitatīvs pētījums*, 37.

[45]Līga Grīnberga, „Rīga 2014 projektu saikne ar citiem sektoriem: tīklu analīze (ConnectionsofRiga 2014 projectswithothersectors: socialnetworkanalysis)," (presentationatRiga 2014 internationalconference, Riga, May 13, 2015).

[46]Ilze Rozenberga, *Pētījumu par masu pasākumu ietekmi uz ekonomiku pārskats(Review of large-scale events impact on economy)*(Rīga: SIA Mārketinga praktiķu ACADEMIA, 2013), accessedMay 1, 2016, http://www.lnkc.gov.lv/Uploads/2014/10/28/1414507178_1662.pdf.

calculate precise breakdown (for example, how to divide income from ticket sales in local and foreign).

2.   The involvement of two different organizers, one of which is a municipality foundation, and the other a private enterprise located abroad, made data acquisition and communication process more complicated. Estimates on expenses of the participants for accommodation and catering are only approximate, and were calculated by determining the average hotel and catering prices in the country, since after several requests for cooperation *INTERKULTUR* did not show any interest in this study.

3.   It would be best to organize participant survey during the event or in a short time after the event. Failure to do so explains low level of interest in completing the questionnaire. Another reason is unwillingness to talk about their expenses and spending – to provide fact about personal financial situation. Besides the data gained from the questionnaires is approximate and hypothetical since it is quite hard to remember what and at what prices have you bought 9 months ago in Riga, however it is still possible.

4.   The low interest in responding to questionnaire caused to use the focus-group discussion method, which would not be suitable for acquisition of *hard* data in other cases. Focus-group discussion, in which volunteer choir assistants participated, allowed to study daily activities of the participants and to find out if they spent their money freely or tried to save as much as possible, as well as to confirm or deny hypotheses about spending of the participants.

Despite the fact that there were many obstacles in the empiric part of the study and many unknown factors in calculation of economic impact of WCG, this study will serve as a good theoretic and practical example for future studies in Latvia, and will help managers to prepare the list of necessary works and data in time – when to organize surveys of participants, what questions to ask, what economic data to collect and how to put it all together to acquire believable end result.

Conclusions

The study determined that the economic impact of the World Choir Games 2014 was approximately 21.6 million euros. From the point of view of the organizers – the largest amount of financial means was provided by state of Latvia, municipalities and Latvian companies, which were already within the economy of the state and remained there, thus did not cause any influx of new money and did not create any economic effect (no significant sums of foreign money were attracted in organization of the event), opposite was achieved – money left economy of Latvia. The largest economic impact of the WCG was created by the 21 000 participants spending money in the country – accommodation, catering, transportation, etc., expenses – all of it based in cultural tourism. In July Riga is

regularly visited by large numbers of tourists[47], and economic impact from cultural tourism is gained by the country every year even without WCG.

The research was mostly concentrated on studying the short-term effects or output of the WCG – the calculated economic impact will not change. Regarding the long-term effects or outcomes, it would be necessary to continue the evaluation at a later stage as well by analysing the tourist flow and promotion of the image of Riga. It will not be possible to attribute changes in numbers of tourists only to the long-term effect of the WCG, since it is complicated to separate the WCG from the general context of the European Capital of Culture context, therefore the outputs will be related to both of these related events.

It must be concluded that the WCG had an economic impact, thus not very significant to the Latvian economy, so it cannot be used as the most important argument for organizing such events in the future. From the other point of view, 3.1 million euros invested in 2014 in such a large and loud culture event is a comparatively small sum of money, and the received economic impact has a comparatively good indicator. This, of course, could be foreseen and guaranteed by the fact that a large number of foreign guests will come to Latvia. Now it only remains to follow the statistics of tourist numbers in future years to see if the participants and visitors of the WCG and European Capital of Culture year have a positive or negative opinion about Riga and Latvia as a tourism destination. The author would like to emphasize that it is much more important to talk in the context of WCG about the social and cultural impact of the event – variety of represented countries, choirs, musical genres, promotion of international cooperation, personal networking, as well as promotion of Riga as a city. During the WCG at least 124 events were accessible for free – friendship concerts, competition stages, participants parade, as well as festive concerts not only in Riga, but in other cities as well. It was an opportunity for every passer-by to learn about singing traditions and national costumes of exotic countries, and many more. Also the opportunity to see and hear *The Real Group* or *The King's Singers*, who came to Latvia as participants in WCG, is exclusive. This was the time of music festivities, Riga was full of happiness, and the culture lovers had an opportunity almost every day and evening to go, enjoy and gain new concert experience at the highest artistic level. It would be interesting to see how residents of Riga and Latvia felt and enjoyed the WCG events – was it a separate group of a society, or was it a larger audience. By looking at the organizers' data on ticket sales and numbers of visitors of the paid events the response of visitors could have been better. Tries to quantify and express in numbers social impact of an event are even harder than economic impact calculations, and would serve as a subject of a separate study.

The research questions were answered – the best and the most convenient method for economic impact evaluation of large scale cultural event is the *economic impact assessment* method, which analyses direct, induced and indirect economic impact, and uses investment or Keynesian multiplier. Possible economic impact of

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[47] Data from Riga Tourism Development Bureau shows that in the 3rd quarter of the year tourist flow in Riga has been 278 178 (2012), 341 486 (2013), 382 458 (2014).

WCG was also calculated – despite the barriers and deficiencies, the calculation performed after so much time had passed after event still allowed to estimate the approximate value of the impact (21.6 million €). The goal of the study has been partially achieved – World Choir Games had an economic impact, but there is no confirmation of the fact that organization of such events in the future would be beneficial, at least not from economic point of view. It would be much more important to evaluate social and cultural benefits, and only afterwards to consider the economic impact, since the economic impact of sports or entertainment event would be greater. All set tasks were performed, and it can be said that the study was successful and it provided valuable insight and conclusions.

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European Capital of Culture (ECoC)
and Urban Branding: The Case of Patras, Greece

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Abstract: *The purpose of this paper is to explore specific issues of the development of city branding and urban re-engineering strategies that arise during the implementation of the institution of the European Capital of Culture (ECoC).We focus o n the case-study of Patras, Greece as a 2006 European Capital of Culture and, more precisely, we examine the strategic initiatives and activities of this event in the framework of impacts associated with cultural economy and cultural management. We conclude that the Patras ECoC events represent a missed opportunity for urban branding purposes because of the lack of a coherent top-down strategy. In particular, we demonstrate the failure to either develop new flagship infrastructure or, more seriously, to highlight existing flagship developments for the purpose of urban branding and re-engineering. The difficulties to realize those opportunities may signify informational and cultural capital constraints that must be tackled not only within the framework of the ECoC institution but also within the overall development of urban rebranding and re-engineering strategy.*

Keywords: *European Capital of Culture, Urban Branding, Urban Re-engineering, Flagship Landmark, Cultural Management*

1. Introduction

The purpose of this paper is to explore foundations for the development of an attractive urban image through city-marketing and place-branding strategies through a special analytical approach. More precisely, we examine ideas in the framework of the impact of cultural economy and cultural management on urban strategic re-engineering through alternative forms of campaign of urban branding.

A major question is how cities trigger a sustainable process of urban rebranding including the implementation of processes of creativity and how they support effective interventions of sustainable regional development (Evans (2003); Vanolo (2007)). Here, we find the experiences of the institution of European Capital of Culture (ECoC) highly relevant and instructive (for the rich evidence of the institution, see European Parliament (2013)). In particular, in the present paper we draw lessons by examining the case-study of Patras, Greece as a 2006 European Capital of Culture with regard to urban re-branding and strategic re-engineering.

With respect to theoretical aspects of the Institution of European Capital of Culture (ECoC), which provide a brief historical overview and key theoretical approaches in the study of ECoC (for example, ECORYS (2010), Richards (2000),

Guiso et. al. (2005) etc.) we note that there is a number of important issues that emerge.

Among those, we highlight in particular the question of the definition of 'culture' as this broadens beyond the arts and the cultural heritage to assume a more dynamic impact in the cultural economy (Scott (2000)). Another issue is the role of creative industries and its relation with both representations of traditional and modern culture. To this extent, urban regeneration must be studied beyond processes of "festivalization" to include other forms of modern culture expression (on modern culture expressions and festivalization, see Koutsobinas (2014)).

Overall, we note that place-branding is an important part of urban regeneration and contributes to regional development strategy formation. To this extent, the question which arises is what are the challenges and constraints of urban-rebranding; what are some of the tensions that are involved; and, in which cases the experience of Patras as ECoC can be informative and insightful.

The paper starts with information about the selection and the implementation of Patras, 2006 ECoC. We continue with a discussion of the urban enhancement during the implementation of the events for the purpose of city re-engineering and image rebranding and the constraints that emerged. Finally, we conclude with a gap analysis regarding city rebranding and the main suggestions of our analysis.

2. Patras as ECoC: The Background

According to the more recent official EU Policy on ECoC, more emphasis is placed on image enhancement, social impacts and economic impacts (European Parliament, 2013). In this framework, models of assessment and the role of image impact assessment for communication strategy become important. There are different approaches across cities and across ECoC experiences. For this reason, the identification of ECoC approaches and the analysis of successful strategies in the history of the institution becomes a central methodological issue too. We believe that this analysis is variable, depending on different factors. For example, in the case of Patras as ECoC the role of local cultural capital and the size and funding are considered as influencing substantive dynamics.

A list of successful strategies has been identified in the literature for successful ECoC cases. These include clear vision, distinct programming, infrastructure development, good communication strategy, public engagement, good governance / finance and legacy planning for long-term effects. We consider the last factor to be quite important as long-term impact may be envisaged to include not only cultural effects but also socio-economic outcomes.

A highly cited and well-known example is Glasgow, which as a European Capital of 1990, focused mainly on changing the image of the city, succeeding to attain parallel and generally positive results such as increased tourist flows during the next years. However, there are other benefits as well as Glasgow has tended over the years to adopt a model of creative city in different aspects of its development (Garcia (2005)).

Coming to the case of Patras as 2006 ECoC, we note the advantageous geographical situation of the city as it is described as "Greece's Gate to the West". This is not so hard to understand as it is the main port that connects regularly Greece with other ports in Italy, namely, Brindisi but also Bari, Ancona and Venice (see Figure 1). Another less apparent advantage of the city is that it is situated 10 kms away from the impressive Trikoupis bridge (or, Rio-Antirrio Bridge), which is one of the world's longest multi-span cable-stayed bridges and the longest of the fully suspended type. It crosses the Gulf of Corinth near Patras, linking Patras suburb of Rio on the Peloponnese peninsula to Antirrio on mainland Greece by road, which leads to the Greek region of Epirus and, further on, to Albania. Therefore, the role of Patras is not confined to its maritime importance. It is safe to say that Patras is a transportation hub connecting Greece to Italy but also to Albania and Montenegro.
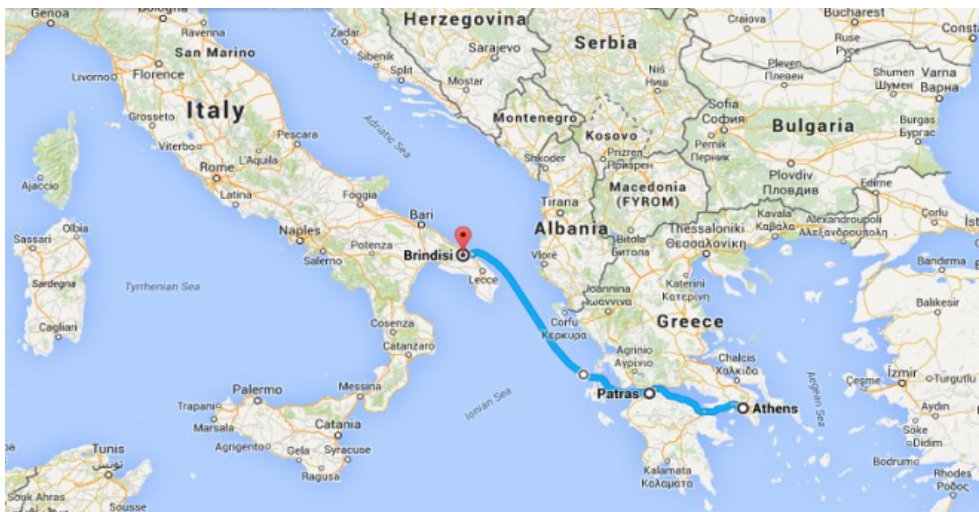
Fig. 1. Geographical Map

The objectives of the strategic plan of Patras, 2006 ECoCfell within four main areas, that is tourism, image enhancement, urban revitalization and business/employment development (table 1; see also, Nikolopoulos and Tsaktsiras (2006); Balaoura (2014)). These themes resemble to the priorities that have been placed by earlier ECoCs. One particular feature is that since Greece is a country that relies more on tourism and on services rather than on industrial activities, the design of ECoC activities towards those areas do exhibit a greater weight of importance relatively to other cases.

Table 1.

Strategic Plan Objectives – Patras, 2006 ECoC	
Tourism	
	• Increase of domestic and foreign tourists.
	• Expansion of the market for cultural events.
	• Strengthening the cultural environment.
Image	
	• Improve awareness of the city.
	• Upgrading the profile of the city at home and abroad.
Urban Revitalization	
	• Create cultural action areas.
	• Regeneration, infrastructure projects.
Business and Employment	
	• Develop creative new businesses.
	• Creating new specialized jobs.

One must note that the motto of Patras, 2006 ECoC, which served as its main marketing pitch to potential participants was "All Europe, One Neighbourhood". This motto stressed urban friendliness and openness as two distinctive features of Patras, a city of approximately 200.000 inhabitants, including its suburbs. However, those priorities were not integrated in the actual development of events, with the exemption of having many small events with a different European country focus.

` The actual implementation of events faced several problems (Balaoura (2014)). First, there was the incidence of asmall and delayed budget for approval. Given financial constraints, there was a small-scale regeneration of many cultural and public sites. A great number (127) of small cultural events, which related to a great number of European countries and which exhibited an interest on international cultural representations took place. Only a few events were bigger in scale. These included the Eros Ramazzotti concert and the Da Vinci Exhibition. Overall, there was an inclination towards artistic events and representations of cultural heritage.

The initial expectations of Patras residents regarding the outcomes of the ECoC events were positive. The institution enjoyed a great number of spectators – around 1.000.000, mainly from Athens (as the Greek capital is only 200 km far away) but also from neighboring Peloponnese and Western Central Greece and Epirus.

The implementation of the events took advantage of the strong voluntarism of about 1200 volunteers. While this may appear surprising it is not so because Patras celebrates its well-known traditional annual carnival with the enthusiastic support of many mainly young volunteers. There was also an improvement in tourist flows for the next year, that is, 2007. However, this trend did not continue in the next years so that benefits to tourism were actually of short-run nature. In addition, many problems in communication strategy implementation and marketing

promotion were recorded despite the sizeable shares that those categories occupied in overall budget. The improvement in business start-ups was also observed in the short-term only as most of the entrepreneurial activities were speculative and concentrated on reaping benefits during the ECoC events. As a result, most of them faltered in the next years as there was also no strategic support and vision and finally, as the impact of the Greek economic crisis, which emerged in late 2009 became profound.

Overall, as various surveys indicate residents did not consider the event as being very successful (Balaoura (2014)).Among of the reasons that were cited, some are noteworthy. For example, respondents complained that there were a few memorable events, that substantive infrastructure building remained incomplete and that there is no perceived legacy in terms of enhanced economic opportunities, regional development and sustainable growth.

3. Urban Regeneration and Landmarks

A substantive aspect of image enhancement and regional development relates to urban regeneration. Here, there was clearly a lack of a strategic plan. There were many small projects rather than large projects that could highlight landmarks (on their importance see Deffner and Lambrianidis (2005)). In addition, there was no strategy of using some large urban projects as flagship interventions (on their use, see Smyth (1994); and, on implementation Linz (2009)). In addition, even the very few large-scale interventions were hampered by the fragmentation of space. As a result, no innovative urban design interventions were conducted, which would radically change the image of the city and re-brand the city. The main examples of Patras, 2006 ECoC regeneration involved buildings, either modern or historic ones, that were used as theaters, exhibition centers and conference rooms (Figure 2).

Fig. 2. Regeneration of Buildings

In this framework, there is a number of urban regeneration failures. One missed opportunity refers to the urban regeneration of the old port of Patras. In that area, south of the coastal Othonos and Amaliasstreet, there is a large unused waterfront area. The regeneration of this urban waterfront of Patras could be an ideal target for radical urban change to improve the image and the substance of the quality of life to residents and the city's competitiveness as a touristic and commercial destination. The long public space of the old port (which even today is fenced and not accessible) could be useable for interesting urban design

interventions and could become an area of freedom for tourism, recreation, shopping and creative business-site facilitation. A "Patras Seaport" project could mark the urban regeneration of an old port in a manner similar to other old ports of the world (most famous is the South Street Seaport project in New York City).

Another missed opportunity of highlighting a flagship landmark for city-rebranding at no cost is the 2004 built CharilaosTrikoupis Bridge (see Figure 3). A major financial venture by Greek and comparable European Union standards, this bridge is widely considered to be an engineering masterpiece, owing to several solutions applied to span the difficult site. These difficulties include deep water, insecure materials for foundations, seismic activity, the probability of tsunamis, and the expansion of the Gulf of Corinth due to plate tectonics. The total cost of the bridge was about €630 million, funded by Greek state funds, the construction consortium and loans by the European Investment Bank. It was finished ahead of its original schedule, which had foreseen completion between September and November 2004, and within budget. And yet, such a huge flagship landmark just at the border of the city (Rio is one of the eastern suburbs of Patras, just 10 kms far from city centre) was not utilized as a flagship landmark of Patras, 2006 ECoC. Actually, it is not only that no cultural events took place on this impressive site but also that the Trikoupis bridge did not feature at all in the image enhancement campaign of Patras, 2006 ECoC to signify the potential of the city as a transportation hub and as a link between different geographical areas and cultural heritages in that geographical corner of the European Union.

Fig. 3. The Trikoupis Bridge

4. Gap Analysis for Creative City Branding

In what follows, we present a gap analysis between the contributions of Patras, 2006 ECoCand the circumstances, which describe the situation of the city in 2015. The general themes of intervention include: Public spaces, buzz urban feeling and nightlife, art and culture, diversity and volunteerism, special cultural heritage, higher education, business development, interregional hub, and other sectors such as food and wine and other local produce. The gap analysis (following Vanolo (2007)) is presented below (table 2). The gap analysis demonstrates that there was an improvement in urban and university life, which enhances the attractiveness of the

city for tourists and prospective students, in capacity-building with respect to hosting cultural events and in multi-culturalism. However, several resources were not exploited during Patras, 2006 ECoC and have remained untapped ten years after. These relate to the benefits of special cultural heritage, higher education, business development, interregional hub and agricultural production. This outcome is evidence of a lack of a coherent strategy for city rebranding and re-engineering and of the existence of severe constraints in developing cultural capital for urban development.

Table 2 – Gap Analysis

General ideas	Components	
Public spaces	Aesthetic regeneration of City Center	Urban life has improved and has become more attractive for locals and for touristic purposes
Buzz and Nightlife	Lifestyle regeneration of City Center	Buzz feeling is an important part of university and city life
Art and Culture	Regeneration of cultural buildings and sites – Apollon Theater, Odeon, Historic Industrial building etc.	Capacity of culture sites has been improved to host cultural events
Diversity and volunteerism	Hosting of a great number and variety of mainly small international cultural events; enhanced volunteerism	City is open to multi-cultural influence and cross-cultural synergies
Special Cultural Heritage	No reference (i.e., St. Andreas Church as Orthodox Christian Site)	Resource untapped
Higher education	Minimal reference to 2 major national universities and polytechnic school	Higher education potential still untapped for branding purposes
Business Development	Reference of intention to develop creative new businesses and to create specialized new jobs	No implementation during ECoC event despite speculative entrepreneurial interest - no further development and no synergies with universities
Interregional Hub	Minimal reference	Resource untapped
Other such as food and wine and other local produce	Minimal reference	Resource untapped

5. Discussion

A major flaw of Patras, 2006 ECoC is that its priorities reveal a bottom-up approach of improving certain areas rather than a top-down approach. The latter could better support the enhancement of ECoC strategic plan via urban branding and re-engineering. More precisely and with respect to tourism, several targets could be defined in the process of 2006 ECoC strategy with regard to the increase of domestic and foreign tourists; the nature of tourist activities; and, the support of special touristic activities such as cruise tourism, agro-tourism, cultural heritage tourism, religious tourism etc. Another focus area could have been the strengthening of the cultural environment via further expansion and specialization of the market for cultural events that could relate to cultural tourism (for a successful example, see Richards and Rotariu (2010)). With regard to city image enhancement, issues that should have been addressed in the context of the plan include the improvement of image awareness of the city among residents and the upgrading of the profile of the city at home and abroad not only with respect to its urban features but also with regard to the socio-economic environment and the potential benefitis. For example, questions related to what the city could potentially export and who are the potential foreign partners could also be addressed. With respect to urban revitalization, the plan should have stressed commitments to create specific creative action areas and synergies with universities and to relate itself to the regeneration impacts of infrastructure projects. Here, a key questions is how to enhance vision of infrastructure projects in relation to their features and to the nature of the advantages that they offer (i.e., transportation hub, south/north facilitation, port, university city etc.). Finally, with respect to business and employment, the strategic plan should have been focused in identifying cutting-edge ventures, if any, in developing creative new businesses with a thoughtful allocation between sectors such as generic or traditional groups and, equivalently, in creating new specialized jobs with a clear vision on the type of analysts and/or technicians, which could potentially emerge.

6. Concluding Remarks

A decade later, the benefits of Patras, 2006 ECoC cannot be underestimated. Among those, we discern the following impacts: A positive effect on the vibrant feeling of the city, improved local and national perception as a quality university city, enhanced city capacity for cultural sites, hosting of cultural events and cultural life for residents. However, the events marked a missed opportunity for urban branding purposes because of the lack of a coherent top-down strategy. For now, there are certain lessons that must be stressed. First,ECoC planning must include a regional development top-down strategy. In such a framework, urban-branding questions surface naturally and pose challenges that are more pressing to policymakers so that to identify the right mix of interventions. Moreover, larger-scale interventions can be connected with ECoC events in a marketable way (even if they are not completed during the event) so that there is

memorable ECoC legacy. Flagship landmarks (Bridge, port and universities in the case of Patras) are important influencers and can be utilized through synergies to develop visions, to build enhanced capacities for the local creative economy and society and to motivate greater numbers of residents to participate proactively in challenging strategic initiatives. Finally, there must be a greater focus on targeted business development and job creation in creative sectors. The latter is necessary to complement infrastructure development and to enhance the effectiveness of the institution of ECoC. Overall, the difficulties to realize those benefits may signify informational and cultural capital constraints that may be typical of periphery countries of the European Union and of small or medium-size cities (for the different uses across cities of different size, see Gospodini (2002)). This lesson calls for a broader theoretical approach and discussion of the empirical aspects of cultural capital constraints. However, this task stands outside of the purpose of the present article but we aspire to tackle it in further research of ours.

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Excellence and Access - Schools Performances during Umeå 2014

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Abstract: *The aim of this article is to discuss the involvement of schools in cultural activities. "Co-creation" was a concept that became an important part in the Swedish application for Umeå cultural capital 2014. Interestingly, it also could be connected to both positive and negative connotations depending on how this concept was understood by stakeholders and institutions.*

Keywords: *Umeå, co-creation, capital of culture.*

Introduction and aims

The Swedish city of Umeå was one of the Capitals of Culture in Europe during 2014. In the application one key focus was to proclaim the importance of co-creation. In this study, we try to discuss in what ways co-creation can be linked to schools that came to participate in cultural events during the year 2014. Specifically, our interest is connected to events that involved art and music.

The aim was to

- check projects with focus on active participation by pupils of the municipality in Umeå and surroundings.

- through stratified selection, look at financed projects and self-financed school projects within Umeå 2014, where schools and allied municipal institutions as the Youth cultural office (Kulturverket) and the Music school have been project owners.

- relate the cooperation between the municipality of Umeå to the offers from the municipality to take part of money for smaller projects, called the "Cultural Escort".

The National Modern Museum of Art in Stockholm has a description of its ambitions that states "Excellence and Access" as key concepts. In that case, it is obvious that "excellence" refers first and foremost to the artworks exposed, and "access" to the openness to the public (Örtegren 2009). In the Umeå case it is more complicated because co-creation has implications that can be seen as creative activities will be co-produced by professionals in the cultural sector together with amateurs from the general public, like for instance pupils in schools.

Background and approach

Sweden and Umeå city competed with other cities like Uppsala, Lund, Gävle and Göteborg to become the Swedish cultural capital. Back in 1998, Stockholm was elected without any qualifying processes. To some extent, the struggle to become elected can be compared with sports and juries that decide

grants in the cultural sector. Among the factors that favoured Umeå was that the application had a strength in regional connection, co-creation among citizens and exposing cultural roots and traditions among others than the majority culture.

One of the perspectives of how the year can be described is to measure how certain target groups were able to take part of the cultural events, and to what degree they have been actively participating. Our target group are pupils, teachers and schools and our target activities can be described as activities and projects connected to art and music for wide categories including young people.

Three different functions that can be related to how culture can be applied by people are Enlightenment and *Bildung* (the Humanistic model), Confirmation and Communication (Sociological model) and Diverting and Experience (the Instrumental model) (Baklien, Pedrelli & Franzén 2002, after Skot – Hansen). These models can be seen as analogies and factual pedagogical strategies where cultural activities can be studied toward different target groups:

Goals	Humanistic Bildung/ Learning	Sociological Emancipation	Instrumental Manifestation
Background	The State	The civil society	The Market
Audience	The people at large	Groups, i e pupils	Segments – life styles
Frame Function	Cultural institutions Enlightment Knowledge	Active participation Confirmation Development	Festivals Enyoyment Appreciation

(Örtegren et al 2009, after Skot- Hansen)

- *Humanistic- Art oriented* links to the functions in cultural policies that are related towards enlightenment/ training/ education. This strategy builds on placing the artefacts and music pieces at the centre and stress their importance in an artistic and educational perspective.
- *Sociological-* The more emancipative approach (confirmation – communication) can be compared to *Relations oriented*. This strategy aspires a more lasting and long-termed own activity for the visitor/ participant. This is the one we have in focus concerning co-creative aspects.
- *Instrumental-* The third strategy is firstly focused on visibility and experience and is called *Experience – oriented*. It can be described as an effort to

touch the participant and offer a personal experience of participation in a cultural event.

Borgen (2014) describes three other models to check relations and cooperation between schools /teachers and professional artists/ cultural workers in schools from the Norwegian *Den kulturelle skolesekken.* It is a *partnership model,* an *integrated* and an *external model.* These categories are extracted from the roles the participants have and whether the evaluations offer base for negotiating between the partners or not. The first is characterized by a clearly defined partnership, and the projects are time limited and clear as to extension. The second refers to art and culture as integrating the school's content and subjects. The meetings between the partners are integrated in the schools aims and system. The visiting professionals have well prescribed roles. The way the Umeå Cultural city organized its activities towards schools can be described as a combination of these two models.

In the external model schools are offered to buy programs by artists, art- and cultural organizations. The schools can be seen as recipients of programs where the external forces take care of the evaluations. This leads to less space for negotiations between the parts, i.e. between teachers/ pupils on one side and cultural workers on the other. The projects might be called external also when the teachers not are informed about the projects, or not participating together with their classes and the external artist/ cultural worker. Possible exchange and common learning between teachers and other agents tend not to appear, as well as possibilities to follow up what has been taught. The external model may also be considered as typical for a *distributive* view on culture, and can be seen as a *compensation* for lack of culture within the schools in this case.

If we combine these different models we can see some common denominators. If the term co-creation will be filled with content one would expect that the pupils involved as well as their teachers will be able to further develop the activities in their forthcoming school environment to avoid hypes with no long-term experiences in sight.

Examples and results

Our case-studies performed in connection to the cultural capital of 2014 had as ambition to look into to what extent and in what way schools could be considered as co-creator in events during the year 2014. To do so we decided to check activities connected to art and music, where schools and pupils were involved, and to make observations off projects and events. We made strategically chosen samples and made interviews with people coordinating these activities. The outcome shows that in practice the direct involvement in projects were limited, and the activities where schools co-created did not increase dramatically during 2014, more than what could be expected from the extra budgets that were directed towards the inhabitants of the city of Umeå and the region.

Kulturverket (Youth Cultural Department)

This municipal organisation initiates, coordinate and create cultural events where school children take part by the assistance of professionals from different cultural areas from the organisation itself and in cooperation with other hired professionals. During the year 2014 they presented among other things four main projects: *Fair Opera – the musical, Fair Game, Fair Ground* and *Fair City.*

We take an example from the Fair City project that was co-funded from the business community, other organizations and the University of Umeå. The preparations started in 2012 and the idea was to select different topics to discuss and to place them in different suburbs as pavilions. The overall concept was to discuss the future, but it could be environmental issues, technical, energy etc. in focus. Students from the School of Architecture helped developing the pavilions, and the finish was designed by an artist connected to Kulturverket, Frida Hammar. The pavilions were exposed in different suburbs and the n connected together for a few weeks in the city.

The observations we could make was that it was quite hard to see the themes, the processes or the ideas behind by passing through the expositions. This partly has to do with the many concepts and different ways of using media within the pavilions, but also because it was hard to see the role of the pupils manifested visually. Although it was a good idea, it risks to become a bit difficult to decode – maybe because so many different organisations participate.

The Music school

Interview with the dean of the Umeå Music school Åsa Linghult and participation in activities are described and analysed. The music school has been involved in three major projects that has partly been given support by money from funds raised in combination with the cultural capital year. One is a regional project called Crescendo, part of a larger project called River stories. Another is a project in cooperation with the regional opera and cooperation with the organization El Sistema.

There has also been projects where the municipal cultural institution Kulturverket been a partner. Both cooperation and elaboration with building up local organizations in the tradition of El Sistema and coworking with municipal organizationswere imbedded in the way of working before 2014, but thanks to more budget the work could accelerate and become involved in bigger productions.

The dean finds it fruitful to expand the cooperation within the concept of El Sistema to reach more classes, and also wider range of ages. She finds it to be a good model also for developing the knowledge of the staff in schools about music and pedagogy, as well as experience from the professionals participating from the orchestra. She also gives examples from productions that started out in one organization and then came to be embedded in their own (More than melody) over the years (see Wretling 2011). All in all she finds it a bit tricky to cooperate in so many different ways, and especially if the organization has lack of control because of the project owners.

One of the results during 2014 was a cooperative concert performance December 6 2014 together with musicians from the opera, local musicians, famous musicians with local base and strong involvement from kids in different ages connected to el Sistema. General public consisting of parents, relatives and could choose from two concerts, and their children were in one way or another partly on stage together with others during a two-hour show.

As an observer it was easy to see this as a good example of proudness among both participating children, their parents, teachers and others. Non the less, looking at it from a more critical perspective, it was sometimes more of a professional concert added by lots of children partly and in short sequences participating, than the other way around.

This might be seen as a parallel to the Stockholm Modern Museum of Arts device "Excellence and access". To back up and guarantee the show, it was filled with professionals in mayor parts. At the same time this illustrates the idea of being closed to idols that can act also as mentors and inspire for the future.

Comments on the interviews with the chair of the cultural committee, the director of culture, and chancery.

Fredrik Lindegren, director of 2014, argued that there had not been any overall strategy when deciding how the implementations for co-organizing the departments should be met in the light of the demands of 2014. Still, both Lindegren and the chair of the cultural department Tomas Wennström, were satisfied with the results considering the limited administration. They also claimed that the ideas of "doing it together" would be well worth elaborating more on in forthcoming cultural policy to make the culture flourish in the city. Margareta Ling at the chancery meant that she would have wished more diversity, and more projects derived from, to and with children. Possibly this could have been strengthened by a more accurate organization with such focus.

The ambition from municipality politicians and the cultural committee to involve the different organizations, including school department cross the boundaries have not more than occasionally been met. What is decided in the top comes in the end down to if it is financed or not, and if it is has anchorage by the supposed involved parties outside the culture department. A certain naïve idea that if the municipality strongly declared that all instances should cooperate, that would be the case, was not happening as hoped. Fuzziness about who should take initiatives to what had led to problems, sometimes similar to a "catch 22" situation.

In the cases of schools participating, a better structure helping with applications etc. would have strengthen the possibilities to take part. Criteria to be able to get funding did also exclude certain collaborators due to requirements of having a program to show up and to meet a specific audience.

It is always important with communication. The mission of the cultural committee was to communicate, handle cases and applications. With more emphasis on helping with this there would have been far better options to help the school get more possibilities of producing own cultural manifestations in art and music then

was the case. The blindness for within own organizations for week points did possibly also matter. The very highly ranked own organization "Kulturverket" with its claim – "Kids tell the pros what to do" is often a good way to get good quality-excellence – but not always – great co-creation in terms of "access". Economic and cultural capital need to be distributed to gain access to the ones who otherwise would lack possibilities. In the future, this task could be better elaborated by the authorities on an occasion like this year with culture in focus.

School-based projects

As a comparison, we take an example from a work together with school children curated by teacher educator Stina Westerlund the year before 2014. It was based on the idea of letting school children in cooperation with her and some teachers make an installation using recycled canvases of needlework as a starting point. The project took as an inspiration questions about what we hope and pray for today and was also partly linked to inspiration from activities formerly conducted i.e. at confirmation-camps for teen-agers. Now it resulted in an assemblage knitted together by cross-stiches and produced as a metaphoric prayer-stool. This was exposed in the municipal glass-cube, a glassed cabin that was placed up to 2014 in the main city square in Umeå. The kids invited visitors but found out that they rather would move the installation outside and by that come in closer contact with people strolling in the city.

The point to make in this project is that it starts out as an initiative in direct connection to certain schools' participation. There are no external artists or organizations directly involved, but rather private initiatives within as school-context. During the year 2014, these types of initiatives were quite seldom represented and supported by the granting committee of 2014. This had partly to do with the way "excellence" was an indirect criterion that won the "battle" against "access", that made established cultural organizations outside schools to first and foremost guarantee the quality of the projects financed.

In connection to this, one might add, that this is a symptom that not has to do with the specific organization of selecting funding during 2014, but rather to a general problematic structure when it comes to schools participating actively in cultural projects. The schools generally are not considered as the cultural institutions they in fact are, but rather as in need of support from the outside to be able to take part. In Sweden, there has been recent evaluations that pinpoint a requirement of more long-term initiatives in cultural events where schools take an active part and not foremost are seen as consumers of professionals visiting schools or leading projects without lasting engagement from teachers and pupils. (Myndigheten för Kulturanalys 2014).

Discussion and concluding remarks

Win-win situations may occur when actors with different competences and resources meet in a project. Different actors can use each other´s competences and resources to create a win-win situation. To create a win-win situation in a cooperative project with several institutions involved, it may be important that schools and teachers already have an interest, thus being prepared for a project, already having a primary understanding and some knowledge.

If there is no special interest to start with there is a risk that a project becomes a top down project implemented with force, to teachers with too much of work, thus seeking a relief from work by connecting external experts to school. We point out that in projects in this field we see a tendency to focus only on what external actors, artists, craftsmen etc. can do with pupils and in schools. Teachers have not been activated partners and target groups in such projects.

In other projects, there often is a tendency to neglect the teacher and instead to focus on the external actor together with the pupils. This is one answer to why projects in schools often have no longevity. When the project is over the external actor leaves and no competence is gained in school, since the pupil leave school and the teacher remains. The long lasting and real impact in schools can only be made by the teachers themselves, since they are in the schools most of the time and thus represent the sustainability in school.

We have pointed to the role of the teacher in this development. However, this does not mean that the role of external institutions in school will diminish. On the contrary, we think that the normal and every day situation in design education, and in many other areas in school, should consists of projects and emphasized external relationships. The school of today no longer have a monopoly of knowledge, since other media, other institutions and other cultures are natural partners in the pupils building of competence, knowledge, skills and understanding. In fact, it is easy to see both museums and schools, belonging to different fields of culture, both opening up, realizing that they are instruments and institutions for communication. The social researcher Thomas Ziehe (2000) is opposing a current every day school discourse with the notion of estrangement, suggesting more of unexpected learning and special events, thus suggesting more of project oriented work in school.

This means that complete communicative processes, including production and presentation, may be an important method in design education, and wider in artistic education and in learning generally. In such a case the pupil really takes part of the learning and is not an object for the teachers teaching. However, complete communicative processes demand an infrastructure in schools and out of schools including studios, workshops, media studios, places for performance and exhibitions etc. (Marner & Örtegren 2003).

This focus is also connected to an interpersonal aspect of relations between pupils and other actors, such as friends and relatives. This may be called an existential life-world argument for design in school. In a relation between a past, a present and a future the pupil is also related to a surrounding space, in total a life

world. This individual perspective on design education, and on arts and craft education, relating artistic activities in school to the pupils´ identity, that artistic activities are interesting and fun etc., is important, yet it is not enough. It may be a too narrow argument, since it highlights creativity related only to spare time and leisure.

In many ways, the ideas behind co-creation in the application and the realization of the Umeå 2014 was to involve the citizens at all levels. Although in many aspects the year was successful, there was a lack of genuine bottom-up activities, partly because the organization was too focused on all ready "excellent-marked" cultural institutions. A way to find more easy avenues for schools to be an active part in performing own projects where the "access-marking" becomes an important factor for taking part in events needs to be developed. A path to follow, might be to consider how to combine so that the access argument is combined with excellence, but excellence not related primarily to professionalism but to dedication and strong co-creation.

"Recreation"	Co- Creation (light)	Creation or Co-creation (strong)	"Non-creation"
Consumers part	Minor part	Mayor part	No real part
Metaphorically Excellence	Metonymically Access	Iconical Excellent access	Conventional No extra part
Many schools Mayor events	Quite many schools Cultural institutions	Few schools Own events	Many schools Just symbolic events

In the figure above we try to show some effects of different strategies of involving the audience. If we are to augment co-creation amongst pupils and schools, more of the resources should be developed directly through these broad educational organizations.

Also the schools need to be reorganized to be able to meet such expectations of taking a more active role in the cultural production at the local level.

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Social Communication of Artistic and Cultural Events in Poland

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Abstract: *The study aims to investigate the effect of social communication on social and cultural events in Poland. It seeks to understand how social communication regarding events takes place and how it can be utilised to advertise them. In particular, organisers, who seek to increase interest in events, may use social communication and networking in a planned, organised and cost effective way to inform individuals and groups of such events. This study also analises the problem of why some events are communicated more readily than others and shows that the social environment, as well as group of people interested play a key role.*

Keywords: *Social communication, cultural, artistic events, Poland, social media*

1.   Introduction

The purpose of this study is to investigate the way in which social communication takes place regarding cultural and artistic events in Poland. Information about cultural and artistic events is often a result of people sharing information with each other about those events, as well as giving information about their perceptions of the importance and quality of those events[182]. This seems particularly true at a time when budgetary issues in Poland and across Europe have meant that for large sectors of the population, cultural and artistic events have become a luxury. At the same time, such events are advertised through communication between citizens rather than through large-scale and expensive advertising[183]. The question that arises, however, is how does social communication of cultural and artistic events occur, and why are some events communicated more readily than others.

The importance of this investigation is that by understanding the social communication of artistic and cultural events, especially in a time of the proliferation of social media, planners of cultural and artistic events may be better able to gain attention for their events. In terms of the issue of the development of arts and culture, understanding patterns of social communication of such events can be a vital way in which to increase interest and attention for cultural and artistic events in Europe in a way that does not require a great deal of money for formal advertising.

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[182] Monika Murzyn-Kupisz,„Cultural policy at the regional level: a decade of experiences of new regions in Poland.”*Cultural trends* 19 no. 1-2 (2010): 65.

[183] WaldemarCudny, PavolKorec and RafałRouba, "Resident's perception of festivals – a case study of Łódź."*Sociológia*Vol. 44 no. 6 (2012): 714.

It is important to note that while that has been some consideration of the issue of social communication of artistic and cultural events in Poland in recent years, there is a lack of concerted effort to investigate the phenomenon. An underlying goal of this study is to encourage greater attention and focus on an issue that should be of great importance in Poland. Artists, cultural leaders, and policymakers in Poland have attempted to increase both interest in cultural and artistic events among local citizens, as well as cultural tourism[184]. At a time of reduced financial resources to promote such events, information is needed about how social communication for those events occurs. Even more, cultural and political leaders need to better understand why some events are more readily communicated among the public than others. The information contained in this study is not only beneficial to the academic community, but can be used for practical decision-making purposes.

2.   Methodology

This study was conducted as an in-depth and critical review of literature and information from published resources such as academic journals, books, and reports. The reason for conducting this study with information obtained from secondary sources as opposed to collecting data from the public or from the leaders of cultural and artistic organizations and events in Poland was due to the available resources and to the likelihood of obtaining needed information. Collecting data from the public or leaders of cultural organizations and events would have required a great deal of time and money, which were unfortunately, not available to the researcher. Furthermore, because a broad range of information was needed for this study, the use of secondary literature and information was more appropriate to ensure that the purpose of this study could be fulfilled.

While the use of secondary literature and information is certainly a weakness of this study, the use of such information made it possible to investigate an issue that has not been examined in a concerted manner with a great amount of detail. Furthermore, this weakness was overcome through the use of varied literature and information from a variety of different sources. In this way, the potential threat to validity of only using academic articles, or using too many books or other items considered to be in the popular press, was overcome. In fact, none of the resources used in this study were from the popular press. Instead, all of the sources that were used would be considered to be academic or professional in nature.

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3.   Analysis

3.1   How Does Social Communication of Cultural and Artistic Events Occur

The first question to be examined is how does social communication of cultural and artistic events in Poland occur? Social communication of cultural and artistic events in Poland often begin through the process of stakeholders recognizing the usefulness and even the need to utilize social communication as a means to promote cultural and artistic events[185]. The stakeholders of an event for which there is not a great deal of financial resources to conduct large-scale promotions, or perhaps even no formal marketing at all, might turn to social communications between individuals and groups as a way of gaining attention and attendees. They attempt to create interest and support among the public, and then ask the public to promote the activity or event to their friends.

Furthermore, cultural events might be clustered or grouped within a particular community or a particular area of a community as a means of drawing continued social attention and communication from those who are interested in such events[186]. In essence, a city or community may create a series of artistic events as a means of encouraging people who enjoy such events to tell others about those events. For example, museums in a particular city might organize a night for people to visit who might otherwise not be able to visit the museums during the day[187]. In addition, the event might include special presentations or activities as a way to obtain attention and interest on the part of the public. In other situations, areas in a city might hold outdoor concerts every weekend during the summer months as a way of drawing people to a downtown area on a regular basis. In this way, through a process of holding multiple events over time, and providing opportunities to take part in cultural and artistic events, a situation exists in which people can talk about the events that they attend and spread the word that such events take place on a regular schedule.

From a critical perspective, the information that has been examined thus far about how social communication of cultural and artistic events occurs indicates that while event organizers and cities may not have the financial resources to conduct traditional promotional and marketing efforts, they need to take advantage of the

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[185]Nataša Pavlović, Sandra Medić, Aleksandra Tešić, "Relations, interactions and networks of Cultural tourism stakeholders in rural areas of Vojvodina." *Economics of Agriculture* 62 no. 2 (2015): 488.

[186] Monika Murzyn-Kupisz, "Cultural quarters as a means of enhancing the creative capacity of Polish cities? Some evidence from Cracow." *Quaestiones Geographicae* 31 no. 4 (2012):73.

[187]Salim Jiwa, J. Andres Coca-Stefaniak, Martin Blackwell, and Toyubur Rahman,"Light Night: an 'enlightening' place marketing experience." *Journal of place Management and Development*, 2 no. 2 (2009):161.

free marketing efforts through social media and the internet[188]. Organizers need to consider how their own planning efforts, such as scheduling events on a regular basis or working together with other event organizers to create a larger interest in a series of events, will result in increased interest and social communication among the public[189]. Relying on social communication requires actually starting the social communication rather than hoping that people will be interested in an event and tell lots of other people.

It is true that some cultural and artistic events in Poland are largely organized and promoted by the public[190]. However, most cultural and artistic events in Poland are planned and organized by artists and organizations. This means that those artists and organizations have to be the catalyst to actually encourage greater social communication of artistic and cultural events. The use of social communication does not mean that the public can be relied upon to begin the process of talking to others about an event and encouraging others to attend that event. Instead, the initial interest generally has to be derived from the actual people who are putting on or organizing the event.

Social communication involves networking. However, social communication does not only have to involve the public. Instead, event organizers can be part of that social communication. Social communication can be an organized and planned type of marketing and promotion in the same way as television or print advertising. In fact, because of the availability of social media such as Twitter and Facebook, social communication marketing can be better planned and organized than ever before[191]. The leaders of towns and cities in which cultural and artistic events are held can be part of that networking and social communication. It is not uncommon in Poland for the leaders of towns and cities to engage in networking with other groups and organizations to encourage the members of those groups and organizations to engage in social communication about planned events[192]. Because social communication is the primary way or even the only way in which a cultural or artistic event can be promoted, it does not mean a lack of promotional involvement.

3.2   Why are Some Events Communicated More Readily than Other

The second question to be examined is why are some artistic and cultural events communicated more readily than others among the pubic. In order to address this question, it has been assumed that event organizers have taken the actions that

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[188] Viviane Reding, "Social Networking in Europe: success and challenges." *European Commission. Press Release Database*, Last update Oct 22, 2015, accessed May 20, 2016. http://europa.eu/rapid/press-release_SPEECH-08-465_en.htm?locale=en

[189] Murzyn-Kupisz, "Culturalquarters", 73.

[190] Stefania Środa-Murawska and Jadwiga Bieganska, J. 2014. „The Impact of Cultural Events on City Development: the (Great?) Expectations of a Small City".*5th Central European Conference in Regional Science*, 2014: 944.

[191]Reding, "Social Networking in Europe".

[192]Plebanczyk,"Provincial Poland", 127.

were noted in the literature that has been reviewed to be directly involved in encouraging social communication and social promotion of events. In this regard, a more specific question might be why some cultural and artistic events are communicated more readily than others even when organizations have encouraged social communication of those events.

One of the issues that has been identified to explain why some events receive greater social communication is the space in which artistic and cultural events are held. Artistic and cultural events that are held in areas in a town or city that are known to be interesting, vibrant, and regularly host such events often receive more attention than events that are held in locations that are considered uninteresting or even dangerous for visitors[193]. When people promote a cultural or artistic event in Poland, either through word of mouth or social media, they may be as interested in the actual location of the event as the event itself. If more than one event is being held at the same time in different locations in a city, the one held in an interesting area or an area with lots of shops and restaurants is likely to receive more attention than the event that might be held in a location without shops and restaurants.

It was noted in the academic literature that the quality of place with regards to social interest and communication of artistic and cultural events involves several underlying issues and variables[194]. The social environment of a location can impact how people respond to that location and the events that are held there. At the same time, the physical infrastructure of a space and the amenities or comfort that a space provides can also impact how people respond to an event, and whether they want to encourage others to attend an event.

Research has shown that people who are older or have physical disabilities often avoid locations because of the lack of access based on their disabilities[195]. People who need ramps or railings to help them move around are not likely to promote an event to their friends if they know that they are not able to enjoy the location because of a lack of physical access. The leaders and managers of several venues and locations in Poland have engaged in performing upgrades and improvements in recent years as a means of increasing the value of the properties they oversee[196].

Overall, when people can connect to locations, the cultural and artistic events held at those locations generally have greater meaning, and generate a greater interest[197]. The type of artistic and cultural event may not always be as

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[193]Steven Saxonberg and Magdalena Waligórska, "Klezmer in Kraków: Kitsch, or catharsis for poles?" *Ethnomusicology* 50 no. 3 (2006): 438.

[194] Julie Brown and MichałMęczyński, "Complexcities: Locational choices of creative knowledge workers." *Built Environment* 35 no. 2 (2009): 250.

[195]Joanna Śniadek and Alina Zajadacz, „Senior citizens and their leisure activity-understanding leisure behaviour of elderly people in Poland." *Studies in Physical Culture and Tourism*, 17 no. 2 (2010): 199.

[196] Adam Mateusz Suchecki, "Spatial Diversification Of The Regional Expenses On Culture In Poland 2003-2012". *Comparative Economic Research*, 17 no. 4 (2014): 251.

[197]Saxonberg and Waligorska, „Klezmer in Kraków": 438.

important as the location in which it is held. For event organizers who want to increase the social communication of their events, an important variable may be the location of the event. If event organizers have a choice of where they hold an event, it is likely a good idea to consider the way in which a location is perceived by the intended audience.

However, aside from location, another issue that has been raised about the way in which to increase interest in artistic and cultural events in Poland is the types of people who are pursued to attend events, and the way in which stakeholders connect with the intended audiences[198]. For example, the demographic characteristics of the attendees who are pursued will impact the larger social communication that occurs about the event. If event organizers are focused only on a small segment of people, such as only younger people or only older adults, then it is likely that social communication will be much more limited than if a larger range of people from different age groups and other demographic characteristics were pursued[199].

However, a caveat to the idea of pursing a wider audience might result in more social communication exists. Events that are targeted to younger audiences might actually result in more social communication because younger people generally use social media sites such as Twitter and Facebook more often than older adults. In this regard, artist and cultural events that are aimed at younger people could result in greater social communication, especially on social media, as opposed to events that are targeted as a more general audience[200].

The issue of differences in how particular audience groups might engage in social communication also means that event stakeholders must think about how to balance their own actions with regards to how they pursue attendees[201]. If event organizers want to attract as many attendees as possible while encouraging greater social communication among young people, the result could be the perception among older adults that the event is not for them. In turn, social communication among younger adults, whether that is through word of mouth, social media, or a combination, might be diminished.

The question of why some artistic and cultural events are communicated more readily than others is not as simple as the location in which the events are held or the audiences that are targeted for the events. With the assumption that event organizers have taken the time to ensure that social communication actually occurs, a combination of the location of events, the perception of that locations, and the perception of potential attendees about who the organizers are targeting to attend events all have some impact on the level of social communication that will occur.

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[198] Bernadette Quinn, "Arts festivals and the city." *Urban Studies*, Vol. 42, Issue 5-6, Sage Journals (2005): 935.

[199] Pavlovic, Medic and Tesic, "Relationsof Cultural tourism of Vojvodina": 488.

[200] Alexandra Wangler 2012, *Rethinking history, reframing identity: Memory, generations, and the dynamics of national identity in Poland*,(London: Springer Science & Business Media, 2012): 108.

[201] Quinn, "Arts festivals and the city": 935.

Within the information that was reviewed, there was no single issue that could ensure that artistic and cultural events receive a wide range of social communication among a large number of people. Instead, there are a variety of issues that event organizers must consider in relation to the types of events they are planning. The combination of location and the perception of the location, as well as the perception about whom is being targeted for a particular event, all have an impact on the level of social communication that occurs.

4   Discussion
4.1   Review of Results

The current economic climate in Poland, and across much of Europe, means that artistic and cultural organizations often lack large budgets, if they have any budgets at all, to conduct traditional promotion and marketing activities. The people and organizations that put on artistic and cultural events must rely on social communication as a means of promoting their events. In fact, social communication may be the only way in which some organizations have to promote their events and encourage people to attend. Because of the importance of social communication for artistic and cultural event organizers in Poland, it is important to understand how social communication of artistic and cultural events occurs, and why some events are more readily communicated than others.

Based on the information that was reviewed in this study, it is possible to better understand that social communication does involve the public. However, it is not something that has to be entirely dependent on the public. Instead, artists and organizations that put on artistic and cultural events in Poland who need to rely on social communication to gain attendees have to be the start of the social communication process. Event organizers can encourage social communication of their events by connecting with other organizations and groups whose members might be interested in the planned event. Furthermore, event organizers can utilize social media as a means of increasing social communication.

Even if the planners of artistic and cultural events become fully engaged in the social communication process, there are other factors that can impact the level of social communication that occurs. One of those factors is the location in which an event takes place. The perception that the public holds about a location can either be a factor that encourages them to tell others about the event, or discourage them from engaging in communication about the event. Locations at which artistic and cultural events are normally held, and are vibrant in terms of restaurants and shops, are likely to increase social communication of events. At the same time, events that are held at locations and venues that are accessible to all types of people are also more likely to have more social communication than venues and locations in which people know that they may not be able to easily move around.

4.2   Practical Implications

The most important practical implication of this study for organizations of artistic and cultural events in Poland may be that they cannot view social communication as something beyond their control. In fact, regardless of whether the planners and organizers of artistic and cultural events in Poland have a budget to engage in traditional marketing and promotion, social communication should be part of the marketing and promotion effort. The planners of artistic and cultural events need to think about how they are going to encourage social communication in all forms, including word of mouth communication and communication through social media. Social communication. While social communication involves the public, it is something for which planning can and should occur. Planners need to consider which community groups or organizations with which they can engage in order to encourage the members of those organizations to tell others about the planned event.

In addition, the planners and organizers of artistic and cultural events in Poland need to think about how the location in which they want to hold their events will be perceived by the public, and by their intended audiences. Planners need to consider if the locations they are considering for their events have a negative perception with the public, and if the venues are easily accessible by their intended audiences.

Finally, event planners and organizers need to consider how they will encourage social media with their intended audiences. For events that are targeted at young people, social media may be the most effective means by which to encourage social communication. For events that are targeted to a wide range of people of difference age groups and demographic characteristics, different types of social communication may need to be encouraged, such as word of mouth communication and the use of social media.

5.   Conclusion

The purpose of this study was to investigate the way in which social communication takes place regarding cultural and artistic events in Poland. The information that was reviewed in this study showed that issues of the involvement of event organizers in encouraging social communication, the perception of the locations in which events are held, and the way in which planners attempt to connect social communication with the people they pursue as attendees for their events all have an impact on the level of social communication that occurs, and why some events are more communicated than others.

The strength of this study is that information has been obtained that can be used by both researchers and artistic and cultural event planners and organizers in Poland. From an academic standpoint, this study can serve as a foundation for further investigation of social communication of artistic and cultural events. Future research could be conducted to investigate the level of social communication that occurs in relation to specific types of events, such as museum events as compared to

outdoor musical events. Researchers could also investigate differences in social communication between younger and older adults as a means of determining the factors that are associated with increasing the level of social communication of each group, as well as how event planners can increase social communication among both younger and older people.

From a practical standpoint, the information contained in this study can be used in real-world situations by organizers and planners of artistic and cultural events in Poland. Event organizers and planners who must rely on social communication, and even those who have a marketing budgeting, can better understand how to take advantage of social communication to increase interest in their events.

It is important to note that one of the weaknesses of this study was that it was conducted as an in-depth and critical literature review using secondary research and information. However, the information contained in this study is valid given that it was taken from a variety of academic sources and reports. Furthermore, this is one of the few studies that has been conducted specifically about social communication regarding artistic and cultural events in Poland. Future studies can be conducted that improve upon this study. From the strengths and weaknesses of this study, future research can be conducted to increase the knowledge of social communication of artistic and cultural events in Poland.

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9. Reding, Viviane. "Social Networking in Europe: success and challenges. (Luxembourg, 26 September 2008)." *European Commission. Press Release Database*, Last update Oct 22, 2015, accessed May 20, 2016. http://europa.eu/rapid/press-release_SPEECH-08-465_en.htm?locale=en

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11. Śniadek, Joanna, and Zajadacz, Alina."Senior citizens and their leisure activity-understanding leisure behaviour of elderly people in Poland."*Studies in Physical Culture and Tourism*, 17 no. 2 (2010): 193-204.

12. Środa-Murawska, Stefania, and Bieganska, Jadwiga 2014."The Impact of Cultural Events on City Development: the (Great?) Expectations of a Small City."*5ᵗʰ Central European Conference in Regional Science*, 2014: 941-950.

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Importance of Creativity in Non-art Education

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Abstract: *The Leuven Communique states that higher education fosters innovation and creativity and needs to be based on art in research and development. All these issues are interconnected and influencing each other. Education plays an important role in development processes and at the same time development is the goal of education. The driving force of higher education based on research and knowledge development is creativity. Nowadays creativity has become a topical issue again. Creativity has been widely studied in education as an issue connected with art and design education. The purpose of this study is to analyze the importance of creativity in non-art higher education. Educators of one of the largest Universities of Latvia were surveyed in order to answer the following questions: 1) How important is creativity in non-art education programs? 2) How is creativity encouraged? 3) How does creativity in education influence innovative performance in industry?*
Keywords: *creativity, higher education, non-art education, creativity encouragement, tourism education.*

Introduction

The importance of creativity and integration of its facets in educational processes have been growing throughout the world, especially in Europe. According to the European Commission, teachers in Italy, United Kingdom, Cyprus and Latvia were the ones who agreed most that creativity is important in education[1]. But the study mostly considers art education. The current research was conducted in the last of the states mentioned above. The development of the creative and innovative potential of young people by means of education and research is stressed in several strategic documents of the European Union. It has to be highlighted that a student-centred education process has been in the centre of debates since the introduction of the Bologna Declaration in 1999[2], paying special attention to it in the Leuven Communiqué[3] when "student-centred learning and the teaching mission of higher education" was set as one of the priorities for the EHEA for the next decade.

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[1] European Commission. *Creative Learning and Innovative teaching.* (Luxembourg: Publications Office of the European Union, 2010), 29.
[2] The Bologna Declaration of 19 June 1999, 1999. Online, available at http://www.ehea.info/Uploads/Declarations/BOLOGNA_DECLARATION1.pdf (Accessed 14.05.16)
[3] Leuven Communiqué 2009, 1-3. Online, available at http://www.ond.vlaanderen.be/hogeronderwijs/bologna/conference/documents/leuven_louva in-la-neuve_communiqu%C3%A9_april_2009.pdf (Accessed 06.03.16)

Moreover, the recent report on higher education in Europe[4] touched upon the issue in terms of curricula design, namely learning outcomes. Therefore, a creative educational curriculum is a basis of the development of students' employability skills in order to meet the requirements of modern economies.

Recently, the application of creativity has overcome the frames of art divisions. Creativity in educational context is no longer concerned with art and talent but with every subject and competence development. It is evident that creativity is an essential ability, especially in business. Creativity courses have been included in business and entrepreneurship study programs all around the world. The researchers are suggesting that an effectively designed curriculum may contribute to a higher level of employability of learners who demonstrate creativity[5]. Creativity and its role in education have been studied widely in Europe. Pisanu and Menapace reviewed creativity in the educational and organizational context in Italy[6]. Suciu researched the creative teaching tools in Romania[7]. Shaheen analyzed the links between creativity and education in the United Kingdom[8].

Nevertheless, creativity in education has mostly been studied as an issue connected with art and design education. The *purpose* of this study is to analyze the importance of creativity in non-art higher education.

Theoretical framework

Powerful accounts of studies focused on creativity in the context of education have been conducted by Kleiman[9]. Findings from the study point to the inherent complexities of creative teaching and learning constructs in higher education. Jeffrey and Craft[10] explained the distinction between teaching creatively and teaching for creativity. The concept of teaching for creativity is closer to the current study than the first one. It is characterized as identifying students' creative abilities and providing the opportunities to develop them.

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[4] The European Higher Education Area in 2015: Bologna Process Implementation Report, 2015, 17-2347-86. Online, available at http://www.ehea.info/uploads/(1)/bologna%20process%20implementation%20report.pdf (Accessed 14.05.16)

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In addition to the previously mentioned studies, Fatt[11] stressed the importance of the classroom environment in increasing the creative potential of graduates. The guidelines he provided[12] include regular feedback, encouraging brainstorming, and marketing new ideas. The classroom environment, where students have an access to invigorating instruction and research, enjoy healthy competition, and attend discovery trips is critical to students' creativity. New courses in innovation and entrepreneurship, critical and intuitive thinking, science, customer service, humour, the arts, and cultural awareness will also increase creative encouragement in the curriculum[13].

Sawyer[14] also pointed out that the structure of the lecture, curriculum design, and teacher education can be influential in education for innovation. The lecture should include improvisation and collaboration, rather than scripted plans, to meet individual needs and allow for unplanned paths of discovery. Curriculum design should include inquiry and project-based designs, appropriate software, and provide scaffolding for flexibility. Teachers should be taught to relinquish control and allow for student-centered activities, which can be difficult for inexperienced educators. Concerning curricula implementation in classroom, Sawyer[15] recommended the inclusion of improvisational techniques into teacher education programs to improve flexibility in the classroom.

Creativity was also found to have a direct impact on teacher effectiveness[16]. Toh[17] examined creativity specifically in the teaching of mathematics. Creativity was found to be inherent in the construction of problem solving for a solid understanding of mathematics. Also, a student who feels encouraged by his teacher to be creative was more likely to perform in this manner. Geist and Hohn[18] support this idea that creativity is fostered when the arts are integrated into the curriculum, when teachers provide authentic encouragement rather than empty praise when developing students' creative potential.

Another tool for fostering creativity is educational choice. Specifically how teachers determine when and to whom to provide choices, as well as why they give certain choices, how they can increase student creativity[19]. Teachers perceive that

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[11] James Poon Teng Fatt, "Fostering Creativity in Education" in *Research Library Core*, 120, no. 4, (2000): 744-757

[12] ibid, 745

[13] ibid, 747-750

[14] Keith Sawyer, *Explaining Creativity,* New York: Oxford University Press, (2006): 44-47

[15] ibid, 45

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[17] Tin Lam Toh, "Use of cartoons and comics to teach algebra in mathematic classroom". Online, available at https://www.mav.vic.edu.au/files/conferences/2009/12Toh.pdf (Accessed 14.05.16)

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[19] Gregory Schraw, Terri Flowerday and Stephen Lehman, "Increasing situational interest in the classroom" in *Educational Psychology Review*, 13, no. 3,(2001): 213-216

providing choices to students in the classroom increases student creativity, although the primary reasons for innovation were in the areas of student motivation, engagement, and interest. Additionally, teachers' epistemological view, motivation, and goal orientation related to instructional practices can foster student creativity[20]. Certain characteristics have an effect on teachers' abilities to foster creativity. These characteristics are the teacher's orientation toward learning, personal motivation for creative work, and the teacher's beliefs about the nature of knowledge and learning.

Thus, the development of students' creative thinking capacities is an essential component of a globally competitive workforce and stimulates development not only in creative industries. Better understanding of strategies for developing students' creativity stands to improve problem-solving and abilities of system thinking that are essential in knowledge work.

Research Methodology

A *quantitative* study was chosen by the author for further research. A *questionnaire-based survey* was conducted in order to answer the following *research questions*: 1) How important is creativity in non-art education programs? 2) How is creativity encouraged there? 3) How does creativity in education influence innovative performance in industry? The questionnaire was designed based on creativity theories described above and scientific methodology literature[21]. The research involved two sets of variables – the professional profile of educator and their opinion regarding creativity in the study program. The majority of questions were designed of category type.

The questionnaire was distributed among the educators of Turiba University, one of the largest business education establishments in Latvia. 33 completed forms out of 55 full-time staff members were received. The sample was composed by 19 lecturers, 3 assistant professors, 2 associate professors and 9 professors. The educators surveyed are experienced (about 63.3% of them have more than 10 years working experience), have a high education level (30.3% of them have a doctoral degree) and teach students from the EQF level 5 (6%) to the EQF level 8 (15%).

Further, SPSS Statistics 22.0 software has been applied for descriptive and inferential statistics analysis. Differences between samples were tested by the non-parametric Mann-Whitney U test due to the not normally distributed data[22]. Data validity and reliability was verified by Cronbach's Alpha test.

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Results and Discussion

The current research studied the opinion of educators on the importance of creativity in non-art higher education, particularly in their programs. They teach different subjects in such fields as Tourism (39.3%), Management (12.1%), Public Relations (9.1%), Social Sciences (9.1%), Language (9.1%), Law (6.1%), Marketing (6.1%), Accounting (6.1%), and Pedagogy (3%). Acceptable validity (α = 0.670) and acceptable data reliability (α = 0.666-714) identified by Cronbach's Alpha test show that the results could be accepted but they need to be tested on a larger sample.

Firstly, educators evaluated the importance of creativity in subjects they are teaching. Regarding this point they were offered four variants of answers: very important, important, not so important and not important. It is remarkable that no one has chosen the last option. The second answer was the most frequent one (mode = 2) and was close to the average result (mean = 1.79). More than a third of respondents (36.4%) supposed that creativity is very important. These results coincide with the results of Laužikas and Mokšeckienė who stated that "sustainable business is impossible without creativity, because creativity is not just paintings or other arts, creativity is the generation of new ideas, talents, skills, underlying new achievements, technologies and etc"[23]. They suggested the implementation of study programs that merge arts and business and are associated with the world's on-going creative international trade in goods and services[24].

Next the encouragement of creativity was studied. This time the respondents had three options: high, medium and low. A large percentage of educators (78.8%) considered that creativity is medium encouraged in their study programs. According to Amabile's Componential Theory of Creativity,[25] creativity could be enhanced through three components: knowledge, creative thinking skills and motivation. Thus, curriculum improvement process could be a significant base for creativity enhancement.

The last question asked about the relationship between creativity in higher education and creative outcomes made by the graduates in the industry. The answer options and the results were similar to the first question. The most frequent answer (mode = 2) was marked by 54.5% and it assumes that there is high relationship. regarding the third (30.3%) proposed option, relationship is very high. I DON'T UNDERSTAND THIS

Meanwhile, Kolmogorov-Smirnov Z test was applied to determine empirical distribution. The results of the test show that the data do not have normal distribution as p-value = 0.000 which is < 0.05. Consequently, the differences between findings were tested by the non-parametric tests.

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[23] Mindaugas Laužikas, Rasa Mokšeckienė, " The role of creativity in sustainable business" in *Journal of Entrepreneurship and Sustainability*, 1, no. 1, (2013): 10–22

[24] ibid, 21

[25] Karlyn Adams, " The Sources of Innovation and Creativity", *A Paper Commissioned by the National Center on Education and the Economy for the New Commission on the Skills of the American Workforce*, (2006), September 2005

The difference between the opinion of groups according to the subjects taught was tested by Mann-Whitney U test. All subjects were formed into two groups: tourism and others. There were two reasons for such a division. Tourism educators represent the largest share of respondents (39.3%) and the author is interested in this field due to her PhD research context. The data indicated that there is no significant difference between opinions of the groups compared: p-value = 0.093 – 0.795, which is > 0.05 except in one question (p-value = 0.03). This was the question regarding the importance of creativity. Tourism educators evaluated it almost two times higher (mean rank = 22.65) than the others (mean rank = 13.33). These findings accord with Richards' studies made on the application of creativity in tourism[26].

Summarizing, it could be stated the creativity is important not only in art or design education but in business related subjects as well, especially in tourism. Integrating creativity attributes in the education process could contribute not only to the success in domain-related subjects but to future work performance.

Conclusions

The results of this study show the high value of creativity in different subjects. Creativity to produce study programs in order to meet the needs of the education is perceived at a medium level. The review and improvement of the curriculum is expected to foster the enhancement of creativity in the courses. In addition, this study also showed that the evaluation of creativity in education can be used to presume the creativity performance of industry. The significance of creativity in tourism was confirmed and needs to be studied further. On the basis of the findings of the study, a phase of improvement should follow, with a comprehensive action plan. Further research is expected to be done by involving a larger sample size for the quantitative method. Qualitative method is also significant to be considered for this study in order to deliver a more in depth research.

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[26] Greg Richards and Crispin Raymond, "Creative tourism" in *ATLAS News*, 23, no. 8,(2000): 16–20; Greg Richards and Jane Wilson "Developing creativity in tourist experiences: A solution to the serial reproduction of culture?" in *Tourism Management*, 27, (2006): 1408-1413; Greg Richards, " Creativity and tourism: The state of art" in *Annals of Tourism Research*, 38, no. 4,(2011): 1225-1253; Greg Richards, (2014). *Tourism and the Creative industries*. Online, available at https://www.academia.edu/7768353/Tourism_and_the_Creative_Industries (accessed on 15 February 2015).

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The Effects of European Policies on the Reorganization and Renewal of Immersive Cultural Institutions in Cities Elected European Capital of Culture

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Abstract: *This paper aims to analyse the cultural dynamics in different European regions with highly contrasting historical and cultural profiles. We will focalize on the influence of immersive cultural institutions (heritage industry) on regional and urban territories, and their capacity to participate in regional and European cohesion. The use of culture as an economic tool is becoming a central concern in contemporary European political thought, promoting the impact of "creative" new urban amenities to strengthen regional and municipal developments. This New Political Culture is primarily based on the creative potential of urban renewal to generate new cultural scenes fostering more "participative" and "multicultural" experiences for EU citizens through smart specialization. Although this New Political Culture is expected to favour and create a more democratic and better European cultural cohesion, however, it does not address the question of the perception of Europe by pre-existing historical cultural institutions (heritage industry), permanently anchored to a regional territory, such as theatres, operas houses, orchestras, conservatories, museums, universities, etc. How do these immersive institutions impact territorial cohesion, and mobility in Europe? How do these institutions react to the restructuring of the competitive field? Are they managing adaptive or hybrid strategies with new conceptions of culture? Or, conversely, do they gradually become an obsolete and difficult heritage to maintain, encouraging a positive identification with the European project?*
Key words: *Heritage industries, Urbanism, Cultural policies, Cultural Institutions, European Cultural Capitals*

Introduction

In order to present the current developments of our CURRICULA project[1], this paper will focus on: (1) a discussion of the broad lines of our project which is centered on cities elected "European Capitals of Culture" (ECC) and more specifically on cultural and relational productivity of immersive cultural institutions (theatres, museums, opera houses, etc.) and, (2) a comparative perspective between four European Capitals of Culture located in four different European countries that comprise cases of "central" and "borderline" cultural institutions that will be analyzed from the concept of "cultural heteronomy". In the conclusive part of this paper, we will give an emphasis on the methodological basis of our research in order to show how our institutional cases are analysed. To complete our analysis, we don't use the notion of "cultural institution" in a juridical or political sense, but

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[1] The CURRICULA project: http://www.curricula.eu.com

ask the anthropological question of how cultural institutions are produced and reproduced?

1. The main orientations of our project

In our CURRICULA project, we aim to describe the cultural life of cities. However, to achieve this, we do not consider the constructivist point of view of cultural and urban policies that embrace institutions regardless of their actual impacts on economic and cultural life, but we prefer to take into account the cultural geography of the city in order to highlight the *emic* perspective of practitioners and ordinary amateurs who make and participate into cultural institutions' life.

We do not suggest that the "year of culture" is a revolutionary time, since it is particularly difficult to draw up the balance sheets of the "ECC years". Instead, we choose these particular years to define situations corresponding to periods of "crises" or upheavals, following Emile Durkheim's descriptions when he identifies the times when "ideal" stories are set in the collective consciousness (Durkheim, 1911). So, we try to focus our observation on crucial moments, when we are experiencing strong questioning of existing balances such as the "ECC years".

To implement this program, we have chosen to describe how the cultural life grows and create anchors from "bottom up" processes, specific to cultural institutions. In this aim, we are interested in institutions that are thought of as anthropological entities and not just as juridical ones. So, the main question is: How are cultural institutions produced and reproduced? In this spirit, we must outline that the ephemeral forms of cultural events (the most numerous during ECC years) were not part of our survey.

The originality of this project is based on the collection of first-hand databases while a great part of research programs take into account only the abstract counting of second-hand agglomerated databases. However, by analysing the network of cultural offering described at first hand our approach is very different from a mere mechanical projection of institutional cultural resources on a decontextualized map. It is necessary to consider the active networking of local cultural offering at a time when cultural policies (European and national) are making projections on the digital comet.

Fig. 1. The two French case studies of the CURRICULA project: Theatre of Le Merlan - National Scene (North Side Marseille) and National Theatre of La Crié (Downtown Marseille)

In the spirit of Max Weber's differentialism, our observations are built on what "culture" means for an urban and amateur of culture in order to identify the scope and purpose of his/her practices and his/her relations to cultural venues.

To complete this analysis, we aim to achieve the ethnography of cities elected ECC to show the distances and divisions that are at the origin of what can be called a geographical and institutional cultural heteronomy of the city. For instance: the scene of the National Theatre of La Criée located downtown Marseille in the most "gentry" part of the city vs. the "heteronomous" scene of the Theatre of Le Merlan located in the North side of Marseille in a very "popular" part of the city (see Figure 2).
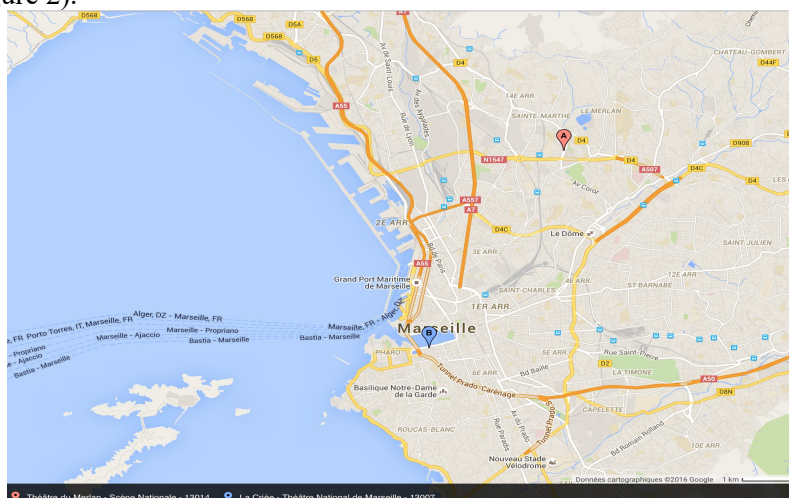

Fig. 2. The geographical and institutional cultural heteronomy of two theatres in Marseille
A - Theatre of Le Merlan: Peripherical location, the "hood"
B - National Theatre of La Criée: Central historical location, "Downtown"

The survey started in 2013 during the Marseille ECC year. The first empirical observations reveal a heteronomous regime between the two institutions surveyed in Marseille regarding cultural practices. The dynamic of cultural practices and the institutions associated to ordinary practices appears as a beam that pushes to the margin other heteronomous institutions of the city.

As we can see on the figure 3, that is particularly the case for the Theatre of Le Merlan that is almost the least included theatre in the cultural dynamic generated by the National Theatre of La Criée (see Figure 3). In other case studies that are part of the of our CURRICULA project, we replicate this kind of analysis such as for instance in Umeå in Sweden (ECC 2014) between the Västerbottens Museum and the Norrlandsoperan. By doing so, we intend to develop a comparative analysis between different European cultural and institutional landscapes and to identify the social causes of their cultural divisions.
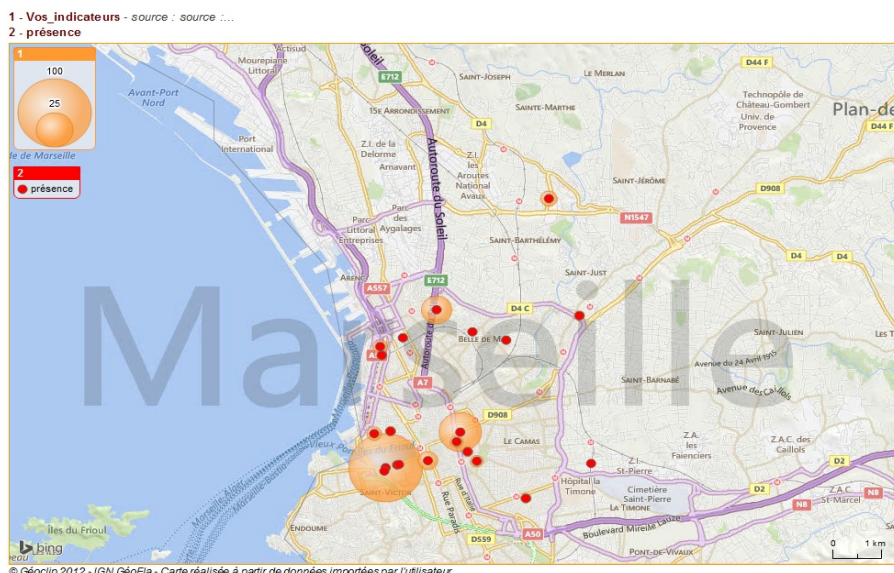
Fig. 3. The heteronomy of cultural practices and mobilities between different Theatres in Marseille

As we can see on the map above, the size of circles indicates the number of frequentations of different Theatres of the city of Marseille by the subscribers of the National Theatre of La Criée. The cultural dynamic is clearly centralized by the main Theatres of downtown, while the Theatre of Le Merlan located at the north side of the city is benefiting the least from the cultural input generated by the ECC year. This cultural dynamic creates a polarization in the cultural life of the city between the North and the South side of the city of Marseille.

So what can we draw from these first observations?

a) We are interested in comparing different cultural dynamics by considering the polarization of the cultural life of the city.

b) We want to analyse institutional forms of cultural heteronomy, from the point of view of ordinary amateurs of culture, and not necessarily from the staff of political and cultural institutions.

c) We want to find out how to "think" the cultural life of ordinary spectators, and how they "think" the cultural life of the city.

2. Comparative horizon (Northern Europe vs. Southern Europe): from the description of "borderline cases" to the notion of cultural heteronomy

We will limit ourselves to a narrow sense of the word "capital" by seeking to compare regional cities that are looking to strengthen their cultural attractiveness in two northern countries and two southern countries of Europe. We want to enrol regional capitals in a continuum that goes from small cases of European Capitals of Culture to more modest cultural urban centres (the international Cultural capitals are not concerned by our project).

The development of the European political device of ECC

	Current ECC	Former ECC
Northern Capitals	Umeå (2014) [Sweden - centralized country]	Krakow (2000) / Wroclaw (2016) [Poland – de-centralized country]
Southern Capitals	Marseille (2013) [France - centralized country]	Bologna (2000) / Genoa (2004) [Italy - de-centralized country]

Fig. 4. European Capitals of Culture of the CURRICULA project geographically balanced between North and South and with different national, historical and administrative frameworks

The attribution of the ECC's label was launched in June 13, 1985 by the Council of Ministers of the European Union on the initiative of the Greek Minister of Culture Melina Mercouri and the French Minister of Culture Jack Lang, in order to bring citizens closer to the European Union and to create a transnational ideal European citizen type. If the dream of an intra-European mobility appears in the light of the practical reality as a utopia, the ECC's label however, changed the rules of the game regarding smaller and regional cities, by enabling them the possibility to compete at a larger scale with cities with a more international status.

It is not useful to revisit the history of the ECC device, as it is well known nowadays. But to sum up briefly the evolution of the ECC device, two periods can be distinguished, the first one that is up to about 2006 when many international cultural capitals were elected ECC, and the second one (from 2006 until now), during which the title started to be more frequently attributed to regional capitals or smaller cities. It is then given to each of the EU member countries the opportunity to host the European Capital of Culture. At the same time, the Decision

1622/2006/EC of the European Parliament and of the Council of Europe amended the procedure for selecting cities while specifying the criteria for awarding.

In other words, from 2013 to 2019, the regional cities whose cultural life was not until then internationally recognized, are annually subject to attention that is likely to significantly boost their cultural operating system. Among 14 last elected cities, the biggest majority had never previously received such an impetus. This was particularly the case of Marseille in 2013, of Umeå in 2014 and of Pilsen in 2015. But this will also be the case for Wroclaw in 2016, and for Plovdiv or Matera in 2019.

Thinking by case: the choice of "borderline cases" analysed from the concept of "cultural heteronomy"

In a very relevant book, edited by Jacques Revel, *Thinking by Case* (Revel, 2005), historians, anthropologists and sociologists stressed that the extensive and refined observation of the multiple components comprised into a case study, could unveil far more complex scaling games, and was such as to enable a description whose scope far exceeded its seemingly narrow perimeter.

But the main difficulty is the delimitation of what is meant by "cases". We will come back later to the cases we are investigating in our CURRICULA project by discussing the notion of cultural institution in the third part of this paper. The point here is to know how to choose a regional capital that is an emblematic place of the ongoing cultural regimes in Europe. How to capture the cultural diversity of different cities profiles, knowing that we have set apart from the beginning, international capitals that are big cultural crossroads and the hub of most of the international cultural offer?

So far, we cannot answer this question. However, our project should be able to suggest some answers to this problem whose relevance will be evaluated as the survey progresses and reveals its results. For instance, the comparison of two case studies, taken respectively in Sweden and France, is likely to provide an overview of how the investigation gradually gives us some unexpected answers. The case of the Västerbottens Museum in Umeå (October 2014) shows us that unlike the brand-new French Museum of European and Mediterranean Civilizations (MUCEM Marseille, created in 2013) or the former Museum of Arts and Popular Traditions created in 1937, the Västerbottens Museum has managed for historical reasons, to give a new kind of museum experience to cultural practices rooted in a territory. Here we find a rare performance since most museums dedicated to "popular traditions" tend to freeze their exhibitions to provide them the sensation of an idealized past. Conversely, new museums of "civilizations" take also risks by highlighting cultural themes distant from ordinary concerns.

Another case study of our Curricula project such as the Theatre of Le Merlan (North side of Marseille) has given rise to new questions about the heteronomy of cultural institutions. Recently the Theatre of Le Merlan has elected a new management team, with Francesca Poloniato at the head of the institution, that has implemented a very singular orientation to the new program of the Theatre,

favouring the development of very directly anchored shows on the cultural realities of the Northern neighbourhoods of the city of Marseille where the Theatre has been created since the early 80's. So far the audiences' expectations were not quite in tune with the socialist program of the Theatre since it has been strictly dedicated to avant-garde performances since its creation. In other words, during the past decades, the cultural vision of what was specifically "artistic" for popular neighbourhoods seems to have fostered a cultural offer in a very elitist and classical sense of what a Theatre should be. However, if the hope of the new theatre management team should be willing to reconnect with popular (immigrants) and young audiences by competing with the market offer, it goes without saying that the entrance doors of the theatre will have to open new horizons and engage deep changes to gain the confidence of this new population.

Based on these observations, our ethnographic investigation has led us to emphasize the study of "non-publics", of newcomers, but not of loyal and regular audiences of the theatre. The non-regular audiences who come to the theatre very occasionally are, in this spirit, the most interesting population to observe in order to understand how theatres are rooted into the cultural life of the city.

The survey methods we are practicing have a strong impact on the results we want to collect. Concerning our case studies, we focused on the analysis of theatres' ticket office and not on direct surveys based on self-administered questionnaires. In this specific case, only subscribers and regular audiences agreed to respond to our paper questionnaires. They declared in that sense, their full theatrical "citizenship" as well as their position as "right" to be spectator, or in other words, to be a legitimate spectator. From that observation, the only relevant method to take into account dynamics by which theatres are implemented and anchored in the different neighbourhoods of the city is to identify the new audiences and ask them about their cultural trajectory.

The notion of cultural heteronomy

During our ethnographic explorations of the cities included in our survey, we have had to consider two profiles of cultural institutions. The first one is perfectly tuned with a normative definition of what cultural venues are expected to be: *i.e.* places that are connected to major international cultural institutions both in terms of their program and their management teams. The second one, for historical reasons, is offset from the first profile and more especially from the centred European definition of cultural institutions. In other words, the notion of cultural heteronomy takes into account the opposition between centred European normativity and its reverse, *i.e.* its heteronomous counterpart.

The concept used to describe the various forms of "anti-institutions" can cover different types of cultural heteronomy. Some of them can be born from a political project such as in the case of the Theatre of Le Merlan in Marseille - created from the decision to build an institution rooted in popular neighbourhoods - and others being the result of a specific historical and institutional process such as in the case of the Västerbottens Museum in Umeå. Therefore, the survey must

describe how institutional projects in each Theatres, museums, etc. implement their own orientations by mobilizing different kinds of audiences, geographically enrolled in the social and cultural diversity of the city.

The impact of such a program can only be achieved through mapping technologies and statistical analysis. In this spirit, the ticket offices databases of different cultural institutions can be analysed from maps to identify the cultural heteronomy of the city, taking into account the socio-economic diversity of the urban population (controlling by incomes, age, rents and professions), and using National statistics databases such the French INSEE[2] to find any substantial correlations.

Conclusion: The institutions' narratives - how institutions are produced and reproduced

In the four different countries of our investigation (France, Sweden, Italy and Poland), we will explore roughly ten case studies involving different kinds of cultural institutions (Theatres, museums, art galleries, operas, etc.), by trying to analyse their cultural perimeter and to rewrite the micro-sociological stories that underlie them.

To complete our CURRICULA project, the survey is respectively conducted on different audiences and on the governance of cultural institutions. By confronting different stories co-written by the management team, the staff, the newspapers and politicians, we aim to understand how institutions are implemented in specific neighbourhoods, and how they shape their relationship with audiences and ordinary practices.

In this way, we seek to confront the active perimeter of cultural institutions to the idealized definition used by political authorities. In other words, we aim to demonstrate what "culture" really means when it comes to the experience of ordinary spectators and audiences of newcomers. What should they expect? Feeling cramped by a political and standardized definition of cultural institutions? Or feeling rooted in common cultural practices? In both cases a very different form of vision of culture can be expressed to challenge a definition that is not taking into account the existence of several cultural regimes as well as the heteronomy of cultural institutions. We cannot ignore that some cultural practices can be experienced in a way that can be both linked or rooted to other lived realities.

Such a way of telling the history of cultural practices must reject systemic structures and concepts (fields, art worlds, etc.) to try to understand the "real" actors involved in the cultural scenes and arenas, such as in the case of the European Capitals of Culture.

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[2] See the INSEE website: http://www.insee.fr/fr/bases-de-donnees/default.asp?page=infracommunal.htm. The IRIS databases detail the composition of the city's neighborhoods at the infra-communal level and can be very useful for this kind of analysis.

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Understanding Historic European Cities
based on a Korean Culture Frame

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Abstract: *Avignon is a city that distinguishes itself through two major assets: its tangible culture and its intangible culture, a double advantage that allows Avignon to present itself as an "exotic" city. On the other hand, there is a discrepancy between the official representation of the city and an even more exotic image that is formed in the minds of foreign visitors. In this article, we will analyze the discrepancy between the image promoted by the city of Avignon and the actual perception of its tangible and intangible culture by Asian visitors.*

Keywords: *frames of perception, cultural exoticism, tangible culture/intangible culture*

The promotion of a city is often comprised of information distributed by an official organization such as an office of tourism. This information, however, is reconstituted time and time again as visitors through their perceptions. It is difficult to know exactly how this information is reconstituted because each visitor has a different set of perception filters. The same is true, but to an even greater extent, for foreign visitors. We can observe a disparity between an official representation of a city and a more exotic image of a city gained by foreign visitors. We will analyze this discrepancy beginning with perceptions of Avignon's tangible and intangible culture, which is often seen as exotic by Asian visitors.

An American anthropologist, Edward T. Hall, insists upon the importance of comprehending cultural differences in order to communicate with foreigners. As cultures increasingly mix today, William James's theory concerning "the perception of reality," which Erving Goffman proposes to analyze through "frames of experience," should be appropriate for comprehending perception differences. In the same vein, Yves Winkin encourages on-the-ground observations in order to discover "the pleasure of beginning to see differently." This advice to work directly in the field is suitable for comparing and contrasting the different frames of perception of the same city.

For addressing these differences of perception, and in reference the authors cited above, I would like to recount some of my own concrete, on-the-ground experiences in Avignon. I will present in three parts: First, I will return to the notion of exoticism and attempt to broaden our understanding of the concept. Next, I will apply this concept to the city of Avignon from the point of view of a foreigner by

relying on some recent interviews and surveys. Finally, I will conclude this article by reexamining the notion of exoticism as it applies to the representation of a city.

Avignon is a city famous the world over due to its rich cultural heritage and its signature theater festival, the Festival d'Avignon. It is the rare city that possesses the attractions of both tangible and intangible culture, a dual advantage that allows Avignon to present itself as an "exotic" city. This is one of the reasons that Avignon is able to attract so many visitors, and to do so across the entire year.

My experience of living in this city has allowed me to make observations at different times throughout the year. I noticed a large difference in the types of visitors depending on the seasons, particularly in comparing the month of the Festival to other times of the year. Specifically, the number of Asian visitors diminishes during the Festival. I would like use the idea of exoticism to analyze this inconsistency and see how it illuminates this apparent weakness, that is, the absence of Asian visitors during the Festival. The questions are then the following: "Why is it that we cannot see exoticism except through the tangible culture, such as cultural heritage? Why is it that we think intangible culture, such as the Festival d'Avignon, holds such little potential for exoticism?"

Exoticism

The notion of exoticism has been approached with more and more complexity since the beginning of the 20th century. Many dictionaries define the adjective "exotic" in this way: "relative to that which is foreign, or that which is opposed to native or aboriginal."[1] Others define it thusly: "that which does not belong to the civilization of reference of the speaker; that which is brought from faraway nations."[2] These definitions remain a bit obscure because they limit themselves to the sole factor of geographic distance. Yet, as borders are much less important today than they were in the past, we can see that we must revisit this definition.

Leonid Heller specifies that "exoticism functions according to the rules of design and of phantasm."[3] Jean-François Staszak states that "it is only a point of view, a discussion, a grouping of values and of representations in connection with a specific thing, place or person."[4]Extrapolating further, Staszakasks, "And for whom?" From these points of view, exoticism is a relative notion. That is to say, the frames of perception are built by the experiences and the environmental context of the individual because people perceive things in different ways.

When we speak of the motivation of Asian visitors, we often generalize considerably and reduce their point of view to their curiosity regarding cultural heritage. This interpretation is mistaken, as if Asian visitors are only responsive to

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[1]Cf. Le dictionnaire de la communication

[2]Cf. Le Robert

[3] Leonid Heller, "Décrire les exotismes: quelques propositions."*Etudes de lettre*, 2-3, (2009): 322.

[4] Jean-François Staszak, "Qu'est-ce que l'exotisme ?" *Le Globe. Revue genevoise de géographie,* vol 148, (2008): 8.

the exoticism of the tangible culture. This distorted opinion inhibits our full understanding of what things truly attract Asian visitors — and where Asian visitors may find exoticism in a Western city.

In general, Asian tourists' style of travel is different from that of their Western counterparts because of a difference in the nature of their travel. When Asian visitors come to Europe, they want to go everywhere and try to visit everything at the same time. Asians visit many different locales in little time, and at the end of their voyage they compare all that they have done and all of the places that they have visited. Undoubtedly, they forget certain things, particularly when those things resemble each other. My own mother, for example, after her first visit to Europe, summed up her vision of the entire continent in a single statement: "That which is pointy, it's the church. That which is red, they are the houses. That which is made of stone, it's the historic neighborhood." This might suggest that, even if we can find exoticism in the tangible culture upon initial excursions, this cannot continue over the long term because of the repetitive character of tangible culture, even when the facets of such tangible culture indeed are different from that of Asian civilizations.

Horacio Capel raises the issue of distortions between an image of a city and the reality. Even if many European cities emphasize the historic nature of their image, visitors perceive it differently. I would then like to analyze how the Avignon's image is presented to the eyes of Asian visitors and how this image reinforces its exoticism through its assets.

The image of Avignon

Avignon is a city that possesses two major assets that help distinguish it. In regards to tangible culture, Avignon is protected by UNESCO as a World Heritage Site. The Palais des Papes ("Palace of the Popes") and the Pont d'Avignon ("Avignon Bridge") welcome a multitude of visitors, and do it all year round. In regards to intangible culture, we can say that the city has played host to one of the largest festivals for live performance at the international level for 70 years.

-The historic image

Europe is one of the great continents with a long and rich history. It takes great pains to conserve its tangible culture, which is based in its history and in its cultural heritage. In protecting this heritage, we might reflect on how to incorporate contemporary life. "It has the possibility of a future that enhances its character of strategic importance: social, cultural, economic, symbolic and, of course, territorial."[5]. Today, as we as different peoples continue to intermix and resemble each other more and more, the concrete existence of heritage allows us to

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[5]Guy Di Méo. "Processus de patrimonialisation et construction des territoires."*Colloque Patrimoine et industrie en Poitou-Charentes: connaître pour valoriser, septembre 2007*(Poitiers-Châtellerault: Geste éditions,2008) :88.

distinguish ourselves. From this point of view, we must take stock of the importance of Avignon's tangible culture and of its contribution to the originality of the city.

As visitors enter the city of Avignon, they are welcomed by a sign that says "UNESCO World Heritage City." The first things we read on the website and on the brochures of the Avignon Office of Tourism are concerning the city's cultural heritage. The role of the office of tourism is to disseminate a representation of the city, even in faraway countries. Across the materials by Avignon's office of tourism, we can understand the importance and the value of its tangible culture.

Ongoing interviews[6] with Asian visitors tend to demonstrate that the efforts of the Avignon Office of Tourism haven't been in vain. If, according to the famous phrase, "all roads lead to Rome," then in Avignon, all roads lead to the Palais des Papes. We might dare to say that the tourists in the streets of Avignon can be divided into two groups: those who are going to the Palais des Papes, and those who have just been.

The interviews show that many Asian visitors are impressed by Avignon's tangible culture: the historic ramparts and the Palais des Papes. Some comment on the ambiance of the city, its gray color (maybe because of the color of the stones of its buildings), the strong representation of the Middle Ages, a city of traditions, etc. We can infer that the combination of these elements of the tangible culture necessarily reinforce image of the city: that of a historic city. Horacio Capel said that "the stability of the images of the city is, in general, very strong."[7] On Sunday afternoons, even if there aren't many people in the streets, the historic sites such as the Palais des Papes and the Pont d'Avignon are teeming with tourists. This tendency suggests that Avignon has developed a strong reputation as a historic city, a reputation that exists in tandem with its tangible culture.

-The cultural image

Avignon is a city where the intangible culture is well established. The Festival d'Avignon has taken place each July in Avignon over the past 70 years. It is one of the rare festivals that has a long history at the international level, especially within the sector of the performing arts. The creation and development of the festival has allowed for a decentralization of the performing arts and has helped bring the theater to everyday people. Over time, the festival has become essential not only for the development of French theater but also for the improvement of the image of the city of Avignon, through its intangible culture. Donald Getz says that "festivals are connected to cultures and to spaces, giving each identity."[8] The current director of the Festival d'Avignon, Olivier Py, says that "culture is the fuel of Avignon." This Festival not only revitalizes the economy of the city, it also gives a

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[6] Interviews with Asian visitors commenced in July 2015 in order to better understand the cultural image of the city based on its intangible culture.

[7] Horacio Capel, "L'image de la ville et le comportement spatial des citadins." *L'Espace géographique*, vol 4, n°1, (1975): 76.

[8] Donald Getz, "The nature and scope of festivals studies." *International Journal of Event Management Research*, vol 5, n°1, (2010): 8

community the chance to put its cultural specialty into action while helping Avignon distinguish itself from other cities famous for their heritage. "The festival is generally held in a city that tries to showcase its heritage through an original program of cultural events that is suitable to captivate the interest of an audience that is looking for a new kind of tourism."[9]The Festival d'Avignon is a good example of a mix between culture and heritage.

The Festival radically transforms the city. "The city of the official Festival, like that of the 'Off', superimposes itself over the ordinary and everyday city, and over the map of the city."[10]The streets and the walls are covered with posters. The number of theaters is multiplied. The crowds invade all of the city's spaces. In order to understand the festivalgoers, a number of studies on the Festival d'Avignon have been conducted. Among them, one remarkable study, conducted by Damien Malinas (2008), shows that what an individual experiences during the Festival is communicated to family and friends. This transmission would allow for a gradual reproduction and dissemination of the cultural image of the city. Moreover, at the national level, much attention regarding performing arts is concentrated on the Festival d'Avignon during the month of July each year. This intensive spotlight contributes to the repetition and the enhancement of the name and reputation of the city.

This strong tendency leads to the conclusion that Avignon is also held in high regard for its significant Festival. Nevertheless, this reputation for the intangible culture of the city only affects francophone countries, to the contrary of the image of Avignon as a historic city. From several interviews conducted with Asian visitors during the 2015 Festival, what matters for them, above all, is the image of Avignon as a historic city, based on its tangible culture, even during the Festival. These visitors come to visit the city. Their first impression is of the beauty of the cultural heritage of the city: the Palais des Papes, the ramparts, etc. Only thereafter do they discover traces of the intangible culture: the Festival, the posters. Moreover, their visit is often limited to the historic sites and places nearby. These perceptions are largely the same in the periods outside of the Festival.

This shows that Asian visitors are indeed responsive to the tangible culture and that they do focus on the image of the city as historic. If we examine the information that has influenced them and explore to what extent such information has helped them construct an image of the city before their visit, we can then elucidate the reasons why such visitors confine themselves to this framework.

The frame of perception of the city of Avignon by Asians before their visit

The Avignon Office of Tourism began to promote Avignon in the Far East (China, Japan and South Korea) at the end of the 1980s and the beginning of the 1990s. Since then, the information disseminated to promote the city has been

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[9]Emmanuel Ethis, et al., *Avignon ou le public participant*(Montpellier: L'entretemps éditions, 2008): 16.
[10] Marie-Hélène Poggi, "Discours et figures de la ville en festival," in *Avignon le public réinventé*, ed.Emmanuel Ethis (dir.), (Paris: La Documentation française, 2002):173.
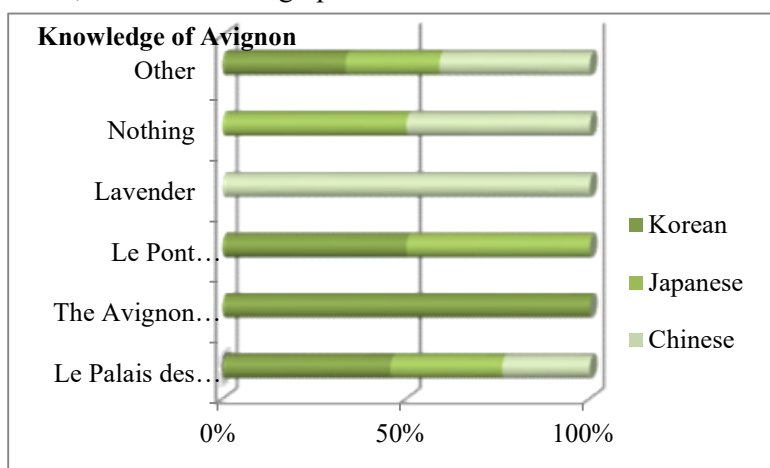
exclusively about its tangible culture. From a study[11] determining Asians'
knowledge and perceptions of the city of Avignon and of its Festival, we can
understand the fundamental cause of the phenomenon mentioned above.

First, because promotional information is reproduced in Asians' own
languages, and because it clearly influences the construction of a framing device for
the image of the city before a visit, what has been researched is the ease of finding
such information in Asian languages.

**Ease of finding the information
in their navie [Asian] language**

0% ———— ———— 0%

Non
57.8%

Oui
38.3%
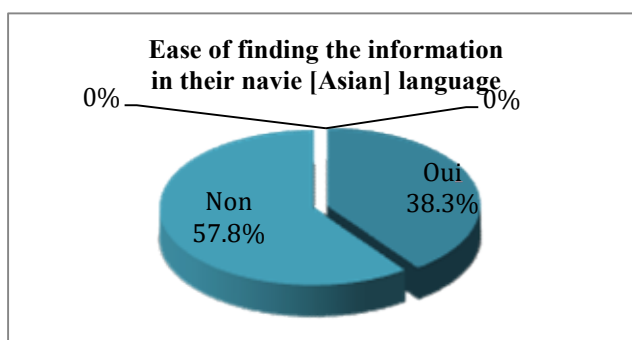
Despite the reputation of Avignon, this graphic shows Asians' restriction of
access to such information, because of the difficulty of finding such information in
foreign languages. Asian visitors construct their conception of the city within a
restricted framework that is imposed upon them before their arrival.

This tendency has a direct influence upon the image formed about the city
before the visit, as shown in the graphic below.

Knowledge of Avignon

Other

Nothing

Lavender

Le Pont…

The Avignon…

Le Palais des…

■ Korean

■ Japanese

■ Chinese

0%   50%   100%

Concerning the question on the degree of knowledge of the city before their
arrival, the Palais des Papes is mentioned by all nationality groups of Asian visitors,

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[11]A study for a master's thesis was conducted between January and April 2014 in the center
of Avignon (Rue de la République, Place de l'Horloge and in front of the Palais des Papes)
in which 180 Asian people present in Avignon were surveyed (60 people each from China,
South Korea and Japan).

even if there is a small difference in the percentages between the groups because of the information available in their respective languages.

To the question concerning awareness of the Festival d'Avignon, 58.3% of the survey participants responded "Yes." These persons recognize the name of the Festival, but they don't know when the Festival takes place or, specifically, what performing art it celebrates. For these Asian visitors, they heard at least one time the name of the Festival while preparing their trip to Avignon, but they didn't learn any further specificity.

Knowledge of Festival d'Avignon

No, 41.1%

Yes, 58.3%
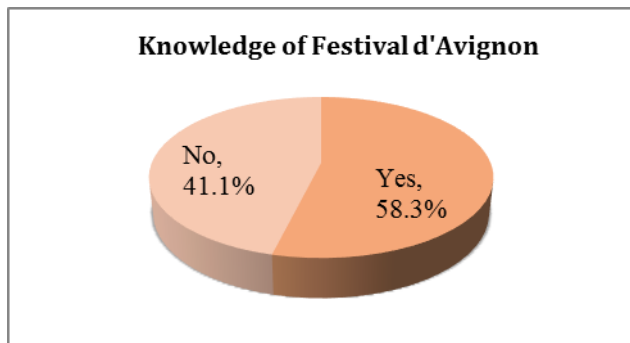
However, there are 41.1% of survey participants who responded "No." These people don't know about the city's Festival. They haven't received any information about it while they were learning about the city before their visit. This shows that information about the Festival d'Avignon isn't well circulated among these Asian groups.

This survey shows how Avignon is presented and how the dissemination of information influences visitors' perceptions before their arrival in Avignon. Asian visitors are already influenced by an image constructed, from a distance, by the city's tangible culture. This strong phenomenon is an obstacle to a more sensitive and open-minded perception upon one's arrival.

We can also think about the effectiveness of tangible culture in creating an image of exoticism by putting ourselves in the shoes of the Asian tourists. Take this example: The Palais des Papes is a unique historical site in France. However, as we mentioned above, if Asian tourists go to the Palais des Papes, they make a comparison to the Vatican in Rome. They may better remember the Vatican because it is larger, more imposing and more impressive. It is necessary these days to take into account the perception of others in this way. Michel Wievorkra affirms that "we must not confine reflections and exchanges to a French or francophone research area but rather relate them to experiences and perspectives that come from the entire world."[12]

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[12]Michel Wieviorka and Jocelyne Ohana (dir.), *La différence culturelle. Une reformation des débats:Colloque de Cerisy*(Paris: Balland, 2001):9.

The exoticism of the city of Avignon

As we mentioned before, to perceive something as exotic is a very relative. In this article, the issue we'd like to raise is the difference between the image promoted by the city of Avignon and Asian visitors' perception of the city as exotic, particularly as it relates to its tangible and intangible culture. Up until today, we have little wondered about the perceptions of others, in this case, the perceptions of Asian visitors.

The exoticism of the city of Avignon is confined to its representation as a historic city. This is an image which is based in tangible culture, and it is an image that has not been renewed in Asia in more than 30 years. According to Eugène Enriquez, "we can see ourselves only because others see us and speak to us of ourselves. It is, therefore, by an identification with the perceptions that others have of us that we can form an image of ourselves."[13]From this point of view, even if there are strong elements of both tangible and intangible culture in Avignon, for Asian visitors, the determining framework for perceiving the image of Avignon is limited to that of an old city.

Erving Goffman shows that the perception of a situation is different depending on the context of where we are. This is why Asian visitors' perceptions of exoticism change throughout their travel in Europe. From this point of view, we can understand two essential things: firstly, the important of experiences, in the manner that Goffman speaks of "frames of experiences," and also the change of these frames according to lived experiences. Such experiences propose an alternative for understanding differences without simply reducing them to cultural differences.

Goffman raises the issue of "the structure of individual experience of social life."[14]I will use a personal example of a greeting. One day, at the theater where I work, I greeted the director from a distance by bowing, a South Korean way of making a greeting. And the director made a hand gesture in my direction. So, I approached the director and asked, "What is it?" Because in South Korea, this hand gesture means "come towards me," whereas in France it is simply a greeting made a distance. This example shows that we can have a different perception frame in function of our culture. And, of course, the interpretation of signs and behaviors may have a completely different meaning as well as a differing importance depending on the society. I have, therefore, learned that this hand gesture had a different meaning in France, and therefore, today, when a French person makes the same hand gesture toward me, I don't go to them. On the other hand, if I meet other South Koreans in France, I use South Korean ways of greeting them. My frame of perception has therefore evolved. It corresponds to the situation where I am today. Michel Izard says that "the individual, through lived experiences, participates in the renewal of their own culture without questioning the principals of cultural

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[13] André Chantal, "Changer l'image d'une ville." *Politiques et management public*, vol.5, n°4 (1987): 53.
[14] Erving Goffman, *Les cadres de l'expérience* (Paris: Edition de minuit, 1991):22.

reproduction."[15] We can therefore understand that the frame of perception is constructed and changes according to our behaviors and environments.

It is the same for the framesof perception that affect Asian visitors to Avignon. The frames that guide us in perceiving the image of the city and in sensing exoticism adapt. Currently, the information about Avignon that is available to Asians is focused on the image of Avignon as a historic city. Despite the strong attention given to the Festival d'Avignon in Avignon itself, this information is not well distributed outside of the country. In this way, the image received by Asians and the decrease of Asian visitors during the Festival shows to what extent Avignon's image as a historic city has been reinforced. Much the same in Asia as in Avignon, it's clear that we stake everything on cultural heritage. "The direct observation of a part of a space, the evaluation of the information recorded by other people or coming from indirect sources, helps to render, whether in the short term or the long term, an image of the environment with which we come into contact."[16] It seems then necessary to reformulate the frame of perception of Avignon. According to Luc Benito, "the particularities of the places where the festivals take place contribute significantly to the exceptional nature of the event."[17] From this point of view, it is time to reflect upon the exoticism based in the intangible image, like the Festival d'Avignon.

Conclusion

"Originally, cultural 'events' were born of the laudable desire of local communities to rely on a cultural asset that is likely to help them distinguish themselves from others and to attract business and tourists."[18] As Getz argues, "festivals and special events (…) that not only provides both tangible and intangible 'profitable activities' in the community but also contribute to sustainable development."[19] The festivals are approached from several angles: from that of tourism (Bernadette Quinn [2009], Claude Origet du Cluzeau [2007]), geography (Christine Liefooghe [2010], Boris Grésillon [2008]) and communication (Emmanuel Ethis, Damien Malinas [2002], Emmanuel Négrier [2010]). From each angle, the analyses are different, but they complement each other. Nevertheless, we do not give enough attention to exoticism, which could characterize intangible culture.

Finally, concerning Avignon, in presenting different perceptions of the city, we can see that it would be good to extend the notion of exoticism to its intangible

[15]Michel Izard, "Culture." in *Dictionnaire de l'ethnologie et de l'anthropologie*, ed. Pierre Bonte and Michel Izard (Paris: Puf, 1991): 191.

[16]Horacio, "L'image de la villeet le comportement spatial des citadins."

[17] Luc Benito, *Les festivals en France ; marchés, enjeux et alchimie* (Paris: L'Harmattan, 2001): 57.

[18] Rachid Amirou, *Imaginaire du tourisme culturel* (Paris: Puf, 2000): 46.

[19]Medet Yolal, Eunju Woo, Fatmagul Centinel and Musaffer Uysal, "Comparative research of motivations across different festival products."*International Journal of Event and Festival Management,* vol.3, n°1 (2012): 68.

culture. This would reflect well upon the reputation of Avignon as a historic city over a longer period of time. Between two cities that resemble each other, it seems important to us to think about and to construct a new framework in order to define the exoticism of the intangible culture today.

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15. Hall, Edward.T, *La dimension cachée,* Paris : Seuil, 2014
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Evaluation of Enterprise Management in the Cultural Sector

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Abstract: *The management evaluation theories focusing on the analysis of management evaluation concentrate upon the measurements of processes or financial analysis. There is a lack of research in management science that could provide a solution for evaluating management in enterprises with bad financial ratios, low profitability and outstanding artistic performance. Research question is how to evaluate management in cultural enterprises by determining the most important indicators for a cultural enterprise's performance improvement? The evaluation of the cultural enterprises' stakeholders by the method of interview was performed in 42 cultural enterprises: art galleries, non-governmental theatres and concert organizations in Latvia. The author has used the qualitative research methodology, being oriented towards the research topics, which are comprehensible, by intervention based in experience and ability to reach broad perspective and evaluate the impact of culture. The research results reveal the role of the cultural enterprise's stakeholder engagement in evaluation of management, characterize the importance of the goals' analysis, as well as analysis of each stakeholder's engagement, and indicate the criteria for evaluating activities in cultural enterprises. The conclusion is that the main changes have to be introduced in evaluating the contents of activities in cultural enterprises, basing on sustainability, viability, growth and influence.*
Keywords: *Cultural entrepreneurship, stakeholder engagement*

Introduction

The models of entrepreneurship are changed by the approach to creativity offered by technologies. Society is not a passive consumer anymore; these are people willing to get involved and demanding another type of relationship - personal approach and immediate solutions - and evaluate long-term cooperation. Along with recognition of culture's economic potential scientific discussions on cultural economics take place. *Journal of Cultural Economics* published since 2000 by The Association for Cultural Economics International is a clear proof of this, being included in the most important data bases and having been assigned the Social Science Citation Index.

The notion of cultural entrepreneurship is the 21st century necessity to define new trends that develop due to changes in economic and social space of life. The change in economic paradigm is acknowledged by British professor Tim Jackson and the Nobel Prize Winner American economist Paul Krugman who argues that economic development concerns only a small part of society[1] and it is necessary to revise the economic objectives of society[2]. The researchers see culture

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[1] Krugman, P. (2007).*The Conscience of a Liberal*. New York: W. W. Norton, p. 296.
[2] Jackson, T. (2009). *Prosperity without Growth: Economics for a Finite Planet*. London: Routledge, p. 288.

as a link between the economics, society and technology development that could foster research in the field of creative economy. "Creative Economy Report" 2008 by the United Nations Conference on Trade and Development (UNCTAD) introduced the notion of 'creative economy'[3].

The Cultural exception principle provides that institutions and organizations of cultural sector are exempt from the free market rules and their contents are protected. The same time a system has been created where the managers, relying on their special status, demand both financial and material aids to ensure operations of cultural organizations and institutions, while not ensuring management oriented towards development. The classification: pure arts, cultural industry, creative industry and related industries is the most important division in the branch, also marking the differences in financing. However, also within the context of „pure art", entrepreneurship is a process of creating new values, taking risks and attracting resources necessary for reaching the aim.

There is also a problem of how to directly correlate the artistic value creation and ability to find and manage talent. Sustainable management is closely linked to the risky and not easily forecastable, sometimes even ambiguous financial expertise related to understanding of the future value of creative ideas. Consequently human management skills and knowledge on effective use of financial resources do not ensure ability to reach artistic results of high value that is the basis of cultural entrepreneurship. People are the most important value in cultural entrepreneurship, therefore talent-finding skill and ability to create a link with the talent community, i.e. artists, authors and independent producers, is highly appreciated. During the research process, it is necessary to develop method for evaluation of cultural enterprise management, basing on the existing management theories. Employment in cultural sector is high, as several branches develop basing only on human skills and abilities (cultural heritage, cultural tourism, visual arts and performing arts). By evaluating the potential of cultural entrepreneurship, it is possible to develop the above-mentioned branches and create workplaces, create economic activity and provide products with high value added.

The Topic of the Research is how to evaluate management in cultural enterprises by determining the most important indicators for a cultural enterprise's performance improvement?

Literature Review

As the scientific discourse develops, the dialogue on contents and attracting the audience in real life become more important, since the cultural enterprises need to take more risks[4] and find resources[5] for reaching the artistic objectives.[6] Cultural

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[3]UNCTAD (2008). Creative Economy Report. [Accessed 20.02.2016]. Available from http://unctad.org/en/docs/ditc20082cer_en.pdf
[4] Hill, L., O'Sullivan, C., O'Sullivan, T. (2003).*Creative arts marketing (2nd ed.)*.Oxford: Butterworth-Heinemann Elsevier, p. 381.

organizations that have received subsidies from the state budget up to now find it necessary to operate according to business principles; therefore, new notions have to be defined and specifics of activity analysed, thus determining the main distinctness as concerns their activities performed.

Such researchers as Richard Florida[7] and David Throsby[8] believe that creative economy is related to creative industries. On the contrary, Charles Landry[9], John Hartley[10], Terry Flew[11] and Chris Bilton[12], when defining the basic principles of creative economy, perceive the development of clusters as one of the main forces in creative economy development. Research on the clusters' potential (Flew, 2010) and their functioning within the context of regional development (Krugman, 1995, 1991) is another evidence about the uniqueness and economically substantiated offer of the local culture in the circumstances of global competition. For cultural enterprises to be able to develop and provide cultural products also for exports, professionally competent managers who would understand the most important operational indicators are needed.

Therefore, fostering of entrepreneurship should not be considered as a method of forcing to make money by any means, but as the most desirable way of using the business management advantages: being able to convince society, financial institutions and state about the value, competitiveness and necessity of the cultural product.

When developing the concentric circles model, David Throsby made the following division of the branch that marks also the differences in financial provision: core creative arts, other core creative industries, wider cultural industries and related industries[13]. Entrepreneurship is creation of new values, undertaking of risks, and attraction of resources necessary for reaching the objective. Therefore, it

[5] Conway, T., Leighton, D. (2012). Staging the past, enacting the present - Experiential marketing in the performing arts and heritage sectors. *Arts Marketing: An International Journal*, 2 (1) pp. 35–51.

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is required to foster the development of entrepreneurship without forcing to earn money by any means. Instead, the advantages of business management and skill of persuasion should be applied for convincing the society, financiers and state about the value and competitiveness of the cultural product and its necessity for the society. Along with the development of entrepreneurship with the priority of solving issues important for society, not obtaining profits, by social entrepreneurs, the research in social entrepreneurship[14] has evolved as well providing theoretical basis[15] for the development of cultural entrepreneurship notion.

The problems in management are determined also by challenges of cultural entrepreneurship, for example, the difference between the capacity of entrepreneurship and artistic capacity.[16] However, these theories cannot be applied in micro-enterprises which statistically have less than 5 employees and where the manager's personality plays a greater role than the process management system. Besides, there are other challenges for cultural entrepreneurship, like the risks of entrepreneurship impossibility, because, to reach the objectives of the organization, cultural enterprises basically attract the 3rd party funding. There is a lack of research in management science that could provide a solution for evaluating management in enterprises with bad financial ratios, low profitability and outstanding artistic performance.

The researchers of cultural management indicate the necessity to link the creation of artistic value[17] with the ability to find and manage talent. On the contrary, the researchers of management science stress the role of organization in ability of determining the long-term value.[18]

Methodology

During the research the author has used the qualitative research methodology[19], being oriented towards the research topics which are comprehensible by intervention based in experience and ability to reach broad perspective[20] and evaluate the impact of culture[21].

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To investigate the research topic, qualitative research methods have been chosen according to the problem to be investigated:

– General scientific methods: monographic method; logically constructive method; content analysis of qualitative research; analytic induction (theoretical aspects and practical research);
– Empirical research methods: in-depth, semi-structured interviews;
– For the data processing: content based analysis; building blocks of a logical argument.

The research was started by creating a focus group to discover the stakeholders in cultural entrepreneurship management, as well as to identify the most important management evaluation aspects and precisely determine the further steps of the research. Managers working in the field of Latvian cultural entrepreneurship with experience of at least 5 years in management of cultural projects, festivals and enterprises were invited to the focus group interview with the aim to define the cultural enterprises' stakeholders. The evaluation of the cultural enterprises' stakeholders by the method of interview was performed in 42 cultural enterprises: art galleries, non-governmental theatres and concert organizations, thus covering all the legal entities working in the above-mentioned field in Latvia.

Results

After assessing the obtained opinions and summarizing the growth indicators of cultural enterprises discovered in the process of research, three criteria important for evaluation of cultural enterprises' performance have been defined: viability, growth and influence that basically determine the importance of the stakeholders' engagement in managing a cultural enterprise.

The analysis of the research results gives the following criteria for evaluating the *viability* of enterprise:

– Involvement of the existing clients and generation of interest among the potential customers, by developing an understanding and necessity to attend exhibitions, purchase art-works, recognize and evaluate artistic values;
– Ability to find clients (the audience);
– Ability to attract and keep clients (the audience);
– Ability to generate interest among clients (the audience) about the product offered by the cultural enterprise;
– Interest of clients and visitors about the art-works (attendance of exhibitions, purchases of art-works);
– Number of clients (in the data base, clients receiving additional services);
– Number of theatre performance visitors;
– Number of visitors attending other activities organized by the theatre;
– Ability to attract the 3rd party funding to ensure qualitative work and avoid efforts of earning money for maintaining the premises and covering the heating expenses by artistic results.

The analysis of the research results gives the following criteria for evaluating the ***growth*** of enterprise:

– The artistic success of galleries (product quality appreciation in visual arts branch: the number of nominations and awards; invitations to participate in prestigious arts fairs for galleries oriented towards international markets, invitations to the gallery artists to display their works in foreign countries);

– Artistic success of the theatre (product quality appreciation in performing arts branch: the number of nominations and awards; invitation to participate in international festivals and contests);

– Personal growth (possibility to grow, learn and perfect one's knowledge; possibility for employees to elaborate some kind of activities; possibility for volunteers to undertake new duties and responsibility, to meet in person representatives of the stakeholders).

The analysis of the research results gives the following criteria for evaluating the ***influence*** of enterprise:

– Ability to ensure activities attracting the interest of other stakeholders (information in Internet environment and public space on the activities carried out by the cultural enterprise: the published news and their quality, media channels and their quality);

– Bringing to the forefront issues important for society (activities noticed and appreciated by the clients, media and other cooperation partners);

– Solving social issues by the help of art (opinion leaders developed by the cultural enterprises);

– Ability to attract the 3rd party funding: sponsors and patrons for publishing the artist catalogues);

– Ability to attract funding of foundations for performing various activities that promote art and culture among broader society.

The author concludes that the evaluation of cultural entrepreneurship can be done by analysing the stakeholders' engagement in assessing the viability, growth and influence of the enterprise. Observation of the stakeholders' needs allows broadening the scope of enterprise's objectives. To coordinate interests of the enterprise with interests of the stakeholders, the following three procedures are most important: defining the enterprise's objectives and planned results, identifying the stakeholders and ensuring engagement of the stakeholders in setting the enterprise's directions of activity.

The research results prove that viability can be ensured by engaging the most important stakeholders and appreciating the employees, as well as evaluating quality of cultural products which have perspective for development. Also the growth in international markets is one of perspectives for development. Information in Internet environment and public space on the activities performed ensures efficiency. It is possible to evaluate the management of cultural enterprises by ensuring the process of relationship management with those stakeholders who, in the case of engagement, would impact enterprise's development, thus determining the role of the stakeholders' engagement in the management of the cultural

enterprise. Taking into account the aim of the cultural enterprises to create artistic value and offer it for public assessment, the stakeholders' engagement is relationship created by the cultural enterprise and its manager with those groups who could impact the process of creating and disseminating artistic value.

Conclusions

In cultural entrepreneurship, the manager organizes implementation of creative idea and attracts audience to the piece of art, working in the conditions of high uncertainty, and, even if the developed proposals for application of the method for cultural enterprise management evaluation are implemented, the artistic result or reaction of the audience cannot be forecasted. There is no law of cause and effect, according to which one could predict the artistic result and reaction of the audience on the result of artistic performance.

Criteria for assessing cultural enterprise's activities can be defined in three directions, by taking as a basis viability, growth and influence.

The criteria for evaluation of the viability are as follows: involvement of the existing clients and generation of interest among the potential customers, by developing an understanding and necessity to attend exhibitions, purchase art-works, recognize and evaluate artistic values; ability to find clients (the audience); ability to attract and keep clients (the audience); ability to generate interest among clients (the audience) about the product offered by the cultural enterprise; interest of clients and visitors about the art-works (attendance of exhibitions, purchases of art-works); number of clients (in the data base, clients receiving additional services; ability to attract 3rd party funding.

The criteria for evaluation of the growth are as follows: the artistic success (product quality appreciation in the branch: the number of nominations and awards; invitations to participate in prestigious arts fairs, competitions, festivals); personal growth (possibility to grow, learn and perfect one's knowledge; possibility for employees to elaborate some kind of activities; possibility for volunteers to undertake new duties and responsibility, to meet in person representatives of the stakeholders).

The criteria for evaluation of the influence are as follows: ability to ensure activities attracting the interest of other stakeholders (information in Internet environment and public space on the activities carried out by the cultural enterprise: the published news and their quality, media channels and their quality); bringing to the forefront issues important for society (activities noticed and appreciated by the clients, media and other cooperation partners); solving social issues by the help of art (opinion leaders developed by the cultural enterprises); ability to attract the 3rd party funding: sponsors and patrons for publishing the artist catalogues); ability to attract funding of foundations for performing various activities that promote art and culture among broader society.

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