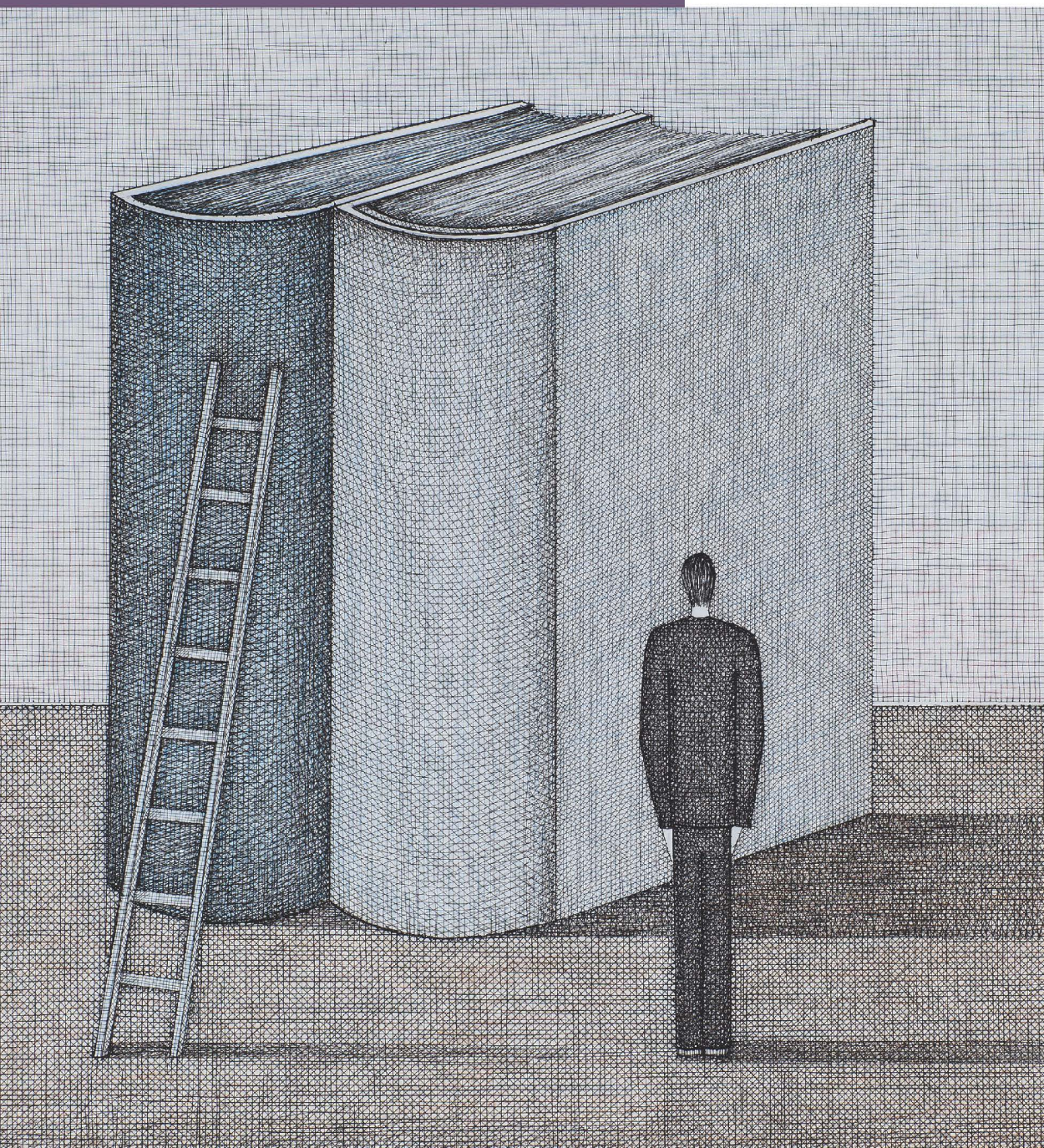
The Role of Cultural Institutions and Events in the Marketing of Cities and Regions

Edited by
Tomasz Domański



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edited by Tomasz Domański

Faculty of International and Political Studies
University of Lodz

15 YEARS 2000 2015

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Culture

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70th anniversary of the University of Lodz

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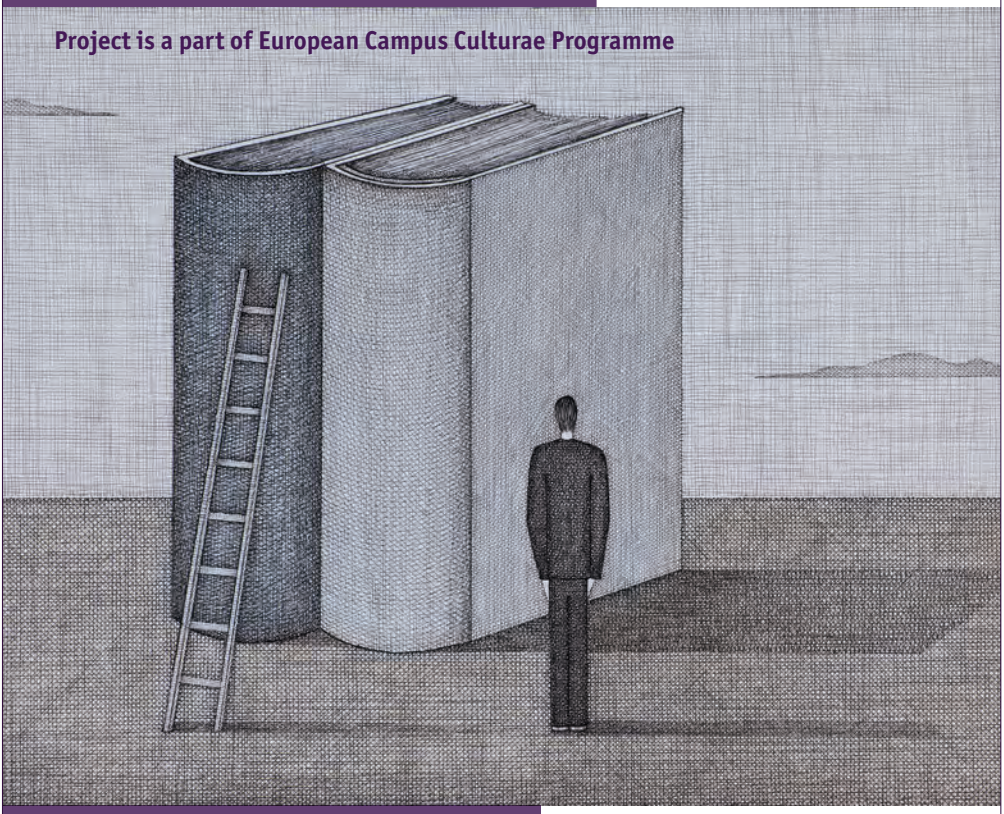

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At the borderline of marketing of culture and territorial marketing

1. Origins of the monograph

The idea of the monograph originates from many years of my interests in relationships between territorial marketing and marketing of culture[1].

Nowadays, in building distinct brands of cities and regions increasingly more attention is paid to the role of institutions of culture and cultural events. Institutions of culture

[1] Domański, T. (2014). *Marketing miasta akademickiego. Rola uczelni wyższych w promocji Łodzi*. Lodz: Publishing House of the University of Lodz; Domański, T. (2011). *Rola uniwersytetów w promocji polskich miast i regionów — nowe wyzwania strategiczne*. In: T. Domański (ed.), Marketing akademicki. Rola uniwersytetów w promocji miast i regionów (pp. 15–32), Seria „Euromarketing" T. Domański (ed.). Lodz: Publishing House of the University of Lodz; Domański, T. (2008). *Analiza wizerunku Łodzi wśród wybranych grup docelowych*. In: T. Domański (ed.), Marka dla Łodzi. Strategiczne budowanie wizerunku miasta (pp. 13–61). Lodz: Publishing House of the Chair of International Marketing and Retailing of the University of Lodz; Domański, T. (2008). *Marketing kultury — nowe wyzwania dla badaczy i menedżerów instytucji kulturalnych.* In: T. Domański (ed.), Marketing kultury. Nowe wyzwania oraz nowe kierunki działania (pp. 13–23). Lodz: Publishing House of the Chair of International Marketing and Retailing of the University of Lodz; Domański, T. (2006). *Skuteczna promocja miasta i regionu podstawowym zadaniem marketingu terytorialnego.* In: T. Markowski (ed.), Marketing terytorialny (Vol. CXVI, pp. 124–140). Warsaw: Polish Academy of Sciences, Committee for Spatial Economy and Regional Planning; Domański, T. (2006). *Marketing dla miasta i regionu. Ekspansja czy regres myślenia marketingowego?* In: Ekspansja czy regres marketingu? (pp. 395–400). Warsaw: Polskie Wydawnictwo Ekonomiczne; Domański, T., Hereźniak, M. (2005). *Innovations in Brand Management Challenges for Polish Companies and Regions*. In: D. Trzmielak, M. Urbaniak (editors-in-Chief), Technology Policy and Innovation. Value-added partnering in a changing world (pp. 327–332). Lodz: Issued by Innovation Center at the University of Łódź. America-Polish Offset Program University of Texas at Austin — University of Łódź; Domański, T. (2005). *Marketing miasta. Wyzwania strategiczne.* In: H. Szulce, M. Florek (eds.), Marketing terytorialny. Możliwości aplikacji, kierunki rozwoju (pp. 75–83). Poznan: Wydawnictwo Akademii Ekonomicznej w Poznaniu; Domański, T. (1997). *Marketing terytorialny — wybrane aspekty praktyczne*. In: T. Domański (ed.), Marketing terytorialny. Strategiczne wyzwania dla miast i regionów (pp. 19–30). Lodz: University of Lodz.

and cultural events have become an important distinctive feature of cities and regions with which they are associated.

This monograph is unique because of its interdisciplinary approach to the subject. It is placed somewhere at the borderline of areas such as: management and marketing, management of culture, managing cities, economic sciences, urban and tourism geography, humanities, history and international relations, architecture, and history of art.

I invited a group of international authors representing academic circles as well as animators and managers of cultural institutions and events to write the monograph. The assumptions of the European **Campus Culturae** programme provided a favourable framework for preparing such an original monograph in an attractive form.

The monograph could be published thanks to active engagement of the Department of International Marketing and Retailing of the University of Lodz headed by myself in the international Campus Culturae project (2011–2015). Our involvement with the project inspired me to organise a conference on the role of institutions of culture and cultural events in the marketing of cities and regions (Lodz, May 2015) and to invite selected Authors to write the monograph.

The monograph was organised around the idea to invite Polish and foreign Authors representing various academic centres, institutions of culture and entities that take care of urban management and build strong brands of cities and towns to collaborate.

The point of departure for the subject discussed in the monograph focused on marketing activities conducted in different foreign centres, which could provide interesting inspiration to managers of institutions of culture and cultural events organised in Lodz, in Poland. Initially, we invited an even wider circle of Authors but representatives of renowned institutions of culture in various countries were not always ready to write texts that would explore strategies followed by their institutions. The drafting of the monograph revealed, on the one hand, some reservations on the side of managers of well-known institutions of culture to share their experiences through writing more in depth papers and, on the other hand, their deeper engagement in everyday operational aspects.

We selected renowned European institutions as points of reference for the institutions of culture in Lodz as their experiences and best practices could become the starting point for a wider discussion on how marketing can be used in culture and what new relationships have emerged between marketing of culture and territorial marketing.

The majority of texts combine the merits of academic considerations with some sharing of experience about how certain institutions and projects of culture are managed. Paradoxically, however, the awareness of the relationships between the marketing of cities and the marketing of cultural institutions and events is still insufficient and needs to be promoted further.

2. Institutions of culture — flagship distinctive features of urban brands

Cultural institutions have nowadays become true distinctive features of brands of some cities and their “flagship products” that raise tourists’ interest. This is true of traditional institutions of culture as well as, more importantly, of new generation cultural institutions. Thus, their presence in a particular location has naturally become one amongst the

key reasons why people visit the place and how it is positioned in the minds of domestic and foreign tourists.

New generation cultural institutions are usually newly established entities, which, as assumed by their originators, are designed to help in new positioning of cities. New positioning is very often linked with regeneration of cities within the framework of their post-industrial transformation and searching for new, attractive images. The process may also include medium-sized and smaller towns that through broadly understood culture seek new and attractive positioning.

The rule works out for institutions of culture and for a variety of cultural events at national and international scale. Unique cultural events are increasingly often associated with a particular location. Speaking of cultural events we think of cyclical festivals and exhibitions.

Success of these strategies depends primarily on linkages among the development policy of a given institution of culture or cultural event and cultural identity of a particular city and values which underpin it as well as material and immaterial resources. The identity of a place and its specific atmosphere become lasting sources of its competitive advantage. Apparently, cultural institutions and cyclic events will in the future play an increasingly prominent role in the building of a recognisable brand of places.

Besides cultural events strongly connected with the identity of a place, some centres try to mechanically duplicate foreign solutions. Hence, it is worth stressing that actions poorly embedded in specific local values and climate are usually doomed to fail. Cultural institutions and events should emerge from the spirit of a given location. Marketing innovations, in turn, used in the course of their implementation may and should concern the form of actions and the language, in which these institutions communicate with their environment.

3. Marketing orientation of institutions of culture

In Poland we can observe that modern institutions of culture are increasingly more marketing-oriented. At the same time, however, there is still some scepticism *vis-à-vis* marketing activities in some traditional institutions managed by art historians. There is a new category of managers of cultural institutions who are more and more innovative and more open to various activities that combine development strategies of cities with strategies of key cultural events and institutions.

From among areas of culture explored in the monograph there have emerged important points of reference, i.e. modern museums of contemporary art in Vienna (Austria) and Bilbao in the Basque Country (Spain). Their innovative policies demonstrate how institutions of culture may get actively involved in the promotion of cities and in building their brands.

The selection of the Vienna museum as a model was motivated by the wish to learn marketing techniques deployed to manage large museum space in the centre of Austrian capital. This example confirms the thesis, according to which managing a modern institution of culture becomes increasingly more similar to managing a modern, multifunctional service and entertainment space. Developing new relationships with the environment, especially with the media and other external entities, is the key to success in managing such complex projects. Social media are playing an increasingly important role in manag-

ing new generation cultural institutions. Experiences connected with the Viennese Museums Quartier were discussed in Lodz in a multimedia presentation prepared by the head of marketing of the institution — M. Duscher. The case of Viennese museums also demonstrates how powerful can be departments of marketing in managing such institutions. It seems that challenges faced by modern institutions of culture can and should be solved by managers experienced in business and able to skilfully use modern marketing techniques, in particular modern tools of marketing communication (social media).

Guggenheim Museum in Bilbao is a perfect example of how the restructuring of an important industrial centre can be linked with seeking its new positioning in connection with arts and tourism. It confirms the thesis that a successful repositioning of a city and building a powerful, unique cultural attraction in the form of an important global centre of contemporary art are feasible. Observations of the strategies of the city, region and the institution itself show that such operations to be successful need huge financial outlays and partners renowned in the world of arts, such as, in this case, the Guggenheim Foundation and its global brand of a global contemporary art centre. Thus, we are dealing here with both the synergy of territorial marketing and marketing of culture and with a wide use of partnership and network marketing in the marketing of culture. The brand of the key partner of a modern institution of culture becomes at the same time the brand of a new institution that conditions the repositioning of the city. Thus, in such exercises not just individual institutions of culture are at stake but their strategies that make parts of specific networks of international linkages.

Authors from Spain — Basagaitz Guereño-Omil and María Asunción Fernández-Villarán Ara, representing the University of Deusto dealt with development strategies of cultural tourism in Bilbao and its surroundings. Their approach results from the interest in broadly understood geography of tourism with the focus on cultural tourism. The repositioning of Bilbao in the course of its post-industrial regeneration following the crisis of 1997 enabled giving it new value for tourists, i.e., for the contemporary "consumers of cities". The building of the second Guggenheim Museum in Europe created a totally new opportunity to the city to become a tourist attraction in the field of contemporary arts and repositioning the brand of the city through this new investment in culture.

The opening of the Guggenheim Museum in 1997 produced a dramatic growth in the number of tourists. Before the museum was opened, i.e. in 1992, Bilbao was visited by slightly more than 830k tourists annually. While in 2014, that is after 17 years of operation of the new Museum, the number tripled and exceeded 2,550k. Obviously, the existence of the Museum is not the only explanation for the dynamics but it is surely the key element for how the city is perceived internationally and domestically.

In regional development strategy culture tourism represents 92% of all visits while the development strategy until 2020 contains very ambitious goals as to the growth in the global number of tourists (even up to 1.6 million visitors in the region). These numbers demonstrate how consistent and distinct positioning of a city bears fruit in the development of tourism, which is one of the principal sources of income for local entrepreneurs.

Spanish authors, who represent Bilbao and the Basque Country, very rightly stress that the so called Guggenheim Museum phenomenon may be successfully used to promote the region and stimulate cultural tourism in smaller towns. The point is to utilise the visits of tourists in the capital city to encourage them to stay longer in the region and to visit a series of other places with cultural attractions. In this approach the Guggenheim Museum is a magnet that attracts tourists to the Basque Country while local attractions and cultural heritage provide valid arguments for prolonging the visit.

In the context of Lodz, the Centre for Arts and Culture EC1 can be a reference point for the above concept as it may also become the key new element of the positioning of the city based on its identity and an attractive operating formula. This concept brings together very diverse cultural institutions and events. It also confirms the need to build programme-based alliances of many partners — in particular the city of Lodz, Lodz region and central (national) institutions — around such new generation institutions. The functioning of modern institutions of culture and science requires skilful application of an interdisciplinary approach and raising funds for everyday operations from various sources. New generation institutions of culture will increasingly often be hybrids whose development will be closely connected with the development concept of cities and regions, in which they are based. These institutions, because of the scale and unique operating formula, may become important elements of branding strategies of cities and their repositioning.

Besides new generation cultural institutions, the monograph draws attention to new processes that emerge from discussions on the role of culture in the development and in building new images of cities.

4. Role of cultural events in the positioning cities

Nowadays, special role in positioning cities belongs to various cultural events, in particular international exhibitions and festivals. Organising international events by a city is a very important component of such strategy.

In our monograph a separate, special place is devoted to the issue of European Capitals of Culture. The subject is presented using the example of the city of Wroclaw voted as the European Capital of Culture in Poland for 2016. European competition for national capitals of culture is a perfect example of an attempt to include a concrete programme of the development of culture in a city into its national and international positioning. Looking at how various cities have applied for the title of the European Capital of Culture, it is worth stressing that just applying for the title mobilises the authorities in various urban centres and managers of cultural institutions to generate a series of new projects and to build new relationships between institutions of culture and city authorities. Merits of the text lie in the Author's combining of business experience connected with marketing with managing big cultural projects, taking an academic look at modern mechanisms of managing culture and the city (Jasiński M., 2015).

The Chapter by Marcin Jasiński on European Capitals of Culture combines the managerial approach of somebody heading a Marketing Department in a festival bureau with an academic view connected with writing a Ph.D. dissertation on managing a city image. Hence, what we have got here is a synthesis of the two approaches. Marcin Jasiński sees the issue from the viewpoint of a marketing practitioner with business experience in a large multinational corporation. Nowadays, such experiences turn out to be especially useful in managing big repetitive and international projects and cultural events, such as the European Capital of Culture Programme Wroclaw 2016 — Polska, for which the Author was responsible in terms of marketing. He is also experienced in organising big festivals and speaks of himself as an enthusiast of territorial marketing. This chapter, thanks to marketing and operational experiences of its Author resulting from his direct involvement in big cultural events, allows us to take an "insider's" very practical look at certain issues and challenges.

European Capital of Culture Programme should surely be treated as a mega event in the field of culture, which requires a harmonious collaboration of an extremely wide network of partners, especially those from the public and private sectors responsible for various activities and processes. Marketing communication with different groups is particularly important for such events. Its format and scope directly impact the image of the city — organiser of such an event. That is why it is vital to organise marketing communication in a way that reinforces or positively transforms the perception of the city — organiser of a mega event. The preparation and effective delivery of so big events requires special platforms for communicating with various internal and external target groups, especially residents, tourists, business and media that create the image of the event.

5. Role of architecture and national heritage in city identity

Historical heritage of a place reflected in its unique architecture and city planning solutions as well as in artistic activities typical of a given community and its urban space play crucial role in exploring the identity of the location in question. Individual cities and regions are often associated with a specific period in architecture or with specific trends and directions in arts development. Very frequently architecture or a historic complex are distinctive features of the place.

This line resonates in our monograph as the invited Authors have demonstrated a powerful impact of architecture and specific image of certain places. These elements often served as the starting points of international culture projects that make collective references to given periods in the history of architecture or arts in different cities or even countries of a certain region. These considerations may lead to the building of networks among various cities linked with the common past in the area of architecture and arts. An example of such an approach is described in the chapter devoted to the programme that links up to the interwar period architecture, in particular to the architecture of totalitarian systems.

An extremely interesting case connected with the identity of a place — memorised in its unique architecture — is the one of the Italian town by the name of Forli. In Italy the town is unambiguously associated with the birth place of Benito Mussolini and the architecture typical of the age of fascism and the totalitarian rule. Architectural development projects for the town were initiated and executed by Mussolini and bear clear signs of the period. An additional question that can be asked here concerns a specific dissonance in the building of the brand of the place based on its past associated with a concrete historical context and its future contrasted with the image inherited from the past.

This particular situation and issue are explored in the text by Patrick Leech, the former manager of the European "Atrium" project. **ATRIUM** (**Architecture of Totalitarian Regimes in Europe's Urban Memory**) is based in **Forlì**. The project dealt with cities and towns whose images were shaped by architecture typical of totalitarian systems in countries of Southern Europe. All of them have been included in a joint cultural route (**European Cultural Route**) linking up to the architecture of various totalitarian systems that influenced their present images. In total this international project brought together 18 partner institutions from 11 countries, which allowed to make a collection of case studies of 71 cities and towns marked with totalitarian architecture. The project included

cities and towns from Italy, Croatia, Serbia, Albania, Bosnia and Herzegovina, Greece, Romania, Hungary, Slovakia, Slovenia, and Bulgaria (Leech P., 2015).

It is also a question about how a particular architecture that creates an unambiguous and strong image of a place, often implying some dissonance, may impact brands of these places and their images both in the minds of local residents and by the external world (tourists). The project brings together a series of local cultural institutions and associations, which through various actions try to work out concrete action programmes around this historical context. The involvement of local cultural associations and academic establishments into the project was an excellent idea as it has launched a dialogue on the real identity of these places and building their new, future image through the dialogue with the past.

An even more extensive dialogue with urban architecture and artists based in the city is proposed by the Authors from Serbia, from the University of Art in Belgrade. **Dr Nina Mihaljinac** and **Prof. Milena Dragicevic Sesic**, examine very specific cases of urban regeneration projects started by bottom-up cultural initiatives ("*From city identity to city branding: artivistic initiatives or top-down urban regeneration?*"). These are cases of cities-symbols that in the post-industrial era lost their previous position and importance and after some time of stagnation are seeking a completely new positioning. Bottom-up artistic initiatives of individual artists or artistic groups within the framework of more or less organised structures play a vital role in the process. These actions make part of a specific battle for a new image of a city and the presence of unrestricted artistic projects. The example of Belgrade is especially remarkable as the city is seeking its artistic identity while the policy of the State and local self-government has clear limitations as to the support to cultural institutions. The fact that the Museum of Contemporary Arts in the heart of the capital city has been closed for several years is also symptomatic. It reveals the struggle of city residents and artists for the presence of independent and unrestricted arts rather than a coherent policy that would provide artists with space where they could express themselves and get included in a programme of city branding.

On the other hand — as stressed by the Authors — the conquest of public space in European cities by artists may serve well both the artistic activities and stimulating, through these activities, social dialogue with local communities.

The Authors examine the identity of selected European cities highlighting their diversity and possible fields of action in culture. They also stress that contemporary art and artistic actions may be vital for regeneration of urban space and for repositioning of post-industrial cities. Much attention is paid to the case of Berlin and its strategy to develop creative activities in the heart of this "split" city. According to experts, today most arguments for visiting the capital of Germany refer to culture, cultural events, and creative industries. The new centre of the city that remained divided form many years is today a creative space where the East symbolically meets the West offering room for artistic initiatives able to modify public space. The "Occupy Berlin" concept undoubtedly creates a new place for artistic interventions that link up with the identity of the city and provide it with new symbolic meanings.

Apart from positive examples — such as Berlin — we may also identify totally missed initiatives such as those undertaken in Skopje, the capital city of Macedonia. The wish to restore the "antique identity of the city" was implemented mechanically, by creating "antique architecture" which, unfortunately, cannot revive the long gone past. We need to bear in mind the danger of artificial reconstruction of the past and making it theatre-like. Such an approach criticised by the Authors is an example of creating city identity through top-down political decisions instead of bottom-up artistic activities undertaken by the artists.

Speaking of Belgrade, the Authors see the possibility to regain its identity by referring to the collective memory of the place and its historical relevance. This is a very interesting reference to the memory of the history of the place in its different dimensions. Murals in urban space have played their role in visualising the collective memory as they record it and are created by various creative groups that developed based on democracy and the need for bottom-up action.

Building a city brand necessitates references to its real identity and a creative dialogue with the past and our collective memory of it. In the case of Belgrade, the transformation is strongly connected with external conditions, also with political, economic, and social contexts.

Authors from Portugal and Spain focused on the impact of tourism on the preservation of cultural heritage in cities, in particular on regeneration of architectural resources.

Portuguese academic teachers **Pinto** and **Cruz** (Pinto L.M., Cruz Reaes Pinto A., 2015), who are architects, discuss the impact of tourism upon the preservation of cultural heritage in cities. Fast paced development of tourist services may be very positive for taking care of historical and cultural heritage in cities. Historical urban architecture becomes an important stimulus for visiting cities and a basis for their positioning in the international market of tourist services. The idea of sustainable development of cities and regions stresses the need to take care of local cultural heritage and poses an important challenge for the policy that stimulates tourism. The approach proposed by the Authors from Lisbon is an interdisciplinary combination of architectural understanding of the identity of a place, especially cities, with marketing thinking about their development models in culture tourism.

Reinforcing place identity inherently connects with the conservation of cultural heritage of cities. At present, these activities are increasingly often connected with renovation of monuments and their inclusion into special lists of world or national cultural heritage. Cultural heritage is also a basis for unique positioning of places and a stimulus for the development of culture tourism. Such actions are nowadays often undertaken by regional authorities that want to have their important monuments included in the lists of cultural heritage. The Medieval architectural complex **The Solar de Tejada** in the Rioja region in Spain described by **Xosé Neira Cruz** from the Santiago de Compostela University can serve a good example (Neira Cruz X., 2015). It is also a case study that reveals the context and importance of the structure for the history of the country and the region in which it is based. Visits to such places are motivated with the wish to experience their history and the role they played in a given cultural community in different periods.

Linking the marketing of cities with their identity is expressed to the fullest in the operating ideas of museums and exhibition centres.

In the case of Lodz we may apply it to the Museum of the City of Lodz, Herbst Palace Museum of interiors or a unique Museum of the Factory housed in the former Israel Poznanski factory. These institutions are deeply anchored in the history of the place because of the collections they house and the preserved or reconstructed climate.

6. Multicultural identity of places

An extremely interesting and creative thread is the one of building new cultural institutions based on the identity of places and their multicultural past. The latter often becomes an excellent point of departure for a variety of centres of dialogue.

In our monograph the Marek Edelman Dialogue Centre in Lodz, a perfect place for collective reflection over the past, present and the future, is an example of a modern cultural and educational institution. The way how such institutions operate nowadays indicates the need to create interdisciplinary cultural institutions in urban space that would harmoniously combine modern exhibition formats with broadly interpreted education. Education concerning multicultural past has today emerged as a distinctive feature of these places. It is also an important line in our monograph dealing with the memory of a given location cherished by institutions of art and culture that currently occupy them. Taking care of the memory assumes new meaning in the context of various international conflicts, the lack of understanding and dialogue among cultures. Recalling good practices from the past is especially inspiring to young people.

7. Innovative approach of cities to creating new cultural events and festivals

Many cities adopt different interesting initiatives with a view to create new cultural events and festivals. These activities belong to a wider stream of marketing innovation in the field of marketing of culture and cities. Many among these are network initiatives whose organisers are members to various international associations of animators of specific cultural events.

Hence, we increasingly often speak of cities — organisers of film festivals, arts festivals, comic book festivals, theatre, design or light festivals, etc. We may also speak of cities that host new generation art and science centres. Apparently, the cooperation of such centres may be very valuable in the future as they may exchange experiences within diverse international networks.

In our monograph many Authors have noticed network approach to many cultural activities and events or development policy.

A separate paper is devoted to the specificity of festivals of light. Light festivals can be treated, on the one hand, as mass events that produce a different city positioning and image in the eyes of its residents and tourists visiting the city. Due to their artistic and aesthetic dimension, light festivals can be considered cultural events. Very often they are connected with illuminating important cultural monuments and places relevant for historical heritage. Thus, these festivals become a component of, *par excellence,* policy of building new image of cities and exposing their artistic and architecture values. As massive events broadly accessible in public space, also in social media, these festivals may become constituents in the building of new image for cities.

In her chapter, Karolina Zielinska-Dabkowska very interestingly examines the role of illumination in cities in building their unique image. The process is analysed in the context of modern illumination solutions for institutions of culture and national heritage in cities. The Author specialises in illuminating historical buildings and in urban light festivals which are tourist attractions as they create a totally new climate and an added value resulting from professional illumination. Her approach also adds on the architectural dimension as she is an architect by education specialising in illuminating cities, buildings and places.

In the context of place-based marketing, in particular the marketing of cities, specific, artistic illumination generates completely new aesthetic experiences and the process

can be compared to activities applied in sensory branding. Various locations seen at night with proper, artistic illumination generate experiences unattainable under normal circumstances. By changing the illumination formula during light festivals we may create another version of the city and its flagship places, including the key buildings occupied by institutions of culture. The process can be compared to "product innovation" since festival illumination of a city enables building a new and more attractive image. That is true of how local residents and tourists perceive the city.

The Author rightly stresses that light festivals which deploy new media are unique cultural events which generate more attractive images of cities and may play a vital role in attractive city branding. International experience of the Author has allowed her to see the process through the filter of cities abroad, in particular Lyon in France, Frankfurt on Main in Germany, and Alingsas in Sweden.

These experiences are relevant especially for Lodz, the organiser of an interesting light festival that every year at the beginning of October attracts several hundred thousand of residents and tourists. In Lodz there is deep synergy between cultural heritage of the city and its artistic interdisciplinary potential in using new media (image, film, computer animation, music, etc.).

Since Lodz also hosts the Festival of Comics and Games, the biggest in Poland and in Central Europe, we also selected the European Comics Association in Brussels. Modern identity of a place may be decided also by new festivals and cultural events, especially when they target young people and deploy new media. Examples of such initiatives include festivals organised in Lodz and in Europe, which bring together enthusiasts of this form of storytelling. In the context of experiences of Lodz it would be worthwhile considering a new form of culture tourism inspired also by this medium in different locations that in their positioning want to be clearly associated with such activities. Festivals of Comics and Games are today's response to the expectations of a new, young generation of recipients who await a new offer of cultural events based on the community of interests, new forms of communication and having fun. In this context, culture tourism takes on a social and entertainment dimension to it but it also becomes a generation issue as it is connected with specific forms of reading and playing. The biggest events of this type, such as the Book Fair in Antwerp (Belgium) attract as many as 150,000 visitors demonstrating that the scope of impact is closely connected with the format of the event and its unique characteristics (Van Rompaey K., 2015). Eurocomics — European Comics Festivals Association offers help in organising such festivals in different countries, also in Poland and in Lodz, in Portugal, Italy or in the already mentioned Belgium which allows also smaller centres to host such events and to exchange best practices and network connections.

8. Social media in marketing communication of institutions of culture

In the case of cultural institutions organised as dialogue centres the use of modern forms of communicating with the environment, especially through social media, becomes particularly relevant. Mastering the communication of cultural institutions with their environment is surely one of the major challenges for their marketing strategies. Modern

tools of marketing communication are today key marketing instruments that help reach young audience and a foundation for building specific communities of interest. That is why in our monograph we have dedicated special place to them. Social media are a vector for everyday communication with the environment and the source of new segmentation strategies based on communities of interest and new virtual social relations.

The role of social media in communicating with the environment is explored in the chapter by Natalia Żurowska (Żurowska N., 2015) a staff member of the Marek Edelman Dialogue Centre in Lodz. The formula of social media excellently fits the idea of a broadly understood dialogue with the environment. We may even conclude that dialogue has become the substance of how a modern cultural institution works, in particular when making references to multicultural origin of the place where it is based. The Author focuses mainly on practical dimension of the dialogue, which has become feasible as a result of various forms of communication through modern, global social media, such as: Facebook, Twitter or Instagram. The advantage of such an approach consists in accumulating experience and improving communication with the environment in different contexts of building reputation and developing relationships with various target groups to whom cultural and educational offer is addressed.

Social media through different actions and rankings may stimulate tourism targeting selected locations around the globe. An example is the "NEW7WONDERS" initiative to choose 7 new wonders of the world discussed by Spanish Authors centred around **Teodoro Luque Martinez** from the University in Granada. Spanish researchers assessed the impact of such rankings upon the image of participating places and the wish to visit them (Luque-Martínez T., Rodríguez-Molina M. A., Castañeda-García J. A., 2015). The paper is very interesting as it demonstrates how various online actions impact the intention to visit cities that have participated in such rankings in a shorter or longer term perspective.

9. Role of creative industries and art centres in city branding strategies

The development of creative industries is a new phenomenon at the borderline between territorial marketing and marketing of cultural institutions. In modern economies, predominantly based on services, creative entrepreneurial efforts become especially relevant. Under such circumstances, the development of diverse forms of entrepreneurship among artists and entrepreneurs interested in art and its application in business becomes a real challenge. That is largely true of applied art and contemporary design as well as of broadly understood intellectual entrepreneurship in the area of creative activities. There are also art incubators, a new creative phenomenon, which pursue entrepreneurial activities and promote art and new media (film, photography, computer graphics, etc.). This has been reflected in our monograph as it is developed in an original way in Lodz and in other cities in Poland, such as, e.g., Szczecin, whose experience is described in the publication. An additional distinctive feature of the Art Incubator in Lodz is its deep embeddedness in historical and architectural identity of the city. Small businesses that operate in it represent mainly the service sector and creative industries in areas connected with the specificity of internationally renowned local schools

of art (film production, design, fashion, advertising services in computer graphics, etc.). The case of the Art Incubator in Lodz confirms the thesis that creative industries should make direct references to fields of art with which the city in question is or wishes to be associated in the future. The Lodz Art Incubator organises important international festivals that excellently supplement city branding strategy that makes references to culture and cultural events, such as Fotofestiwal and the Lodz Design Festival. It seems that in the future art incubators will become important vehicles of city promotion and branding based on creative industries and organising important, repetitive international cultural events (festivals). Such institutions depend on the symbiosis between development strategies of cities and regions and the idea of their strategic operations in the area of culture and creative industries.

The monograph includes a chapter on the role of art incubators and creative industries using the example of Szczecin and its experiences. The chapter was written by two Polish Authors: **Monika Tomczyk** and **Monika Wojtkiewicz**, who combine practical experience linked with managing modern art incubators with university knowledge about business models applied in such projects (Tomczyk M., Wojtkiewicz M., 2015). It is also a case study of the Incubator of Culture and creative industries in Szczecin, in which both Authors work and which they examine and observe as researchers and managers. Business model of such a project makes a part of creating social innovations. The model of innovative symbiosis between the growth of cultural institutions and creative industries is of paramount importance to young artists who should be able to link up their thinking about arts to entrepreneurial processes. The Authors also ask questions concerning the role of art incubators in regional development of culture, generating social innovation, and taking care of cultural heritage of cities and regions. The key value added of an art incubator and creative industries is bringing together artists and their associations, which through projects, may generate social innovations important to the city and region that are connected with culture and creative activities.

10. Role of universities in building city brand and its academic image

When examining the relationship between the marketing of cities and marketing of culture we may not leave the universities aside. We mean both schools of art which teach artists who may stay longer in the city as well as universities, business and technical schools. The profile of schools of art is fundamental for the development of local cultural institutions, cultural projects and events in the city connected with its identity. Schools of art may also reinforce and develop various important elements of the identity of a place. They may also do it through creative industries, which need graduates prepared to work in them. Strong profile of schools of art enables them to make a contribution into developing cultural events that may turn into city brand and label, also at international level.

Stimulating diverse forms of interdisciplinary cooperation of schools of art around flagship cultural events in a city is a huge challenge for the future in the area of partnership marketing and cultural projects. Examples of such activities include, inter alia, projects organised within the framework of festivals, exhibitions and artistic productions.

11. Educational role of institutions of culture in preserving the memory of a place and its identity

Since time passes, in the future it would be worth considering new forms of education and exhibition activities in the institutions of culture that would preserve the memory of a given place and its specific identity. It seems that in the future the institutions of culture, in particular museums, will seek deeper harmony between exhibitions and education addressed to different groups of audience.

At the same time in both functions stress needs to be placed on attractive forms of communication through new media and multimedia interactive communication. It will require improving the exhibition patterns and interactive elements that correspond with them.

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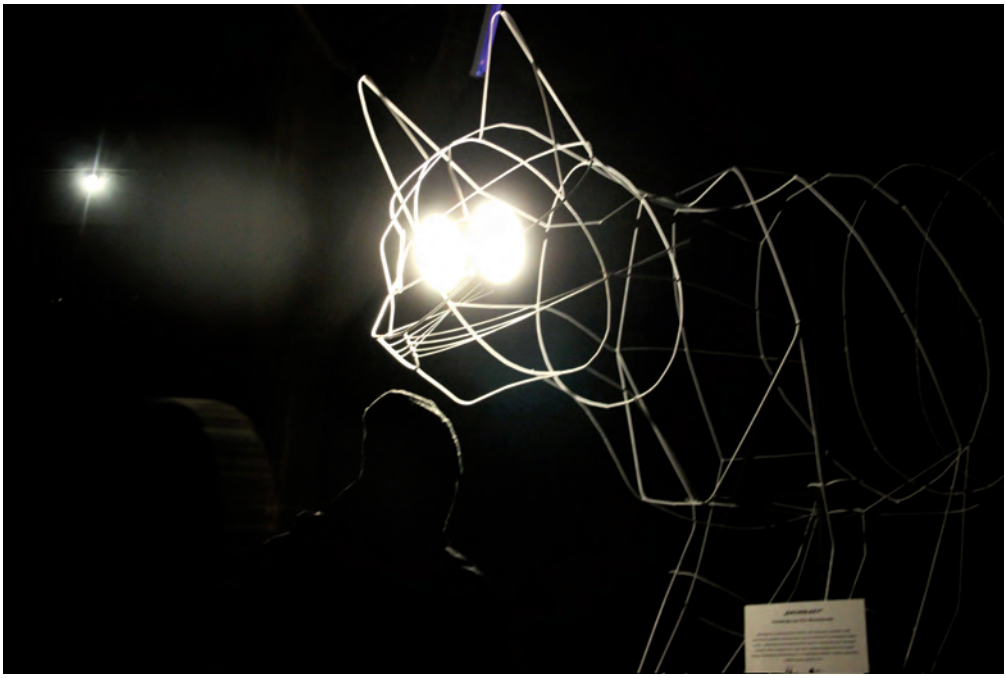
Selected examples of cultural institutions and events in line with the strategy of city branding for Lodz

Łódź Design Festival, Lodz 2014 — creativity workshops

Łódź Design Festival, Lodz 2014 — creativity workshops

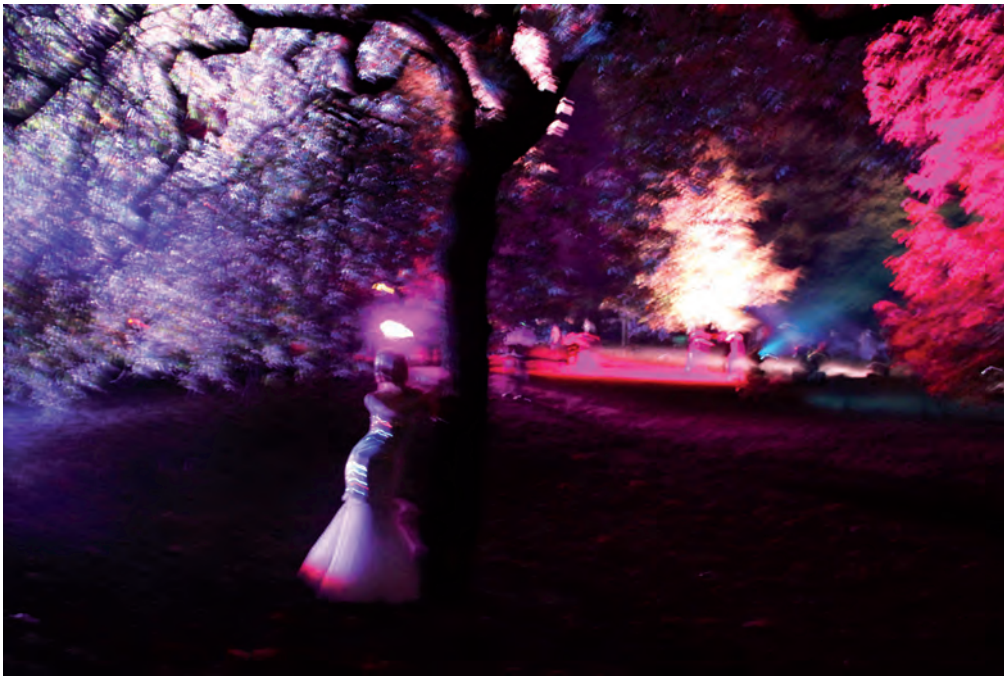
Łódź Design Festival, Lodz 2015

Łódź Design Festival, Lodz 2015

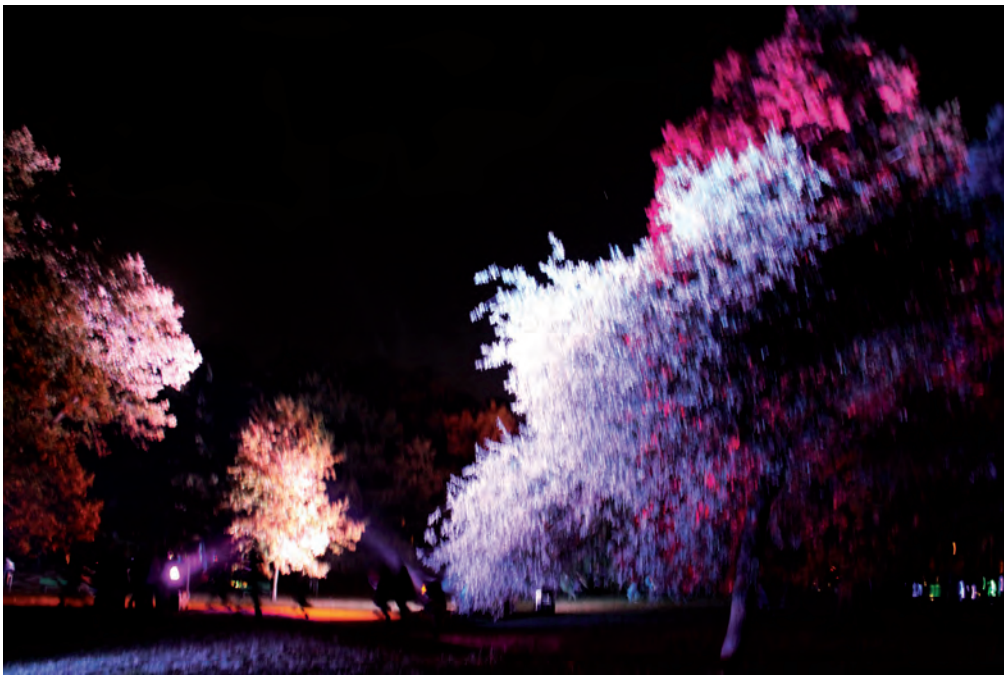


Light Move Festival, Lodz 2015 — Henryk Sienkiewicz Park

Light Move Festival, Lodz 2015 — Henryk Sienkiewicz Park



Light Move Festival, Lodz 2015 — Henryk Sienkiewicz Park



Light Move Festival, Lodz 2015 — Henryk Sienkiewicz Park

Light Move Festival, Lodz 2015 — Henryk Sienkiewicz Park

Light Move Festival, Lodz 2015

Lodz murals

Lodz murals

Lodz murals

Lodz murals

Film Lodz Holly Lodz — The Film Museum in Lodz

Film Lodz Holly Lodz — The Film Museum in Lodz

Film Lodz Holy Lodz — locations for filming

Film Lodz Holly Lodz — The Film School in Lodz

Muzeum Sztuki in Lodz — Museum of Industrial Tycoon's Interiors

Muzeum Sztuki in Lodz

Photographs: Tomasz Domański

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Approach to cultural tourism in Bilbao and its surroundings. What is the future for marketing strategies?

Introduction

In recent decades, tourism has experienced steady growth and development. By its own specifics, it is subject to changes that take place in the market and in society in general. According to the UNTWO (2014) data, in 2014 there were 1135 international tourist arrivals worldwide, which generated 1,245 billion US$ international tourism receipts. Furthermore, this data usually grows from one year to the other, so we should predict higher number of tourists and receipts for the near future. Therefore tourism is an activity that is becoming increasingly important. We can identify some drivers related to tourism, such as urbanisation of life and the democratisation of free time, the raising of the Internet and social networks. These drivers are linked with a new kind of consumer, who could be called a citysumer. When analysing citysumer's tourism profile, we get close to urban tourism, with a high component of cultural tourism, or even creative tourism. In other words, a citysumer is a culture and urban-life enthusiast (independently of the destination) and an active participant of the travelling experience (Fernández-Villarán et al. 2011).

Therefore, the destinations must constantly develop, adapt to new demands of their own target audience and offer new products and tourist experiences. This idea is very closely connected with the idea of destinations being turned into "places for consumption" (Urry, 1995, cited in Gonzalez, 2011, 1397).

Urban regeneration models have encouraged cities to be re-created (or re-configured) for habitants, as well as for tourists. Urban regeneration therefore is related to

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the revival of cities and, in many cases, to the overall change of the economic system of the city. This is the case of Bilbao, an industrial city in crisis that went to be known after the 1997, with the inauguration of the second Guggenheim Museum in Europe. This museum was seen as an icon for urban transformation of Bilbao (Gonzalez, 2011), and in urbanism, it has been defined (Gonzalez, 2011) as "the transformation of a city by a new museum or cultural facility into a vibrant and attractive place for residents, visitors and inward investment (Lord, 2007, p.23, cited in Gonzalez, 2011, 1398).

Urbanization is one of the mega-trends of the 21st century. Different studies (Dobbs, 2011; Visualeconomics, 2011 & Intuit, 2010) show the growth of population that cities are experiencing. Urbanization is the melting pot in which "citysumers" appear. Citysumers are defined by Trendwatching (2011) as experienced and sophisticated urbanites. Basic markers of culture tourism are arguably the major cultural attractions. Sites such as the Louvre in Paris, the British Museum in London and the Metropolitan Museum in New York, attract millions of visitors to their displays of culture (from Richards, 2001).

This chapter aims to make a diagnosis of the current situation of cultural tourism in the territory of Bilbao-Biscay and to increase the number of future actions having analysed the context of tourism in the territory. For that purpose, we conducted literature review and analysed current theories of cultural and creative tourism. This work will also look at the Tourism Area Life Cycle (TALC) model (Butler, 1980) to demonstrate that tourism sector in the area needs to be redirected. Theoretical analysis allowed to identify theories that help explain the reality of tourism in the territory and the directions that the tourism companies and public institutions should take in the future.

1. Context of the Study: Tourism in Bilbao

This study is focused on the analysis of the metropolitan area of Bilbao. This is an area, in which tourism has brought a change in the local economy, which suffered from crisis of the industrial sector. In this territory, and mainly in the city of Bilbao, cultural tourism has developed an offer with the worldwide known Guggenheim museum, built in 1997, as its main point.

The construction of the museum was the turning point for tourism in the city, as we can see it in the graph below (Illustration1). The number of tourist arrivals increased from 830,127 in 1992, to 2,550,614 in 2014 (OTE-EBT, Observatorio turístico de Euskadi, Euskadiko behatoki turistikoa, 2015). The clear turning point was 1997, which proves the importance of the Guggenheim Museum for the development of tourism in Bilbao. Since then, the increase seems to be consistent every year, and every summer there are new records of tourist arrivals. Thus, it is not strange that tourist sector is the main source of foreign income (Sánchez-Silva, 2014).

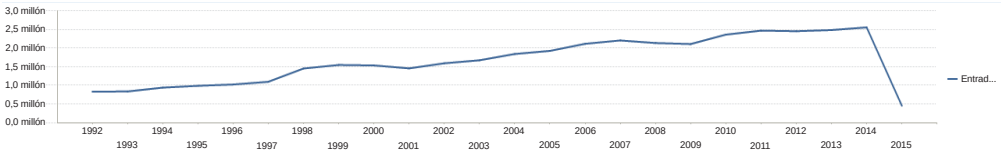

Illustration 1. Tourist arrivals to Bilbao
(OTE-EBT, Observatorio turístico de Euskadi, Euskadiko behatoki turistikoa: 2015).

Within local tourism policy, the 2020 Strategic Tourism Plan (Gobierno Vasco, 2014) is committed to tourist industry, giving special priority to cultural tourism and culinary tourism. The Strategic Tourism Plan aims to "give this industry more economic weight" in the Basque Country and to continue working for Euskadi, in order to be "a landmark destination for 1,600 million people will move in 2020, according to the World Tourism Organization". The Basque president, Iñigo Urkullu, said that "the culture of tourism has been imposed in Euskadi" (Diario Vasco, 2014). Following the same direction, Itziar Epalza (Deputy Minister for Trade and Tourism, Economic Development and Competitiveness) states that the need to maintain the territory as "an authentic and differentiated destination" (03.12. 2014) — moving away from globalised tourist products, that, as a consequence, leads to mass tourism — which offers differentiated products.

All the declarations made by politicians clearly show the weight of culture and culture related resources and products in the territory. Data gathered from Bilbao-Bizkay Observatory (2014) also demonstrate that tourism in Bizkay is mainly culture related tourism (92% of visitors) (see illustration 2). However, it is necessary to say that culture is not often the main motivation of tourists, and sometimes culture appears to come up "accidentally" as something that tourists do consume without having it previously in mind.

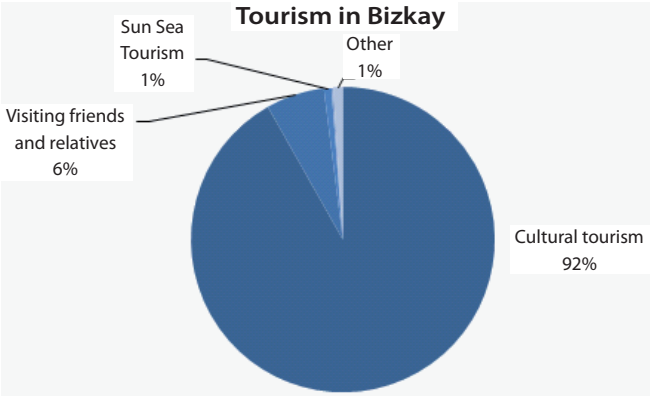

Illustration 2. Tourism in Bizkay (Bilbao-Bizkay Observatory, 2014).

In the case of the metropolitan area of Bilbao, the same happens. Statistics show culture as the main motivation for tourists. As it is shown in the data obtained from the tourism observatory (Bilbao-Bizkay Observatory, 2014), cultural tourism was the motivation for 86.6% of visitors in 2013, visiting friends and family ranked second with the total of 9.2% of respondents. Visitors usually travel with friends (34.9%), with the family (27.6%) or with partners (26.3%).

Data shows that almost a half of tourists stay in Bilbao and concentrate their visiting activities on places located in the city (48.6%) and go to "Museo Guggenheim Bilbao", "Paseo Ciudad Centro", "Casco Viejo", "Museo Bellas Artes of Bilbao", while the second half visit also other places in the province of Biscay (50.2%), focused on the areas of Uribe Kosta and Busturialdea, such as Getxo, Bakio, Sopelana, Plentzia, Bermeo, Mundaka, Gernika. The remaining 1.2% are also interested in some other tourist places in or out of the province, and decide to visit places near by the province of Biscay. However, when talking about culture and cultural tourism it seems unclear whether the products that are not mentioned by visi-

tors as "visited places" have the potential to be places that will be visited, and consequently, successful resources and products for tourism in the near future.

The products and places that tourists consume and are engaged with, respond to the model, in which Bilbao was re-developed, as it is centred around visiting the Guggh-enheim Museum, the nucleus and the icon, which attracts the biggest numbers of tourists. However, a deeper analysis of tourist motivations in Bilbao metropolitan area shows that tourists perform different type of activities that are close to the museum too. Therefore, tourists in Bilbao-Biskay could be classified as "Citysumers", that is to say, city consumers, who are involved in most of the activities offered by the city. They are loyal tourists, as visitors usually come back to the destination, at least 3 times.

Taking the just mentioned characteristics into account, the following chapters will try to delineate directions that will help understand the current tourism model in the area of Bilbao.

2. Cultural tourism and creative tourism

When thinking about motivations that drive tourists flows, it seems clear that culture has been one of them for a long time. Researchers do state that culture has always been a major reason behind travelling, being the main reason for why the Grand Tour developed during the 16th century (Towner, 1985, from Richards, 2001). Therefore, it is possible to say that throughout history culture has been the reason why people would move from one place to another. Currently, culture and mobility and/or tourism could also be easily linked, and, furthermore, culture could nowadays be considered one of the driving forces in tourism development. This responds to the idea of the "Consumption of places", in which the main products are related to culture, as well as to the construction of places as "places to be consumed" (Bærenholdt, Haldrup, Larsen, Urry, 2004), that usually focuses on a cultural element or product.

Culture is gaining in weight on the agendas of cities and is becoming one of the driving forces behind their development. Sacco (2011) considers that there have been changes in the cultural models and identifies three phases: the phase called Culture 1.0, where culture was not an economic sector itself and was not accessible to most people; Culture 2.0 phase, where cultural and creative activities produce economic value, benefits, and represent an important sector of urban economy; and the third and last phase, called Culture 3.0., conditioned by two main changes in the context, the digital connectivity and digital content production.

Richards (2000) and Richards & Raymond (2000) identified what they called "creative tourism" as a reaction against the traditional cultural tourism, in which learning is the distinguishing feature. According to these authors, creative tourists seek greater interaction with the environment and want to have memorable experiences, that is to say, to enrich their personal development and identity formation. Richards and Raymond (2000: 18) defined creative tourism as "[t]ourism which offers visitors the opportunity to develop their creative potential through active participation in courses and learning experiences which are characteristic of the holiday destination where they are undertaken". This way, "creative tourism" is considered a new generation of tourism, which comes after the first generation "beach tourism" and second generation "cultural tourism" (UNESCO, 2006).

In 2006, UNESCO adopted the "Creative Cities Network" concept whose definition matches the Creative Tourism "tourism where the visitor has, emotional, social and participatory educational interaction with the place, its culture and the autochthonous

people. Tourists feel as citizens at these destinations". In sum, it aims to develop participatory, memorable and creative unique experiences, based on experiential and creative collaboration between tourists and locals at the destinations. The following illustration (illustration 3) summarises the models of the creative tourism, taking into account both creativity as an activity and creativity as a background, taking into account the experiences and products offered but also the way, in which people involve or engage with the activity and the background, territory and people in such a territory.

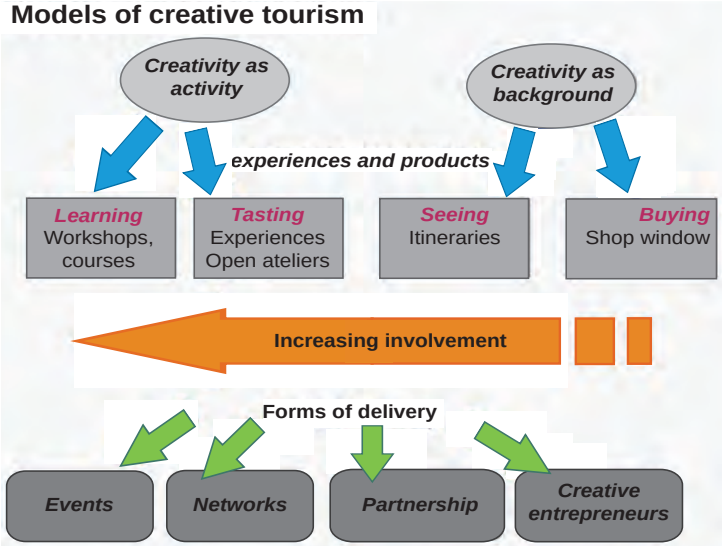

Illustration 3. Models of creative tourism
(Richards, 2011, from Richards and Marques, 2012).

Most authors agree in emphasizing creativity as one of the most important aspects for the development and transformation of cities; the importance of developing innovative and creative processes and strategies of renewal and strengthening of the tourism sector and the refining and development of products, services and tourist destinations in the future.

The term "orange tourism" emerged in relation to creativity, (based on Tresserras, 2015), which will be explained in the next section of the present chapter. "Orange tourism" refers to sustainable tourism and tourism generating cultural, economic and social development through responsible tourism management of cultural heritage, artistic production and cultural and creative industries.

3. Analysis of the demand for cultural tourism: the citysumer

There are several studies showing that mobility is a "central component of European ways of life", (Guereño-Omil et. al, 2014: p. 547) mainly after the abolishing of the European borders. In that sense, the reasons or motivations behind such mobility have changed too. As Vargas explains (2008, in Fernández-Villarán et al. 2014), tourists are

increasingly demanding and require a range of products that complement the traditional model of sun and beach tourism. In this sense, one of the most interesting trends is the growth of the so-called "niche tourism". It has been developed as opposed to mass tourism, and it represents a new way, in which tourist agents design their offer and, in turn, a new way of, in which tourists experience the destination.

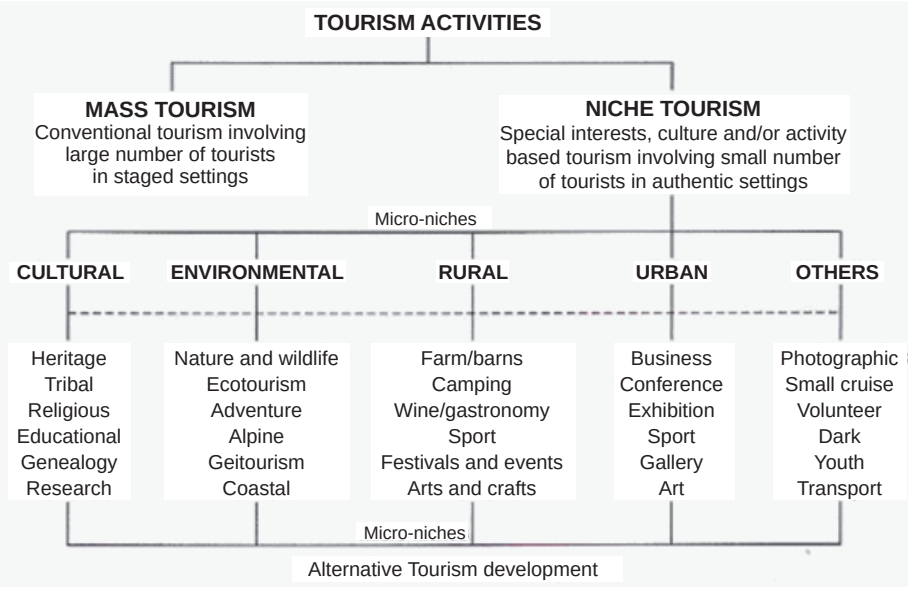

Illustration 4. Niche Tourism Components (Novelli, 2013).

As shown in Illustration 4, the niche tourism consists of tourist products designed for very specific types of tourists, traveling individually or in small groups, interested in learning and experiencing in more authentic settings and in a more sustainable way (Novelli, 2013). Both cultural tourism and creative tourism fit perfectly into this definition.

The citysumers, that we have mentioned before, also fit with the alternative tourism development stated by Novelli (2013), since citysumer will consume many activities in the city. The citysumer has emerged thanks to the urbanization process and thanks to new technologies. Understood as a special type of urbanites, Haynes (2011) reviews the features of citysumers and talks about urbanites who, regarding different variables, are described as (1) people with some level of disposable income and urban origin, in terms of their sociodemographic profile, with (2) consumer patters that are eagerly snapping up a whole range of new urban goods, services, experiences, campaigns and conversations. They are embracing products, services and experiences that are more daring; (3) high-technology users, as they are time-starved, choice-rich; smart phone clutching. They are people connected to the Internet, spontaneous, experimental, individual and are calling for a new generation of services, experiences, campaigns and talks with its love marks, besides having a high or very high financial and cultural level (Science of the time, 2010; trendwatching.com, 2011), and finally (4) and according to their psychographic profile, they are more mature, or just more relevant to urban culture, savvy, wired, super-spontaneous, seriously space-deprived, addicted to the here-and-now experiences. They are ever more demanding and more open-minded; but also more proud, more connected, more spontaneous, and

more try-out-prone. They seek choice and freedom, flexibility and rawness, unrestricted opportunity. They have an "enjoy life" fun lifestyle and are up for brands that challenge, thrill, titillate, or even shock, ever increasing amounts of time spent online.

Finally, Haynes (2011) defends that citysumers embrace urban culture and, as a result, their identity is often closely tied to a city's culture, its brand, its heritage and its "being". That is to say, they are "urban beings" that — according to the author — enjoy connecting with other real-life human beings, and embrace the choice, the excitement, the frenetic pace, the spontaneity, the chaotic vibrancy offered by urban life.

In terms of the type of tourist experiences that a citysumer seeks, most authors who have written on the subject (Yun, et al, 2007) consider that cultural tourism is a tourism typology differentiated from the rest and characterised by consumption activities and attractions related to the cultural heritage at the destination, both tangible and intangible. However, for citysumers cultural tourism is synonymous with travelling to destinations with different cultures. For them, the simple fact of visiting different cultures is already considered cultural tourism, consuming visits, sounds, tastes and smells of a culture that is unfamiliar. Therefore, citysumers will be more related to creative tourism than to the traditional perspective of cultural tourism.

Van der Ark and Richards (2006, in Fernández-Villarán et al, 2011) have researched cultural tourism behaviour and destination preferences in nineteen European capital cities. These authors defined a latent class model with three classes, which considers the level of participation and attractiveness, by using the level of participation in cultural activities (participation) and the level of enjoyment of those cultural activities (attractiveness). According to them, at the first level there is Class 1, with ''low participation and high attractiveness'', with relatively infrequent participation but high enjoyment (which are potentially the most interesting from a marketing point of view); Class 2 with ''high participation and high attractiveness'', with high participation and attractiveness, who have the highest cultural capital, and could be considered 'specific cultural tourists', and finally; Class 3 with a ''high participation and low attractiveness'', who could be considered 'general cultural tourists'.

Fernández-Villarán et al (2011) analysed the relationship between citysumer in his role as a tourist and a creative tourist. Citysumer tourist, involved in active participation, could be classified both in the second and in the third class, since it belongs to what Florida (2002) defines as a "creative class" or "creative tourists". The citysumer tourist is no longer satisfied with a place to visit and being a mere spectator. The citysumer seeks to live through experiences, learn and share unique and memorable moments with the inhabitants of a city. Citysumer tourists, as creative tourists, aim to experience the urban destination.

Urban destinations that aim to attract this segment of consumers will have to focus their choice of activities in accordance with the following characteristics: related to any of the components that make up the cultural identity of the destination, creative, participative and boosting the active learning of the tourist. These elements will not consider just the traditional perspective on culture, but culture of any kind and aspect, such as various projects or engaging with local authors, among others (based on Tresserras, 2015).

The model proposed by Tresserras (2015) takes into account both the creative aspect of the activities offered in the destination and the degree of participation of tourists in collaboration with artist, citizens and the destination. The model that he proposes contemplates the aspects of the model proposed by Richards in 2011 (Illustration 3), but defines as "orange tourism" the part of "creativity as activity", by adding the concepts of exhibiting, creating and contacting, to the previously proposed concepts of learning and tasting.

4. Tourism Area Life Cycle (TALC) model applied to the culture tourism in the area of Bilbao

The urban regeneration models have encouraged the cities to be re-created (or re-configured) for inhabitants, as well as for tourists, as it has been mentioned in the introduction. Effects of urban regeneration affect, and many times are related to, tourism development and policy making processes. In the case of the city of Bilbao, the construction of the Guggenheim museum responded to the necessity of recreating and transforming the city, as it has been previously mentioned, following a completely different economic model. As Gonzalez (2011) stated, the museum was seen as an icon for the urban transformation of Bilbao. Therefore, Bilbao could be seen as a city for tourists, where many activities and places have been built, and are being created. However, it is not clear, which are the directions that tourism development should take in the future.

To identify the current situation in the field of the development of tourism, this research takes into account the Tourism Area Life Cycle (TALC) model. The stages of the life cycle of a product comprise the upswing in demand until reaching its maximum exposure, and then fall into decline. However, the application of this concept to a destination involves certain difficulties as a destination cannot be replaced and the decline phase caused by crisis brings inevitable implications for economic and social character. The first researcher who pointed out the problem of the life cycle of tourist destinations was Plog (1973) but it was back in 1980, when Butler developed his theory resulting in the Tourism Area Life Cycle (TALC) model.

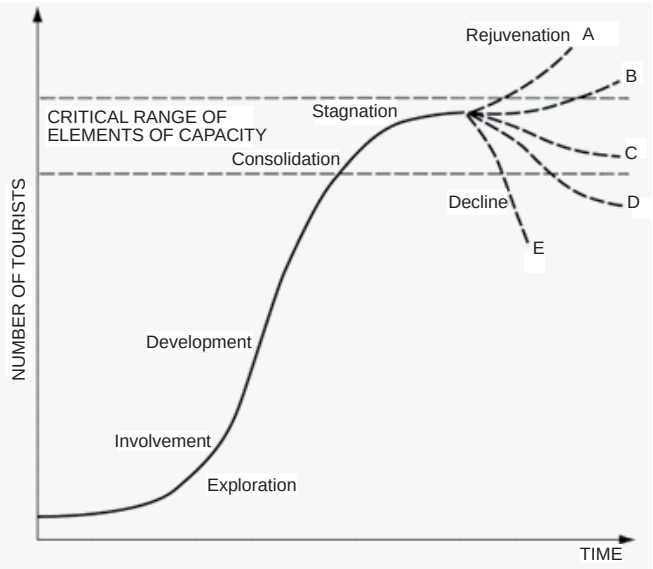

Illustration 5. A tourism area cycle of evolution (Butler, 1980).

Butler identifies six phases and provides a positive relationship between the number of visits and tourism development, so that the evolution of the tourist area is represented by an elongated S shape graph. The model calls for the development of a destination un-

til it reaches a saturation point. As a result, the destination losses its attractiveness and the demand stagnates, leaving its future in an uncertain situation. This model has been one of the most impressive in the conceptualisation of tourist destinations. Recognising the phase of a destination will serve (public and private) planners and managers of a destination to take appropriate action at that time.

According to tourism data, Bilbao — Bizkaia as a tourist destination has revolved primarily around the Guggenheim Museum. However, Bilbao has experienced a much deeper urban and architectural transformation. As noted by García de la Torre (2013) brothers, we can distinguish three distinct periods in the development of the city. Since the city was founded, in 1300–1876, in the longest stage, Bilbao was a commercial city. It became an industrial city between 1876 and 1986. During this stage, the river of Bilbao (Ria de Bilbao) and nearby towns began a profound process of urbanisation, changing from a rural to an industrial landscape (Alonso, 2005 en Rodriguez-Zulaica, 2013). This deep urban and demographic transformation will forever mark the character and identity of the town and its inhabitants. However, in the 1990s, after a deep industrial crisis, Bilbao faced the challenge of maintaining its leadership position, betting on a new economic and social scene. The transformation of Bilbao, from an industrial to a modern and cosmopolitan city of services, has been studied by authors such as Maria Gomez (1998), Arantxa Rodriguez (1998, 2001, 2002) and Jordi Tresserras (2001, 2004) (en Rodriguez-Zulaica, 2013).

This new phase is undertaken mainly through three plans: the land-use planning (Bilbao, 1994); the Strategic Plan for the Revitalization of Metropolitan Bilbao (Bilbao Metropoli 30, 1992); and the Comprehensive Sanitation Plan of the Ria (Consorcio de Aguas, 1979), which together with the Metropolitan Railway project, developed by Norman Foster; the remodelling of Abando Intermodal Station and the building project of the Alhóndiga, enabled Bilbao and its surrounding area to experience a real urban transmutation.

The General Land-use Planning of Bilbao includes the relationship between the degree of development of a city and its position in the cultural field, which envisaged the construction of cultural facilities as the core of the urban regeneration of the city. The Guggenheim Museum becomes an emblem and landmark of the circuits and cultural industries internationally.

Thus, from the perspective of cultural tourism, it is possible to say that the 1990s coincided with the early stages of TALC model designed by Butler (1980). In these years, Bilbao witnessed a series of transformations in cultural activities and equipment that have led to the gradual professionalization of Metropolitan Bilbao as a cultural tourist destination. In these early stages, the involvement of local actors and the involvement of the government are the dominating forces, along with a transformation of the transport and tourism industry.

According to the TALC model (Butler, 1980), once this first phase is achieved, a market area develops around the nucleus of initial development. In the case of Bilbao, this development is placed in the area nearby the Guggenheim Museum, the core of the cultural industry, where various initiatives are carried out (see Velilla & Rodríguez-Escudero, 2005).

From a tourism perspective, the growth of demand for cultural tourism meets the supply of accommodation and catering from the private sector. The new international demand requires the creation or adaptation of the hospitality industry and growth in the supply of accommodation.

In the early twenty-first century, there are a series of changes that are transforming cultural tourism in a new direction, towards the orange creative tourism.

5. Analysis of the cultural offer of Bilbao — Bizkaia

In this part of the study the model proposed by Tresserras (2015) will be the driving model. The analysis of the resources and products of the area will be conducted taking into account the promotion on the official tourism websites of public administrations.

The Basque Country (the autonomous community), is located on the north-east of the Iberian Peninsula, and it has been a predominantly industrial region until the early twentieth century. In the three provinces that constitute the Basque Country: Araba, Bizkaia and Gipuzkoa, it is Bizkaia (Biskay) which has emerged as the main Basque industrial region. Its industrial activity was confined mainly along the waterway of the capital: the river of Bilbao (Ria de Bilbao) (Cava, 2008). The industrialisation in the estuary of Bilbao and nearby towns was developed mainly during the second half of the nineteenth century changing from a rural to an industrial landscape (Alonso, 2005; Rodriguez-Zulaica, 2013). This deep urban and demographic transformation will forever mark the character and identity of the town and its inhabitants.

However, in the 1990s, after a deep industrial crisis, Bilbao faced the challenge of maintaining its leadership position, on a new economic and social scene. The transformation of Bilbao, from an industrial city to a modern and cosmopolitan city of services has been studied by authors such as Maria Gomez (1998), Arantxa Rodriguez (1998, 2001, 2002) and Jordi Tresserras (2001, 2004), among others (Rodriguez -Zulaica, 2013).

The metropolitan area of Bilbao or the "Metropolitan Bilbao" consists in total of 35 municipalities of Biscay, the 25 municipalities are part of the so called Gran Bilbao (i.e. Baraaldo, Sestao, Portugalete, Santurce, Alonsótegui, Erandio, Lejona, Getxo, etc.), and another 10 municipalities: Arrankudiaga, Keg, Berango, Górliz, Lemóniz, Plentzia, Sopelana, Miravalles, Urdúliz, and Zeberio, according to the Guidelines Spatial Planning of Euskadi (Basque Government, 2014b), defining the functional area of metropolitan Bilbao.

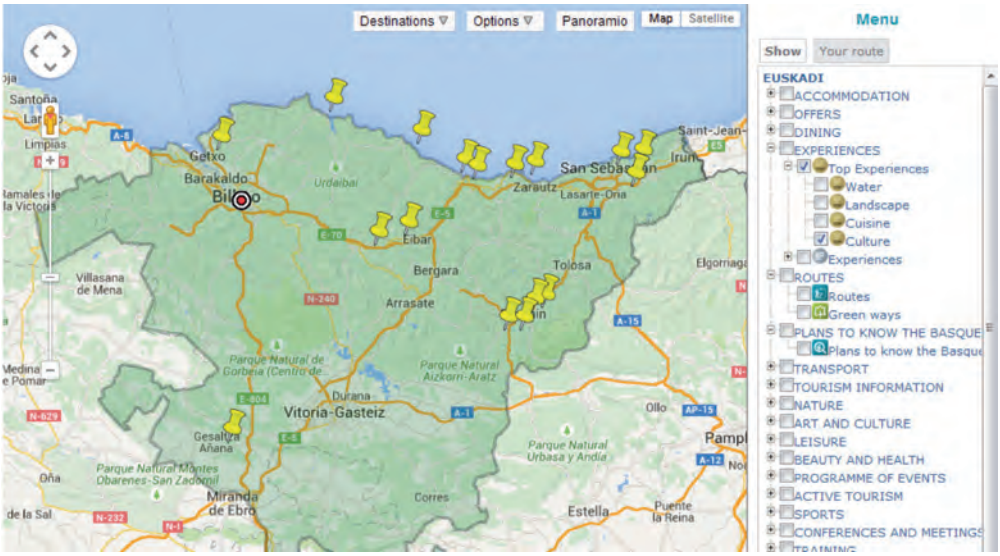

Illustration 6. Top Experiences in Biscay (Euskadi.eus).

Taking into account recent data, it seems clear that tourists are consuming the resources, products or experiences that are well-known in the territory, which are nearby the city of Bilbao. However, if we take into account the offer of the top experiences in Biscay, we see that they are placed far from the city, being mostly at the seaside, as it is possible to see in the map below (Illustration 6).

Furthermore, and taking into account the resources related to art and culture available in the territory, we can see that there are elements that are available in every part of this province (see Illustration 7). However, tourists hardly get to those points, probably because they have not been promoted in a right way, or because they are not related to any known activity.

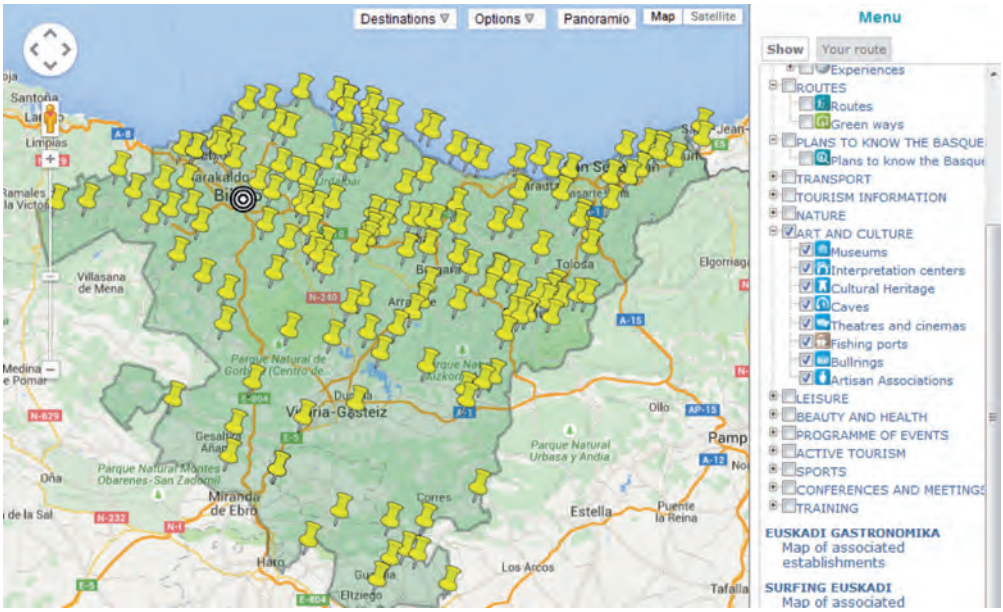

Illustration 7. Art and culture elements in Biscay (Euskadi.eus).

Figures demonstrate that currently the consumption of activities does not match the products available in the territory. This factor highlights the need to cluster tourism-related activities and products, to develop meaningful experiences in the wider territory of Biscay, moving beyond the nucleus of Bilbao.

6. Future directions

In an increasingly globalised market, how can tourists soak in the local, live experiences outside of the usual tourist haunts?

After the analysis of the situation of the area of Bilbao from the tourism perspective, it is possible to say that the sector needs to be, if not reinvented, reconfigured or re-planed. This paper focuses reorientation on two main directions. On the one hand, it is proposed to reconsider the typology of tourism, moving beyond the traditional concept

of cultural tourism to a more creative and socially engaging tourism typology, as it has been proposed by Richards (2011) and Tresserras (2015).

Richards supports creative tourism since it is not just a 'hot' topic for tourism, but it has also become "cool". Skills, originality, creativity, narrative, intercultural and transcultural, authenticity and everyday life are the key elements of creative tourism. Creative tourism development in any of its forms (crafts, design, food and wine, health, languages, spirituality, nature and landscape, sports, traditions) allows to give visibility to destinations.

On the other hand, it is considered that tourism should also be decentralised in terms of tourist products, activities and events. That is to say, it is necessary to move beyond, from a tourist activity centred on the ICON to a wider territory. As it has been mentioned in this chapter, tourism has been developed in Bilbao around the Gughemheim museum, which has been considered an "icon" for the urban regeneration (Gonzalez, 2011) and for tourism development. However, it was possible to see that there are many activities beyond the initial touristic core. Bilbao area, and the province of Bilbao have many cultural products and resources that could easily be used to develop further tourism activities in the wider territory. Furthermore, the development of further activities is considered to be crucial, since the tourist that comes to this area is a tourist that returns, and therefore, it is necessary to offer something else apart from the activities, in which they participated previously. For that purpose, it is necessary to identify the right product, by taking into account the public authorities, both the regional and local authorities, and private companies from the tourism industry that allow to identify the available resources to develop further tourist activities.

That is the starting point for the development of the right marketing strategies around a specific brand, using adequate information channels. The problem of this territory (Basque Country, Biskay, Bilbao) is that there have been multiple images and brands delivered to make the territory known to the tourists, which has created a kind of uncertainty about what is available.

Marketing strategies would need to develop clear promotion and communication strategies. Analysed data shows that the main information sources that encourage tourists to visit the territory are mainly friends and family (53.1%) and the Internet (47.5%) (see Illustration 8 below).

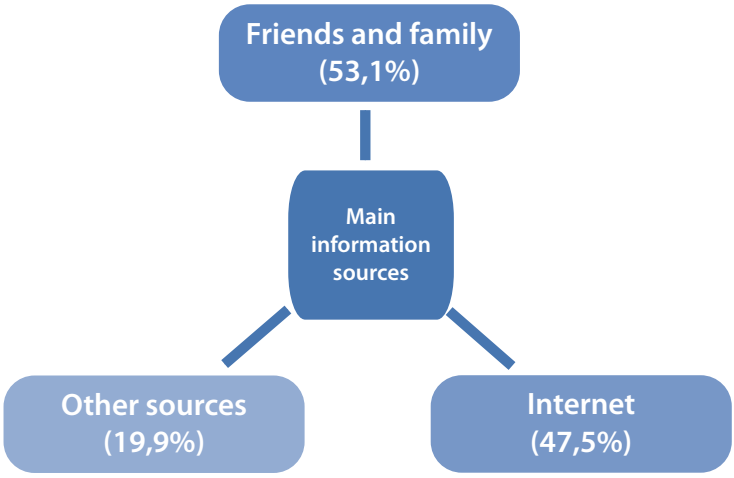

Illustration 8. Means that propitiate the visit to Biscay (Bilbao-Bizkaia, 2014).

With this information we could see that there is a place for further promotion activities. These promotion activities will need to take into account the segmentation of the current demand, but in line with the future directions of the tourism resources, products and experiences that are interesting to develop. It will be necessary to identify the niches and products to identify proper brands to develop the promotion strategies. Furthermore, it will also be necessary to identify the territories, in which promotion strategies should be reinforced. The identification of those territories is currently being done by public institutions, however, it is not clear, which are the steps that they have followed to identify them.

The diffusion and promotion activities should therefore take into account the activities that differentiate the territory from the rest. This is to say, by promoting activities that are somehow engaged with the elements that make the territory competitive, at a national and international level. Those elements include the experiences related to eno-gastronomy, the authenticity and uniqueness of the Basque culture, specialised wellness establishments, access to nature and, lately, lifestyle elements that are so appreciated by international tourists (see Illustration 9 below).

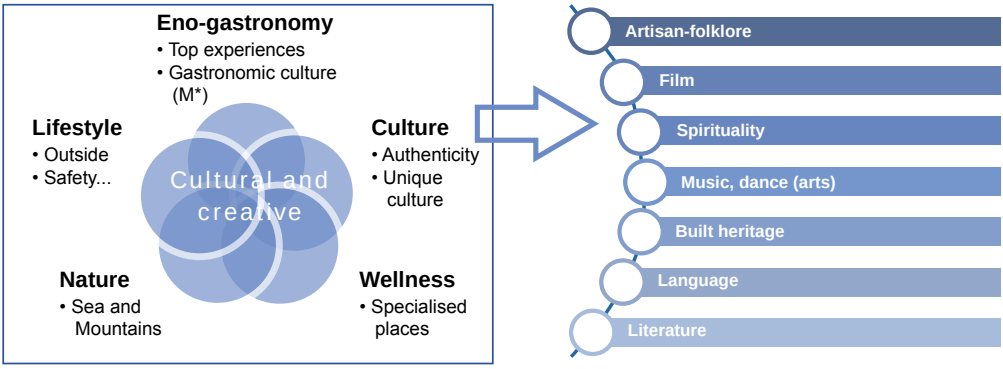

Illustration 9. Complementary offer in Bilbao-Biscay (own studies).

Conclusions

As mentioned above, cultural tourism is a type of tourism that is currently very demanded and booming, offering great opportunities as a factor of economic and social development of regions in search of new economic activities.

However, one of the main problems that face cultural tourism in Euskadi is the promotion of their products. As noted, cultural tourism is shaped in turn by niches within the same individual demand which is less than that experienced by products such as the Guggenheim Museum. We have found out that various public authorities focused their efforts on flagship products (Guggenheim, etc.), leaving the promotion of other minority resources behind.

Consequently, we have a community that has got interesting cultural tourism resources, which, however, remain unknown to the vast majority of citizens and tourists. Right now, the biggest challenge is to make them visible to the public.

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Part II

Role of cultural events in marketing of cities

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Communication platforms for shaping a mega-event. A case study of selected European Capitals of Culture

Mega-events such as the European Capital of Culture have a potential to involve several types of stakeholders from public, non-governmental and private sectors. To make the most of the title and create positive image of the initiative host cities are developing tools and platforms for communication between various actors and organizations whose activities correspond with different aspects of the programme. This article presents examples of the mega-events target groups and communication platforms dedicated to them which were designed and implemented by different European Capitals of Culture.

1. European Capital of Culture as a mega-event

European Capital of Culture (ECoC) is one of the most recognizable initiatives of the European Union in the field of culture and the designation of this title to the city is recognized as an extremely prestigious award. The title itself may be seen as both a year-long cultural festival and a multi-step cultural, social and economic process constituting an impulse in the history of the city and the region. The addressees of the ECoC are not only narrow elite groups of art lovers. The project is intended to involve all residents of the city, region, country and visitors from abroad. The ECoC was primarily set up in 1985 to highlight the richness of European cultures and bring people from different European countries into contact. Studies (Richards & Palmer, 2010), (Palmer, 2004), (Garcia

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& Cox, 2013) have shown that the event might be a valuable opportunity to regenerate cities, raise their international profile and enhance their image in the eyes of investors (Brzeziński & Pietrasieński, 2011), as well as tourists and their own inhabitants.

Large-scale and mega-events, such as the Olympic Games, FIFA World Cup or Expos are subjects of hundreds of books and articles which analyse them from economic, social, tourism, urban or marketing perspectives (Garcia & Langen, 2009), (New Zealand Tourism Research Institute, 2007). They are often expressly targeted at international tourism market (Hall, 1989, p. 264) and can be described with a "mega-" prefix because of their size, frequency, target markets, level of public financial support, political effects or social structure (Hall, 1997, p. 5).

In 2010 United Nations, Bureau International des Expositions and the city of Shanghai (UNDESA, 2010) published the report about sustainable urban development. The report defines mega-event as a *"large-scale, internationally sponsored, public entrepreneurship activity engaging a long-term multi-sector organization within the host city and nation with the double goal of supporting overall local and regional development and advancing universal values and principles to meet global challenges."* (p. 3). Mega-events differ in scale and scope (see Figure 1), as well as in media exposure and visitors attendance.

Figure 1. Distinction between scale and scope of selected mega-events

+			World Expo	
SCOPE			Olympic Games	
	European Capital of Culture			
		Summit Global Conference	FIFA World Cup	
	Theme Park			
—	SCALE			+

Source: (UNDESA, 2010, p. 15).

Having in mind the above mentioned publications as well as the specificity of the European Capital of Culture, we define an event as mega-event when it fulfils the following criteria:

— it is planned — not a spontaneous or traditional event,
— it has got potential to attract attention of millions of participants or spectators (directly or through the media),
— it has got an international profile in terms of interest of foreign media and participants (players, exhibitors or actors and the audience),
— it is awarded by an international entity and requires the candidates to prepare specific bids,
— it is perceived as prestigious and beneficial to the place, therefore it is a subject of competition among states and cities,
— it is complex and multi-faceted — usually consists of a dozen of hundreds of smaller events (including the accompanying ones),
— its effective organization requires several years of preparation and involvement of many resources — financial, infrastructural, human, organizational and others,
— it engages an unprecedented number of different stakeholders (public entities, private sector, NGOs) at local, national and international level,

— it has got potential to affect several aspects of a place and might create major economic, marketing, touristic or cultural effects,
— it is generally unique for each place — if one city has already hosted the event the next occasion will happen not before several decades (e.g. Olympic Games in London in 1908, 1948 and 2012),
— it is repetitive and mobile — takes place at regular intervals (e.g. every four years) and in various cities.

2. Factors increasing effectiveness of the European Capitals of Culture

2.1. High expectations and governance recommendations

Expectations for the future European Capitals of Culture are usually very high (Garcia & Cox, 2013, pp. 13–16), (Steiner, et al., 2013), (Palmer, 2004). To some extent this is due to the atmosphere and the promises made during the competition for the title. In each of the candidate cities, it is generally stressed that the title of European Capital of Culture is a unique opportunity for the city and the successes of the past ECoCs are cited. Also the need to mobilize citizens to achieve victory is usually stressed. As there is no single definition of what the ECoC is and what the programme of the event is to be like (as from the Olympic Games or the FIFA World Cup), every resident, artist, student or visitor might have his or her own idea and own expectations for the capital city. High standards expected to be met by the ECoC are also evidenced by the number and temperature of debates held in each of the cities vying for the title.

The range of potential activities associated with the ECoC project is very broad and for the most part different in each city. Based on reports commissioned by the EU (European Comission, 2015) and other documents analysing 30 years of history of the ECoC project (Garcia & Cox, 2013), we identified a number of trends and governance recommendations from the EU. Certainly, the ECoC should not be simply a yearlong theatre, museum, and opera festival, because the initiative is meant to be inclusive, and "culture" in European Capital of Culture is understood much more broadly than only high culture. Another recommendation is that the ECoC should not be treated as a one-year tourist event, but as a long-term process touching and affecting different aspects of life in the city. All this should happen with active participation of all stakeholders, not just public and private institutions, but above all residents and NGOs. Importantly, the representation of the latter should not be limited to those involved in the ECoC city, because at the macro level, the title can be viewed much more broadly than just as another opportunity to promote a given city. Equally important, both for the host-city and for the promotion of a country, could be linking the existing tourism, cultural, and other products to the ECoC brand. For example, whole range of events, tourist attractions, and artistic projects can offer a chance of extra promotion, expanding their audiences, or securing new resources in the context of the ECoC. Most states treat the ECoC as a cultural showpiece for the whole country and not only support it financially, but also provide assistance with regard to the organization and substance of the event.

2.2. Segmentation, positioning and target groups

As every city defines its goals in the context of the ECoC (e.g. to double the number of tourists, to double participation in cultural events, or to give the city better international visibility, as in the case of Wrocław) a bit differently, we analysed several documents (including application bids, promotional materials and reports), interviewed representatives of cities and examined websites of the ECoC to find out what approaches they applied in order to select target audience for the events. As Davidson & Rogers (2006, pp. 77–78) noted, market segments are composed of customers who are alike in some way or another, and who may appear in the marketing plan as discrete targets for specific mixes of marketing activities undertaken by the destination or venue. As in the most of marketing segmentation processes also in the context of the ECoC we could indicate different approaches and use variables in that process. Some of them are presented in the Table 1.

Table 1. Selected bases for segmenting the target audience for the European Capitals of Culture

Factor/base	Example of groups	City
Specific issue-orientated stakeholder groups (micro-targeting strategy)	Birdwatchers, football fans, film makers, theatre companies to school, ceramics-lovers, people interested in Jewish heritage	Leuuvarden
Exclusion from culture	Disabled people, large families, young people, seniors, ethnic minorities	Wrocław
Easy accessibility of the Culture Capital and the possibility of making use of existing tourist networks and partnerships	Citizens of: Linz & Upper Austria; Austria, with special consideration to Vienna; Other German-speaking countries, notably South Bavaria; The Czech Republic; Festivals & trade fairs both in Austria and abroad.	Linz

Sources: Application bids for the title of the ECoC of Wrocław, Linz and Leuuvarden.

Other target groups most regularly identified by the ECoCs as important in terms of addressing the programme are presented in the Table 2.

Table 2. Target groups identified by different European Capitals of Culture as subject of targeting

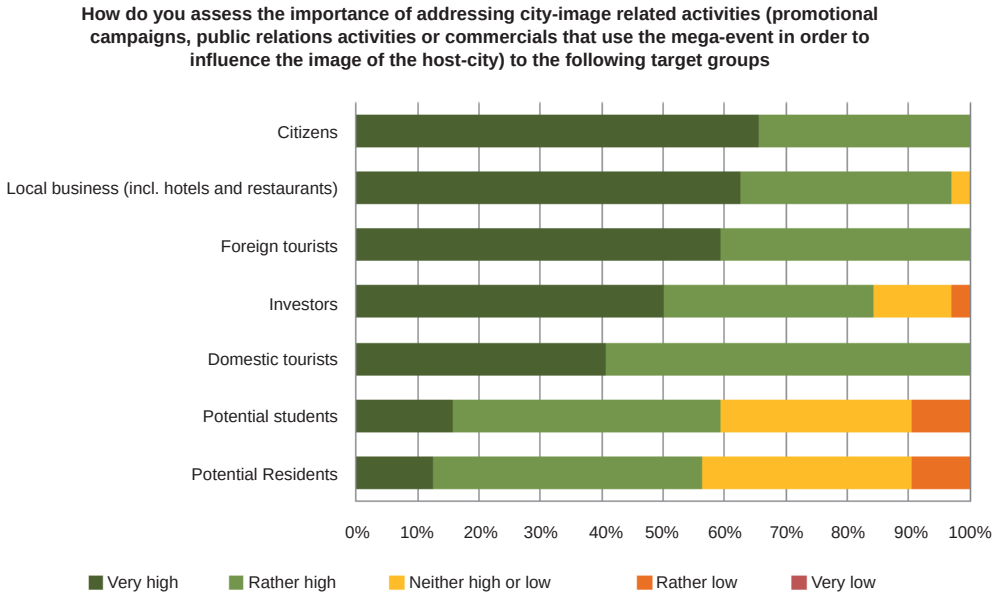
Target group	No. of cities who identified the group as a target one
Children and young people	32
Socially disadvantaged people	15
Disabled people	12
Minority groups (unspecified)	9
Different neighbourhoods	8
Elderly people	8
Ethnic minorities	7

Women	5
Unemployed people	4
Gay/Lesbian people	3

Source: (Garcia & Cox, 2013, p. 92)

2.3. Importance of different target groups in the context of communication and marketing activities from the organizers perspective

In 2015 we asked 87 people previously or currently involved in the European Capital of Culture programme in 27 European cities about their views on relations between the event, city image and communication and marketing activities. Some of the questions were related to the perceived importance of different target groups in the context of these activities. The questionnaire was filled out by 32 professionals from 19 European Capitals of Culture. Among them 11 people held the position of a director, vice director or chairman of the board, 4 marked their role as a head of department or a supervisor, 6 as project managers or specialists and 11 as other (e.g. international relations, research or tourism). Although the question focused on city-image related activities, such as promotional campaigns or public relations actions, we presumed that these opinions could be extended also to the importance of the groups in terms of general communication of the event. As it was highlighted also in most application bids, the respondents pointed at citizens as the most important group, after local business, foreign tourists, investors, domestic tourists, potential students and potential residents.



Source: Own research (2015).

The results corresponds with research of Garcia and Cox (2013) who noted that "an assessment of the literature gives a strong indication that the emphasis on local (or internal) audiences as top priority continues to be on the rise and that, since 2005, this

is the area benefiting from the most extensive variation of dedicated communication techniques". They also found out that "The most important change over time has been a switch from a focus on reaching out to local media and other local elites (cultural and political actors), to a far broader exploration of local community marketing strategies." (p. 87).

3. Mega-event communication platforms — examples of different European Capitals of Culture

3.1. Necessity of communication platforms

As literature and professionals suggest, one of the way to exploit the potential of the ECoC given many high hopes, different expectations, variety of actors, and diverse social, cultural, economic, and marketing aspects of the title is to establish effective communication platforms, continue discussions and create tools for collaboration that can bring about visible effects. To ensure that enthusiasm does not turn into criticism and that the citizens feel the ECoC title also belongs to them, it is considered essential to engage in professional two-way communications, provide clear criteria for the selection of submitted initiatives, and explain what kind of support can be provided by the ECoC operator and its partners (European Communities, 2009).

As shown by the practice of the previous ECoCs and other large-scale event host cities (Richards & Palmer, 2010) successful ideas do not have to require large funding to be implemented. Very often, assistance in promotion, receiving permits, premises, or contacts with relevant partners are equally important forms of support to artists, associations, and institutions. In this context, ECoC organizing committees often play the role of not only initiators of artistic, social, and cultural projects and events, but also of intermediaries between the parties involved and umbrella organizations that can strengthen the synergies.

We define mega-event communication platform as planned, long-term, accessible and inclusive instrument enhancing multilateral communication between event organizing committee and various internal and external stakeholders in order to shape, co-create and give feedback about planning, delivering and evaluating the event. Single debate, public consultation event or social media campaign were not considered as communication platforms but as various tools and activities supporting marketing and communication. On the other hand, some activities which were not initially launched for communication purposes might work well as communication platforms.

3.2. Platforms for business

Private sector is very often perceived by the ECoCs as a potential source of financing for the events. Most of the cities have developed dedicated sponsorship programmes allowing business to get extra presence and to build cultural associations with their brands. Long-term systemic approaches are still rare (Palmer, 2004, pp. 100–102), however, recent changes in companies' approaches to CSR might create additional chances to sponsor sustainable public initiatives (Kot & Brzeziński, 2015). In order to involve numerous businesses from the city and region and acquire new resources and support Mons 2015 Foundation agreed

to launch in 2012 the *Club Mons 2015 Enterprises* — an initiative of the group of local entrepreneurs (mostly SMEs) who came up with the idea of developing a network to unite the economic potential of the region around the European Capital of Culture. Membership in the club costs 1000 euro and gives the members several privileges: possibility to attend monthly meetings of the network, promote a company on the website, receive several invitations and tickets to the events dedicated to network members or a permanent 20% discount on various VIP formulas proposed in the context of Mons 2015 events. With the aim to get 2015 members by the end of the year, in June 2015 the Club numbers more than 840 entrepreneurs and is still growing. A special brand "Club 2015 Enterprises" with its own logo, website and other communication materials has been created and became one of three official business partners of the Mons 2015. (Club Mons 2015 Enterprises, 2015). Success of the Club Mons 2015 Enterprises and previous ECoCs which developed similar platforms (Marseille, Linz, Essen) inspired another ECoC — Dutch city of Leeuwarden — to establish its own platform for communication with business called "Club 2018". Entry fee of 2018 euro will give to its members possibility to use the golden logo, add a product of the merchandising under the label 2018, attend networking events and have two exclusive tickets for the opening and closing ceremonies (Leuuwarden 2018, 2015).

3.3. Platforms for volunteers and tourism sector

Every mega-event host-city has nowadays a dedicated volunteering programme. Some of them are organised not only to support organisation with additional resources but also to regularly communicate an event, make it more visible and better perceived in the eyes of the citizens. For example, Liverpool as the ECoC 2008 developed the Welcome Programme which combined a volunteering programme, training for key front line staff and a free customer service programme for business. (House of Commons Culture, Media and Sport Committee, 2008, p. 267). More than 5,000 people, out of 10,000 involved, attended dedicated training sessions. In Pecs (ECoC 2010) a foreign language training programme was launched in order to prepare groups such as policemen, fire-fighters, health-care workers, taxi and bus drivers and people working in cultural institutions for the influx of international tourists (ECORYS, 2011, p. 62).

City of Linz cooperated with tourists guides in order to develop new types of city tours corresponding with the ECoC programme. This was a part of a broad Hospitality Programme which was largely developed by Linz City branch of the Economic Chamber of Upper Austria. In 2008 they organised around 30 information events for different groups such as businessmen, hotels, taxi and catering companies. "The bottom line of this particular initiative was that far more than 1,000 entrepreneurs and their staff ended up sharing a high level of information on Linz09's most important projects, dates, information points and PR material concerning Linz09. They were also sensitized to their roles as co-hosts and co-hostesses of Culture Capital Year. The Economic Chamber's City branch also initiated hotspots, the successful cooperation between 60 top hotels and catering businesses." (Linz 2009).

3.4. Platforms for the citizens

There are several types of communication platforms devoted to citizens of cities organising mega-events including regular discussions, conferences or Internet tools. Among the most popular are regular public consultations and debates organised at the bidding, preparatory and implementation stages. They vary in size, scope and themes.

In the context of the European Capital of Culture 2016, Wrocław has developed a platform called Forum 2016. One of the strengths of city's application for the title of the European Capital of Culture 2016, highlighted by the Selection Panel, was that it contained 150 out of more than 600 projects submitted at the competition stage by private individuals, institutions, and NGOs. That was the response to the appeal of the Wrocław 2016 Office: "Will Wrocław be named European Capital of Culture? It depends. On you". When the city moved on to the programme preparatory stage, the question changed into an invitation to join the effort and was rephrased accordingly: "What kind of European Capital of Culture will Wrocław be? It also depends on you". This tradition continued through the establishment of Forum 2016, an open platform for discussion on various aspects of the ECoC project. Its first edition was launched in December 2011 (four years before the event) and was devoted to the promotional potential of the title. Till the end of 2014, another 18 editions of the Forum 2016 and the Social Academy of Culture took place in various places in the city involving hundreds of participants, local and national opinion leaders and media (Wrocław 2016, 2015). The intention of the organizers was to initiate debates involving three groups of participants: professionals and experts with relevant expertise, enthusiasts and activists presenting their innovative and creative ideas along the lines similar to the TED platform, and the audience actively participating in the debates. All of this is to be brought together by the website and dedicated social media.

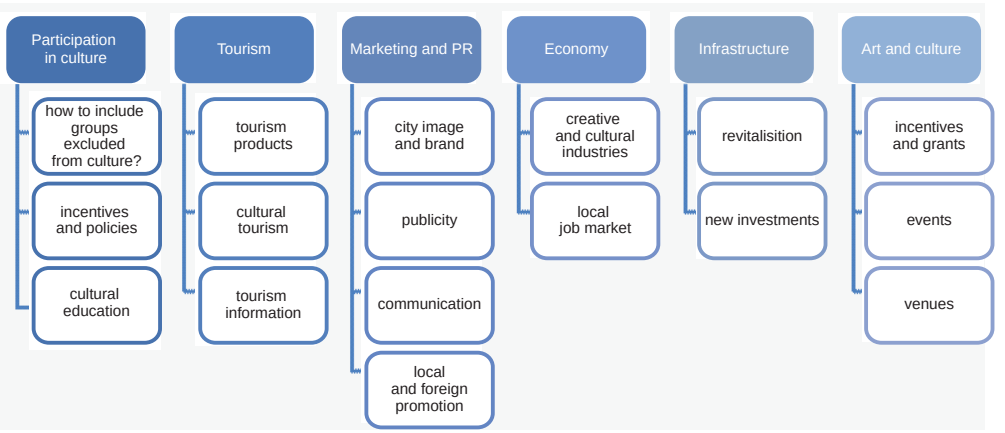


Illustration 2. Scope of Forum 2016 as an example of topics engaging stakeholders of the mega-event

Source: authors' illustration based on the Wrocław 2016 website.

It should be borne in mind that ECoC-related interactions are taking place outside and regardless of the efforts of the institution in charge of the city's formal preparations for the mega-event. New initiatives developed in the preparatory period, for instance through public debates platforms, represent only one group of products related to the project.

Many European Capitals of Culture run information points in the city (Palmer, 2004, p. 82). Aiming at informing about the title, they often also act as a space where citizens can express their artistic talents — perform, give a concert or lecture. Examples of such spaces include The Glass House (box construction situated in the centre Umeå, ECoC

2014), The Aarhus 2017 Glass container or Riga 2014's Esplanade (spaces equipped with furniture, WiFi access, Café or boxes where visitors could propose their ideas for the ECoC year) (Riga 2014).

3.5. Platforms for media

Media relations are one of core marketing and communication activities of each European Capital of Culture. There are some similarities and common challenges in terms of relations between a mega-event and the media. Rolf Norås (2014), a former strategic director of Stavanger ECoC 2008 after interviewing 29 people from 12 European Capitals of Culture, mostly directors and heads of boards, found that "What characterises the media attention most in the different ECCs, is the development from being critical and negative to a more positive and supporting position as time went by. The media could be cruel when things were difficult (especially in the early), and enthusiastic when there was success. Many cities experienced a higher attention from international compared to national media, but the overall impression is that the cities are fairly satisfied with the media." (p. 56). Most of the communication platforms with media used by different ECoCs are well-known and broadly used instruments such as regular meetings, press conferences, cooperation agreements or social media (Facebook and Twitter). Cities are paying high attention to media trips organised directly or with the help of entities such as destination management organisations. Some cities, like Turku (ECoC 2011) broadened the concept. The city created Cultural Correspondents Network — kind of journalists in residence programme where a group of 13 people from all over Finland was invited to the city, visited the events of the year for free and wrote blogs about them on the turku2011.fi website (Turku 2011 Foundation, 2012).

Summary

It is broadly accepted by professionals — event organizers, external advisors and researchers — that two-way, systematic and effective communication is essential to inform, engage and convince different stakeholders in the city about the upcoming mega-event. The successes of many projects are proportional to the quantity and quality of actors involved in their development and implementation. Since target groups of mega-events vary in size, types and importance in the eyes of organisers, they develop and implement numerous tools and activities at different stages of the events (bidding, preparation, organisation, evaluation). Some of these tools might by planned or evolve to work as more complex and long-term instruments supporting marketing and communication. The article presents examples of such platforms dedicated to citizens (including volunteers), business and tourism sector, as well as the media. As shown by examples, such communication platforms do not have to be designed and launched only by event organizers. Sometimes ideas proposed at grass-roots level have at the end stronger legitimacy and level of citizens support. Researches also confirmed that in the eyes of professionals citizens, local business and foreign tourists are at the top of target groups for marketing and communication activities in the context of the European Capital of Culture.

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Night in a big city. Light festivals as a creative medium used at night and their impact on the authority, significance and prestige of a city

1. Research Methodology

Research methods used in the preparation of this paper:

— The method of critical review and analysis of the literature available in English, German and French on the topic of light festivals, including the report: *The Economic and Cultural Benefits of Lighting Festivals* (LUCI, 2011).

— The practice-based research method. The following work has been enriched by more than 12 years of the author's professional experience in design and implementation of artificial lighting, gained by working in the leading design offices that specialize in architectural illumination in Germany, the USA, the UK and Switzerland.

— The method of interview with the organizers of the case studies presented in this paper. The collected data comes from e-mail correspondence with Kjellt Hult and Anna Davidsson (Alingsas), Jocelyn Blanc (Lyon) and Helmut Bien and Angelika Kroll-Marth (Luminale/Frankfurt am Main).

— The method of observation through personal participation in festival events over the years.These studies are based on the author's experience as a participant in the Lights in Alingsas workshops and festival in 2002 and 2003, numerous visits to the Luminale as well as Light & Building Trade Fair in Frankfurt as an independent lighting designer

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and visitor in 2008, 2010, 2012 and 2014 and a guest at the Fête des Lumières festival in Lyon in 2001 and 2012.

— The comparative method. It is based on comparing three different European light festivals. The study analyzes similarities and differences in the elements that influence both the planning and the outcome of such events.

2. Introduction

This research work addresses the issue of the art of illumination as a tool that can create complex artistic concepts of artificial lighting design for architectural objects, emphasize the context of the place or its relationships with nature, and compose unique projects, such as festivals of lights, which become cultural events for the city and its residents.

According to documented history records it appears that people have always used artificial lighting while organizing important religious or cultural events. Although this work mentions historical development of the events that are precursors of light festivals, it focuses mostly on the contemporary events, by covering three different case studies that illustrate good practices in Europe.

The concept of a festival as a cultural event has been known and propagated around the world for many years (Getz, 2005, p. 20–21). The word "festival" is defined as "a public, themed celebration" (Getz, 2005, p. 21), as well as "all expressions of cultural events. […] that occur locally and can be informal in nature" (UNESCO, 2009, p. 26). Artificial light as a medium has been used over the centuries, but only in the last 20 years has emerged as a new phenomenon, a new type of festival in Europe and in the world — the festival of lights. This sudden boom is associated with the development of lighting technology, new techniques of illumination (3-D mapping projection), light sources (LEDs) and the development of lighting control systems and their automatization (Zielinska-Dabkowska, 2015). Undoubtedly, the above development of this new creative discipline has also been affected by globalization and easy "flow" of people.

So far, there has not been any accepted definition of the festival of lights in the world in the context described in this work. Therefore, the following proposal of the author, namely: a *festival of light* is "an artistic, thematic, live and cultural event, open to the general public (usually at no charge), repeated regularly, which uses artificial light as a medium and is part of Cultural Tourism".

Cultural tourism on the other hand, is defined as "the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs" (Richards, 1996, p. 24) This form of tourism is also becoming increasingly popular around the world and can play a role in a regional development (OECD, 2009, p. 35). Cultural events in the form of festivals of lights have emerged as additional positioning mechanisms, after many cities began to use culture to promote themselves as brands (European Union, 2015; Palmer, 2004; Patel, 2013).

More than 30 different festivals of lights have been identified in Europe on the basis of the information available online (Schielke, 2013) and from the organization of Lighting Urban Community International — LUCI (LUCI, n.d.) a unique international network bringing together cities and lighting professionals engaged in using light as a major tool for sustainable urban, social and economic development. They include:

— in Belgium: Light Festival Ghent;
— in Estonia: Tallinn Light Biennale;
— in France Chartres en Lumières; Fete des Lumières;
— in the Netherlands: Glow;
— in Germany: Leipzig Festival of Lights; Festungsleuchten, Genius Loci Weimar; Lichtrouten, Lüdenscheid, Berlin Festival of Lights; Luminale in Frankfurt RheinMain;
— in Switzerland: Lausanne Festival of Lights; Rendez-vous Bundesplatz, Bern; Lux Geneva Festival;
— in Sweden: Nattljus, Eskilstuna; Gothenburg Christmas town; Lights in Alingsas;
— in the UK: Illuminate Bath; Light Festival Longbridge, Birmingham; Lumiere, Durham; E-Luminate Cambridge Festival; Illuminating York.

By analyzing the above festival list one can conclude that such festivals take place in almost every country, including Poland — the better known ones include: Bella Skyway Festival in Torun or Light.Move.Festival in Lodz.

It should be noted that there are not many case studies related to the light festivals, due to the fact that it is a relatively new field of visual art. Most literature refers to other categories of festivals concerning, for example: dramatic arts, cinema, world culture, visual art and craft, literature, history and heritage, literature, music etc. (Newbold et al., 2015; Silber & Rosenstein, 2010; UNESCO, 2009, p. 10–11; p. 38). Therefore, the study presented here is quite unique because it compares three different types of light festivals in Europe that have never been shown in such constellation before. The method of case studies described here provides detailed information on the best practices in the selected cities. The author decided to choose light festivals in Sweden, Germany and France in order to show their different marketing approach and differences in their scope and size of the festival budget. All of them have been considered successful in terms of "attracting" visitors and generating income for the city. Even though they might reach different market levels (local, regional, national, international), they have significant artistic value. Having already been recognized and established in Europe, they contribute to the strengthening of the position and perception of the image of their host city and region.

The purpose of this paper is to demonstrate how much light festivals can contribute to the promotion and communication of a European town in the development of its marketing strategy, contributing towards creating its image, significance and its distinctive target brand.

3. Historical background

Searching for the origin of light festivals in Europe, one should go back to the days of ancientRoman Empire and the festival in honor of the goddess Diana held at Nemi lake, southeast of Rome, upon the full moon of August. It was known as Nemoralia or the festival of torches because worshippers assembled by torch or candlelight performed procession around the lake (Fowler, 1899, p. 198–202; "Nemoralia," n.d.; Whelan, 2015, p. 368). These performances can be regarded as the first events preceding the currently known light festivals. In the centuries that followed, the church played a large/major role in the "development" of light festivals and methods of illumination. Particularly, the need for artificial light appeared at the turn of the twelfth and thirteenth century, when numerous liturgical ceremonies began to take place outside church buildings after sunset. Various

types of woven iron baskets and other receptacles with glowing light were placed on sticks high above the heads of the spectators (The History of Stage and Theatre Lighting, 1929, p. 11). Processions with candles around a church and along the streets were also part of religious rituals. For example, the contemporary Lyon's light festival [fr. *Fête des Lumières*] has its roots in the religious procession with candles that took place along the streets ("History. From an age-old tradition to a unique urban event," n.d.). Fireworks, as a new way of obtaining lighting effects during night performances, have already been used in Italy since the fourteenth century. Over the period of the next two centuries, they spread to other parts of Europe (Salatino, 1998, p.vii). At the end of the eighteenth century, important buildings in Rome, Italy, were illuminated with artificial light, usually during major religious festivals or political events. The annual night fireworks display over Castel Sant'Angelo and the illumination of St. Peter's Basilica at the Vatican in particular were visible from various locations in the city (Goethe, 1816/1982, p. 344). Rome is believed to have held for several centuries the most spectacular festival of lights in Europe which lasted two days (Salatino, 1998, p. 37; p. 55). Between the fifteenth and eighteenth century, performances involving fireworks during summer festivals of light and sound spread also in European royal courts of Versailles, Paris, Dresden, Stuttgart, London, St. Petersburg and Ghent. These excellent night shows and light effects created by using fireworks were usually available to a privileged narrow social group as an extravagant and private spectacle (Salatino, 1998, p. 1–3), but also as a public spectacle created to celebrate historically important events, such as the end of war, coronations, birthdays and funerals. With time, the lower social class was able to take part in public and visual performances, as in the case of British fireworks festivals in the Vauxhall Gardens (Doderer-Winkler, 2013, p. 4 & p. 196), Hyde Park and Green Park (Doderer--Winkler, 2013, p. 8–7, p. 190–193) or on the river Thames in London (Doderer-Winkler, 2013, p. 16; Boyle, 2012).

The next important step in the direction of "creating" the idea of light festivals were World Exhibitions: regular exhibitions presenting cultural, scientific and technical heritage of countries and peoples of the world ("World's fair", n.d). The aim of the first exhibitions was to celebrate industrial achievements, that is, new technologies and inventions, which were examples of colorful and moving performances that influenced the future night image of cities. The intention of external illumination during World Exhibitions was to enchant and delight the audiences with light performances.

Paris was the city, which for years set the trend in this new field. Theworld exhibition in Paris [fr. *L'Exposition Universelle*] organized in 1889 had for many years been considered the most prestigious in the world, probably due to the fact that a unique structural engineering construction, the Eiffel Tower [fr. *La Tour Eiffel*] had been built especially for this occasion. It became the main symbol of the fair. This structure was also a background for the illumination performance designed to celebrate the 100th anniversary of the French Revolution. The two very powerful searchlights installed on the highest platform and sending their beams down to the exhibition buildings were seen in the sky and in the horizon of Paris even from a distance of 200 km away from the city. Electric light bulbs and old-fashioned magnesium light were used to illuminate the structure. The novelty was also the use of colored light — the tower was illuminated with French national colors (Monod, 1889, p. 96; p. 194–195; SETE, n.d.). An innovative control system for illumination of fountains was created for the first time on this occasion, allowing the play of water and light (Monod, 1889, p. 124–134; p. 361). Paris Fountain was lit at night in such a way that it created three-dimensional lighting effects. For the first time the night

spectacle was directed, the element of which were all the fountains located at the exhibition site. Every evening exactly at nine o'clock, those fountains started to colorfully sparkle with light, which was then followed by a spectacular firework performance from the Eiffel Tower, creating the impression of an imminent explosion (Dumas & de Fourcaud, 1889, p. 169–177; "The Paris World Exposition 1889, n.d.). Another World's Fair took place many years later, in 1937, again in Paris. Every evening at dusk, the fair premises and the river Seine were transformed in a vibrant and shimmering alley of lights, illuminating the promenade, roads and the inside and outside of buildings with artificial lighting. Some evenings there was an additional attraction, a spectacle combining light, water and music effects, when fireworks, multicolored lights of fountains, music and thousands of balloons were floating in the sky, lit by colored spotlights and searchlight ("The Paris World Exposition 1937", n.d.; Krauter, 1997, p. 161–162). These light performances proceeded smoothly, thanks to careful preparation which began exactly at the same time as the first architectural blueprints were drawn. Synchronization of the fireworks of all effects was controlled from two most modern electrical control panels, which was an important factor in the success of the event. The main attraction of the exhibition, located 300 meters above the Champ de Mars Park, was the Eiffel Tower, illuminated again. This time the structure was lit with white light from 30 searchlights directed upward, while the truss was illuminated with 10 000 neon lamps in three national colors. ("The Paris World Exposition 1937", n.d.). The importance of this building as a national symbol of Paris and France was emphasized with light. It took eight years to prepare such a perfect synchronization of architecture and lighting techniques. However, the efforts produced the intended effects — a nighttime image of the "City of Lights" [fr. *Ville de Lumières*] was created in the minds of fair visitors (Krauter, 1997, p. 161). The lighting projects created for the purposes of political propaganda also paved the way towards contemporary means of expression used in the concepts of light festivals. Light was a perfect medium to influence emotions of recipients and to promote selected content. In Berlin, where Edison's company founded its first European subsidiaries, electric lighting was used to serve political needs already in the second half of the eighties of the nineteenth century. In 1887, in connection with the celebration of Emperor Wilhelm's ninetieth birthday, Berlin cathedrals received external illumination. Wilhelm II was one of the first monarchs who discovered the importance of artificial illumination in the perception of the city after dark (Neumann, 2002, p.13). In the nineteenth century, on several more occasions, artificial illumination added splendor to political events, defining the successive stages of improvement in its use for propaganda purposes.

Artificial light was also used at the coronation of Tsar Nicholas II, at the Kremlin in Moscow in May 1896. On this occasion, nocturnal illumination of architecture on such a large scale was created for the first time. The Kremlin was illuminated using techniques of contour lighting and searchlights. This ceremony was a demonstration of power and strength of tsarism (Upton, 1880, p. 532).

Once again, light was used for political purposes in May 1937, during the coronation of King George VI. Never before had external illumination been used in the United Kingdom on such scale. They were to demonstrate the power of Great Britain and the importance of the monarchy to millions of people around the world. That evening, London and other UK cities were shining with electric light. Fountains, as well as public gardens and parks were illuminated. Even at sea, the searchlights installed on British naval ships created a movable light show in the sky (Kircher, 1937). Similarly, during the coronation of Elizabeth II in June 1953, crowds took to the streets to celebrate in the daytime and at

night. The most important buildings in the city were illuminated, as well as The Mall, (the main road leading to Buckingham Palace) was decorated with coats of arms, flags and royal emblems, the fountain in front of the palace and the royal palace building (Zielinska, 2013, p. 64). In the thirties of the XX century political situation in Germany, including the National Socialists coming to power in 1933, contributed to the development of light architecture and outdoor illumination (Neumann, 2002, p. 46). They used the aesthetic power of light to emphasize the scale of mass, nighttime gatherings of supporters of the Third Reich. Light as a great impact power was to be used to influence attitudes and public behavior, and was meant to be the center of intellectual and emotional persuasion. One of the most important of these places was a large open space designed for take-off and landing of airships in Nuremberg — that was where the Nazi party held its annual reunions. The so-called cathedral of light was created there in 1934, which was a light installation constituting a new dimension of architecture. It was designed with 130 searchlights, and the light was used in such a way as to create a sense of a three-dimensional space rising into the sky (Krauter, 1997, p. 189–196; Schmitt, 1937). The XI Olympic Games held in Berlin in 1936 were also used to promote fascist ideology. They created a visual spectacle that was meant to impress the crowds at the stadium and, thanks to television broadcasts, all viewers around the world. During the closing ceremony of the Olympic Games, the Olympia Stadium in Berlin was surrounded by vertical searchlights that were leant towards the center, crossing themselves and creating a light canopy (Bernd, 2011).

Many of the techniques and concepts of light architecture were also used for nighttime light shows to celebrate the victory after the end of World War II. They were held in many places around the world, where military searchlights were used to create the light setting for the celebrations expressing joy of thousands of people rejoicing in the streets (Zielinska, 2013, p. 63–64; Grayson, 1953).

In the postwar period, the concept of the "light and sound" show [fr. *Son et lumière*], a type of night entertainment usually presented in the open air in a place of historical significance ("Son et lumière", 2015) was the most similar to today's light festivals. Special lighting effects displayed on the building facade or on the walls of ruins were synchronized with recorded or live narration and music to add more drama to the history of the place. The idea is attributed to the curator of the Chateau de Chambord in France, where the first such festival in the world took place in 1952 ("Son et lumière," 2015). This medium has become very popular in France, mainly in the Loire Valley, in the palace of Versailles, or at Les Invalides in Paris.

In the fifties and sixties of the twentieth century, more and more creative solutions of illumination began to appear, making the new discipline of light architecture flourish in the world. It seemed then that everything could be achieved, with the creators' imagination being the only limit. Meanwhile, in the seventies of the twentieth century, the world suffered a massive energy and economic crisis ("1970s energy crisis," n.d.; Horowitz, 2004; Kettell, 2015). It influenced the most highly industrialized countries dependent on oil and impacted all areas of the world economy. Illumination of architecture too become an area of activity affected by stagnation. Using external illumination seemed to be unethical in times of unemployment and massive inflation. All European countries had introduced severe restrictions on energy consumption, including external illumination of architecture and cities. As a result, the demand for realization of lighting designs and light festivals projects dropped considerably up till the nineties of the twentieth century.

It should be noted that there was a marked increase in environmental awareness of societies during the time of the crisis. The research conducted for the needs of different

disciplines identified a number of constraints arising from the effects of night lighting on buildings, as well as faced designers with a number of new requirements. Although the attempt to address these considerations was not an easy task, it became possible thanks to the development of new lighting technologies and of innovative techniques of illumination, the use of new materials, as well as cooperation of lighting designers with specialists from other disciplines. The visible effect of these actions was the revival of this creative field, demonstrated in a noticeable increase in the demand for illumination projects, including those relating to the organization of light festivals.

3.1. Light Festival Fête des Lumières — from a centuries-long tradition to a unique, worldwide event with ephemeral urban lighting, Lyon/France

The light festival in Lyon is indirectly linked to dramatic events dating back to the year 1643, when the city was not only swept with an epidemic of plague, but was also in constant danger of wars threatening its borders. It was then that the people of Lyon consecrated and entrusted the city to Mary the Mother of God. In memory of these events, it was decided to decorate the top of the bell tower of the Basilica of Notre-Dame de Fourviere with a golden statue of Mary, the patroness of Lyon. The ceremony, originally planned for the 8th of September 1852, was canceled because of floods striking the city. The event was to take place then on the 8th of December, unfortunately, due to the storm raging on that day, the ceremony had to be postponed again. However, the weather improved in the evening and people spontaneously set candles on balconies, window sills and under the basilica, so that the building on the hill was glowing with candle light and, as a result, was visible in the nighttime panorama of the city. Meanwhile, the residents took to the streets celebrating and illuminating the evening sky with firecrackers (Fête des Lumières 2014, n.d., p. 9; *Fête des Lumières*, 2012, p. 17). Since then, on the 8th of December, inhabitants of Lyon illuminate their windows with lights, and also hold a traditional evening procession with candles through the streets of the old town, from St. John 's Cathedral (see Figure 1) to the Basilica of Notre-Dame de Fourviere, to pay homage to the patroness saint of the city ("Lyon-Fourvière", 2014). This tradition is called the *Fête des Lumières*, which means "a festival of lights".

Toward the end of the 1980s, Lyon was not considered a good place to live, work, or to experience cultural events. It was a place frequently shrouded in fog, gray and depressing, notorious for its gloomy atmosphere (Ritter, 2001). The city sought to redefine its image. In 1998, the old town of Lyon, together with its historical and architectural landmarks, was named a UNESCO World Heritage Site (UNESCO, 1999). The city then received a new chance — it could already offer its product, namely, historical tourism. On the basis of this achievement, Henry Chabert, a municipal city planner, suggested using the historical ambience associated with the 8th of December (a date respected and significant in the religious tradition of Lyon) as the setting for a few day long art festival with artificial light (Laganier, 2002, p. 45). This concept was probably inspired by "*son et lumiere*" performances, a form of nightly entertainment already known to the French. A year later, in 1999, the first light festival took place in a small part of the old historic town of Lyon, targeting mostly local residents. This event turned out to be a great success, convincing the representatives of the city that it was the right direction to take in the future.

Over the last years, the light festival of Lyon has become a major cultural event in the city. It has also become a leading spectacle in the world. Since then, every year around 8th December, for four nights Lyon becomes a centre of artificial light, performances and

light shows, creating unique designs that attract millions of tourists. Today, this festival is the main place for creative shows and light exhibitions, presenting the work of the best avant-garde artists from around the world (contemporary and up-and-coming artistic talents) in the form of an open-air laboratory (see Figure 2). Video, music and sound effects are used to accompany live images scattered throughout the city. This is why Lyon today is also known as the "European capital of light".

The festival has also made the city of Lyon a more attractive and culturally important tourist destination. The marketing strategy "of using" artificial light at night in the form of an annual light festival has changed the city's image and greatly increased the demand for cultural tourism. Today, with an estimated 4 million visitors, it is one of the biggest annual events in the world. As the festival is a free public event, the exact number of visitors remains unknown.

A series of prestigious awards and distinctions received by the city confirms the importance and attractiveness of this light festival. In 2009, Lyon was voted the most artistic French city, apart from Paris by Arts Magazine, a French art magazine (*Fête des Lumières*, 2012, p. 24). In 2011 it was ranked 8th globally and 2nd in France in the category of innovation ("Innovation Cities", 2011). In 2015, the Telegraph, a British newspaper, reported Lyon to have moved to the first place as a popular short break destination among top European cities ("European city breaks", 2014). In 2014, the Guardian, another British newspaper, named Lyon one of Europe's top 10 light art festivals (Beanland, 2014). In addition, Lyon was also the winner of European Cities and Regions of the Future 2014/2015 in the ranking of fDi Magazine of the Financial Times, taking the 2nd place among 25 medium-sized European Cities in general category and the 15th in Top 25 European Cities Overall category (McReynolds, 2014). It should be emphasized that Lyon has a well-developed rail, air, river and city transport — hence the town is easily accessible to visitors. The city hosts predict that a new direct rail link between London and Lyon built in 2015 will increase the number of tourists from the UK in subsequent years.

The light festival, as a product developed by the city of Lyon, is the subject of growing international competition. That is why the city had to change its previous historical marketing strategy and adjust it to contemporary times. Gérard Collomb, the Mayor of Lyon, explains the current marketing strategy as follows: "[...] we chose to make Lyon a city of innovation. The challenge is both to remain competitive in a global economy and be able to meet the challenges of our time. Real laboratory of creativity, the Festival of Lights is part of this approach [...]"(Lehalle, 2014). The festival has a new theme every year, for example: "Light and spirituality", "Light of art with artificial light", "Streams of light", "The 150th anniversary of the light bulb" or "History of light", to name just a few. The artists taking part in these projects come from very different creative backgrounds and represent many disciplines. They are selected through a competition process and the number of outstanding projects presented each year is about 80 in total (LUCI, 2011, p. 5).

The City of Lyon selects both established professionals and young beginner artists to participate in the light festival, providing them with a chance to present their work to a very wide audience. The festival has already promoted many cutting edge temporary lighting installations, allowing each project to test new concepts and lighting techniques. It still surprises with its freshness, even though it has been organized for so many years. For example, in 2013, famous French fashion designers like Chantal Thomas and Jean-Charles de Castelbajac were invited to be part of this event and to create their own lighting installations ("Fête des Lumières 2013", 2013; "Light Festival draws millions", 2013). In addition, the city and sponsors grant three awards for the completed art projects

("Toujours plus d'affluence", n.d., p. 2). These and other innovations enable the festival to invariably retain its first place among light festivals in the world.

The December spectacle shows Lyon at its best, integrating architectural buildings, the river, parks and the city's history into illumination projects. Two special lighting techniques became particularly popular at the beginning: oversized projection of images on the main facades of significant buildings in the old town and coloured modifications of existing lighting installations, often accompanied by sound. Later, with the development of lighting technology, the lighting technique of 3D mapping projections ("3D_projection" 2015; "Projection mapping", 2015; Zielinska, 2013, p. 116) became even more popular. Fête des Lumières it is now a light show that positions the city via creativity, where visitors are able to devise their own walking routes that take them through a lot of attractions, including a chance to view the illumination from a boat on the river.

One third of the festival's visitors come from Europe and other parts of the world, including the 37% of guests who come from French regions (*Fête des Lumières*, 2012, p. 18), making it a mixture of a local, regional, national and international event. French and foreign visitors want to experience the unique festival atmosphere, spend time with family and friends as well as admire new experimental performances and succumb to their charm. Gilbert Coudene, one of the light artists, described the festival in Lyon very accurately: "It's a festival for the people, you can see in their eyes, which are filled with emotions, you literally see their eyes light up" ("Light Festival illuminates", 2014).

The Departments of Event Management and Entertainment of the City of Lyon directly coordinates festival events. The team of organizers consists also of a number of enthusiastic experts from the departments of public lighting, the logistics of the festival, public spaces, landscapes, safety and prevention services or EDF, an electric power company. The whole project is created and supervised by an art director and a technical coordinator. In view of the prestige and importance of the festival, the whole undertaking is overseen by the mayor and the mayor's deputy (Lehalle, 2014).

The financing for the festival, according Mr. Georges Képénékian, the *Deputy Mayor of Lyon for culture,* is as follows: "Half of the funding comes from the city and the other half comes from private partners. This is a showroom for them, a chance to show new technology. It's about innovation, the link between culture, industry, businesses and tourism, a chance for our city to spread its influence" ("Light Festival draws millions", 2013). In 2010, the total operating cost of the festival was 1.9 million (LUCI, 2011, p. 25), but already four years later thanks to the excellent marketing strategy the budget for the celebrations was valued at 2.6 million euros, of which half came from 69 private and institutional partners (Labeur, 2014b). "They have the opportunity to donate in cash or to make contribution in expertise or equipment [lighting] to fully fund a work", adds George Képénékian (Labeur, 2014b).

It is worth noting that this enormous undertaking is also backed by a number of cultural institutions. The support they offer takes different forms, for example, one of the main highlights of the festival is held in the Place des Terreaux (see Figure 3), a square where the Museum of Fine Arts [fr. *Museum des Beaux-Arts*] is located, the main façade of which has been used since 1999 as a projection display for creative installation.

The city is aware that the light festival is also a tremendous international showcase for Lyon. Experience in preparing the marketing side of the festival, the expertise in technical illumination together with the search and promotion of artists (Labeur, 2014a) has begun to translate directly into finances: "Many cities around the world want to copy what we're doing because they know that light is magic, light is what brings warmth to

the heart on a December night" said in 2013 Gérard Collomb, Mayor of Lyon ("Light Festival draws millions", 2013).

From marketing perspective, *Fête des Lumières* can be treated as a saleable product or as a corporate brand that can be promoted and offered to a broader audience. Towns and cities that would like to use light festivals as a means of establishing themselves in the international tourist market send their representatives to Lyon in search of knowledge and practical know-how.

Foreign delegations of light festivals' organizers take note of light installations presented during festival events. They also pay attention to the artists participating in the event in order to invite them to take part in their own festivals. Lyon, being aware of its experience and rank, "went one step further" and already began to cooperate in the organization of festivals of lights with other cities: with the city of Birmingham and Moscow in 2014, with Dubai in Saudi Arabia and Chinese Xian in 2014, and with the city of Leipzig in 2015 (Fête des Lumières 2014, n.d. p. 12–13). This is exactly the recent marketing strategy promoted by the city and echoed in the words of Jean-François Zurawik, Events Director at Lyon City Hall: "The *Fête des Lumières* has left its mark on Lyon, it's in its genes, in its history and its tradition, and it's also an opportunity for the city to promote itself and its know-how abroad" ("Light Festival illuminates", 2014). The city is already known because of its many successful initiatives. In 2002, it created Light Urban Community International (LUCI), an international network of cities of light as a platform for design and promotion of urban lighting projects through international reflection and debate ("OnlyLyon", 2012, p. 26; "Lyon: the light specialist", n.d.). Huge interest in the festival is also evident in the number of foreign delegates attending Lyon Light Festival Forum (LLFF) — two days of conferences and events for representatives of different cities, other organizations of professionals and journalists (LUCI, 2011, p. 21). This forum was established in 2011 by the city of Lyon and the LUCI Association as a place for discussion, exchange of experiences and networking (LLFF, n.d.; LLFF Programme, 2014). In 2014, 180 people representing 36 cities took part in the third edition of the Forum. The main theme focused on the question how and if light festival can function in accordance with sustainable development? ("Cities gather in Lyon," n.d.).

From the economic perspective, the light festival is a major contributor to the local economy, not only for the city but also for the whole of the Rhône-Alpes region. It is estimated that, thanks to the festival, there are about 10,000 jobs in the form of hundreds of small and medium-size companies, laboratories and even of higher education institutions with the departments specializing in lighting ("Lyon", 2012). This is also evident in the use of such services as, for example: hospitality, catering, trade or transport. The hotel industry is, however, still the main beneficiary of the event.

According to the Chamber of Commerce and Industry of Lyon, the number of overnight stays between 2012 and 2013 increased by 12.5% (Lehalle, 2014), but this figure does not reflect the reality as 70% of the respondents declared staying with family or friends (Labeur, 2014b). According to the available data, during the four days of December there is a fourfold (more than on the weekends or even around Christmas or New Year) increase in the revenues of bars, cafeterias and restaurants (Lehalle, 2014), in withdrawals from cash points (Labeur, 2014) or in the number of trips taken by city and regional transport. In 2013, 6.5 million journeys were registered by public transport in Lyon only in this period (Labeur, 2014b). It is also interesting that more than 10 000 visitors participated in organized guided tours during the days and nights of the festival — which represents a16.4% increase between 2013 and 2014 ("Toujours plus d'affluence", n.d., p. 4).

The survey conducted last year testifies that Lyon, thanks to the festival, has achieved a spectacular success: up to 94% of the visitors are interested in participating in the new edition in 2015 and intend to return there in December (Lehalle, 2014). The opinions of festival participants confirm the above and best illustrate the atmosphere of the festival: "It felt like the entire world had turned up for the festivities. Some of the attractions were incredibly fabulous with the use of current technology and creativity[...]" (Chrysalisworld, 2014); "Brilliant. It was magic, all the candles burning in every single window all over town. It is the best day to make a night tour" (Daniel G, 2014); "This [experience] was absolutely splendid. It's no wonder that people come from all over the world to watch [festival] every year [...]." (Marilena P., 2015).

Figure 1. Fête des Lumières 2014 Lyon, Color or not (St. John 's Cathedral), light artist: Yves Moreaux. Copyright 2014 by Pierre-Jean Durieu/Shutterstock.com. Reprinted with permission.

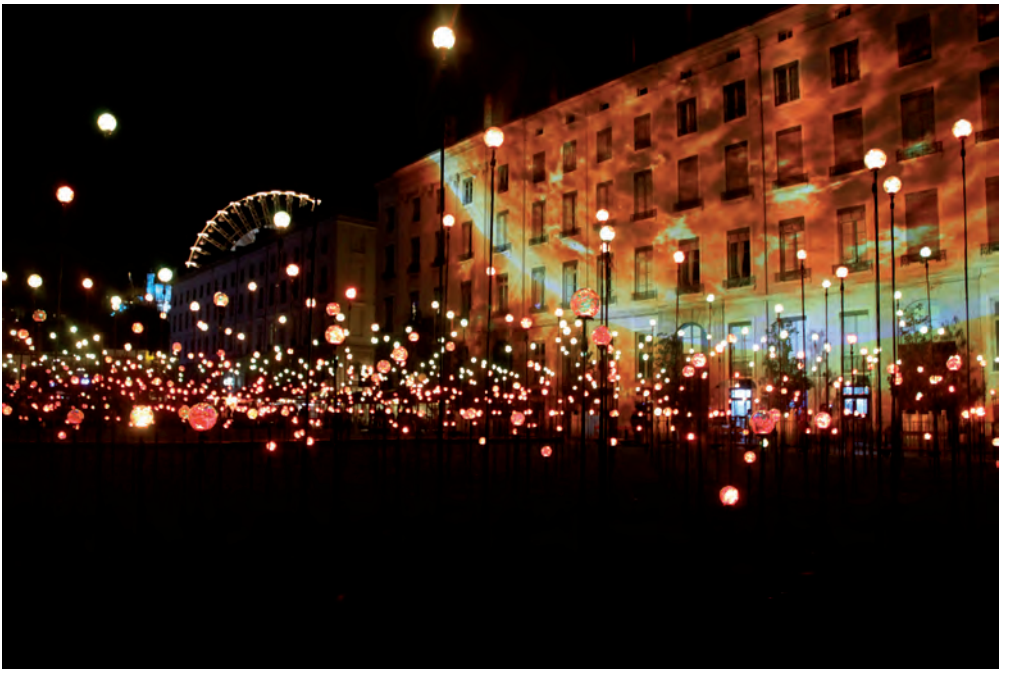

Figure 2. Fête des Lumières 2014 Lyon, LANIAKEA (Place Antonin Poncet), light artist: Jérôme Donna, Simon Milleret-Godet. Copyright 2014 by Sahar Mohsenifar. Reprinted with permission.

Figure 3. Fête des Lumières 2014 Lyon, Land of Lights (Square des Terreaux), light artist: Gilbert Coudène, Cité Création. Copyright 2014 by Robertobemi/Shutterstock.com. Reprinted with permission.

3.2. Luminale — the Biennale of Lighting Culture and its laboratory character, Frankfurt am Main/Germany

The light festival which takes place every two years in Frankfurt am Main in Germany and in a part of the Rhineland region is an interesting example of a cultural event of a different nature. *Luminale — the Biennale of Lighting Culture* is an international cultural festival, which was developed directly as a result of cooperation with the Light & Building, the largest and most significant leading trade fair for lighting and building services technology in the world.

It is its laboratory character which distinguishes this light festival from among many others. According to Helmut M. Bien, the artistic curator and festival manager (who initiated the project in 2000 and realized it for the first time in 2002): "Luminale is deeply connected with the fair, and the trade show follows the stream of innovations, […] we follow the evolutions of technology: the digitalization of light and its interactivity; LEDs and OLEDs; sustainability and green building strategies. It is not a festival of lanterns and romanticism, but a festival of art, design, and technology" (Donoff, 2014). "During Luminale, the city becomes an experimental field for creative personalities. The laboratory character distinguishes Luminale [from many other lighting festivals] and offers young lighting designers a launching pad for becoming internationally renowned" ("Luminale 2014", n.d.). For Wolfgang Marzin, Chairman of the Board of Management of Messe Frankfurt: "Luminale takes the innovations to be seen at Light + Building into the city and thus opens up new perspectives for the artistic and sustainable lighting of architecture and the city" ("Luminale 2014", n.d.).

During Light + Building lighting technology fair, the city of Frankfurt and its surrounding area is filled with designers and lighting specialists, architects, artists, journalists, curators of exhibitions, academic teachers, students, tourists and residents of the city of Frankfurt and the surrounding areas. For a period of one week, the city becomes a center of lighting technology in the world, and Luminale takes this opportunity to create the festival both in collaboration with these lighting experts and for them, every night when the fair ends. Luminale is a bridge between the exhibition at the trade fair and the city of Frankfurt, allowing them to complement each other. Frankfurt, as a city of skyscrapers, is exciting due to its modern architecture, and the fair was initiated to become a leading international meeting place for all who are interested in the technology of light.

Most of the established festivals as, for example, Fête des Lumières in Lyon, are known thanks to the marketing of the city, tourism and enormous budgets. Luminale is a festival without a [project] budget. Every artist or designer must raise their own funds for their concepts (A. Kroll-Marth & H. Bien Projektbüro Luminale, e-mail communication, May 29, 2015). Each project is autonomously organized and financed, whether or not those are visions proposed by well-known designers (see Figure 4), or low-budget student projects (see Figure 5), creating a wide range of lighting installations which transform museums, galleries, industrial architecture, construction sites, buildings, monuments, historic facades, squares and parks. Year by year, this cultural event s attracts more and more new visitors. The 50 projects presented during the first festival in 2002 grew to 100 installations in the second edition of the festival (Donoff, 2014). The last festival in 2014 attracted about 250 000 visitors, who came to watch 180 different lighting installations (Bien, 2014). During the festival events, the Luminale guests fill the streets and squares of the city in the evening, where you can admire the works of art, utility

facilities, light performances and sound installations (see Figure 6). At that time the authorities of Frankfurt create many opportunities to explore the city at nighttime, such as organized guided walks, boat cruises, free shuttle buses or light tram rides.

Figure 4. Luminale 2010 Light Lab (light art installation inside the Portikus building), light artist: Olafur Eliasson. Copyright 2010 by Katrin Schilling. Reprinted with permission.

Figure 5. Luminale 2014: re:connect — reflect (Frankfurt Railway Station), light artist: Prof. Tjark Ihmels with students from FH Mainz. Copyright 2014 by Messe-Frankfurt. Reprinted with permission.

This combination of trade fair and festival events, as in the case of Frankfurt, may become a means of mass communication and promotion. The city has a very clear marketing strategy of the event. According to Peter Feldman, the Lord Mayor of the city: "Luminale is the only festival in the world that targets both experts and the general public. At Luminale visitors can immerse themselves in the world of lighting designers 'overnight' and see Frankfurt from fascinating perspectives" (Messe Frankfurt, 2014). This interdisciplinary project is based on harmonious cooperation of different departments of the city administration along with local councils, universities, churches, cultural institutions and media, as well as entrepreneurs and sponsors. Many cultural institutions make their facilities available for the needs of the light festival, allowing light projection both on their facades (see Figure 7) or inside the premises, where light installations and light objects are presented.

In addition, the event has recently (2010, 2012, 2014) been accompanied by the *The Media* Facades *Summit*. It provides a forum for discussion about problems and challenges that emerge in relation to the topic of designing and building media facades. The most renowned designers, academics and industry experts in this field come together during this event (Media Architecture Institute, 2014).

In the case of the city of Frankfurt, Luminale as a cultural event has become an integral part in the process of building the brand of the city and region; it has also influenced its development and significance in the world. This is evident in the words of Petra Roth, the Lord Mayor of Frankfurt in the years 1995–2012: "[This event] draws both professionals and residents onto streets and squares, into parks and to the river

bank. Luminale has changed the view of the city and its skyline over the years" (Messe Frankfurt, 2012). "Internationally it is a 'must see' in the creative scene and is one of the strongest event 'brands' in Frankfurt RheinMain" (Bien, 2010). "Light transmits messages, light connects. The speed of light, and light's fleeting characteristics are symbolic for the transformation of society into a media, service and knowledge economy. Frankfurt am Main and the surrounding regions are preferred sites within global competition for this future vision. This is why Luminale suits us so well" (Bien, 2008).

Other cities, including London, are inspired by the example set by the illuminated Frankfurt, yet it is difficult to copy this unique idea — there is only one Frankfurt with its trade fair and Luminale in the world.

Figure 6. Luminale 2012 OVO — a multi-sensory art installation (Frankfurt old town), light artist: Odeaubois and ACT Lighting Design.
Copyright 2012 by Oliver Blum Photography.
Reprinted with permission.

Figure 7. Luminale 2008 Leuchtzeichen (projection on the fasade of Literature Institut), light artist: Hartung and Trenz. Copyright 2008 by Oliver Blum Photography. Reprinted with permission.

3.3. The Lights in Alingsas — a festival of lights and educational workshops with outdoor urban and landscape lighting installations

Making a cultural event, which is a light festival, popular and significant does not always depend on its scale, extent and budget. An example of the above is the model developed in Alingsas, Sweden, which is nowadays called the town of light of Scandinavian countries. Even at the beginning of the 21st century this ordinary town with its characteristic wooden architecture and approximately 35 000 inhabitants, situated in southern Sweden between Stockholm and Goteborg, was not heard of in either Europe or in the world. Everything has changed, however, thanks to the international light festival and lighting workshops.

The aim of the first external illumination workshop, which was held in the town of Alingsas in 1997 for the students of lighting and interior design of the nearby University of Gothenburg, was the practical experience of artificial lighting through the implementation of a real illumination project in the town (Keely, 2013, p. 112–113). During the workshop, town representatives became aware of the great potential that new initiative could have in attracting public interest and thus supporting the marketing of the town. They saw the light festival as a project creating a unique and attractive cultural event. Already in 2000, the representatives of the town of Alingsas and the Professional Lighting Designers' Association (PLDA) officially organized an event called *Lights in Alingsas*.

PLDA supervised the content and logistics of the workshops in the years 2000–2012 (A. Davidsson Alingsås kommun, e-mail communication, May 12, 2015).

Thanks to the town inviting PLDA to cooperate, the light festival and external illumination workshops have become a way of promoting a new type of career of lighting designers, as well as demonstration and promotion of the quality of environmental illumination performed by this newly formed professional group of designers in Europe. This cultural event was destined to succeed from the very start because of a successful professional cooperation of the organizers with the town authorities and other numerous partners.

The initiator and owner of the project is the municipal office of Alingsas, which works with the department of tourism and town marketing, an event planning agency, a bank, a local power company and other partners. Today, trainee electricians from a local technical school are also involved in workshop projects and assist workshop participants (A. Davidsson, e-mail communication, May 12, 2015). In addition, as part of their advertising strategy, lighting manufacturers provide their cutting-edge lighting equipment.

Every year in autumn, dark evenings in the town are transformed by means of visually exciting lighting installations (see Figure 8; Figure 9). In recent years, this most important cultural event in the town has been visited by over 85 000 local and foreign visitors from all over the world. It is worth mentioning that they spend almost 4.2 million Swedish Crowns in one month (K. Hult, e-mail communication, May 10, 2015). Lights in Alingsas holds the rank of the biggest workshops and urban lighting event in northern Europe. These workshops provide theoretical and practical knowledge in the field of external lighting design. Their main aim is to have a professional lighting designer guide participants through the whole design process of the actual full scale lighting project.

Figure 8. Lights in Alingsas 2005, The tunnel, lighting designer: James Wallace with students. Copyright 2005 by Patrik Helin/Alingsas kommun. Reprinted with permission.

At the same time it has become an important meeting place for professional architectural lighting designers, students and other specialists who work with light. In recent years, every Swedish town planner who works with lighting has at least once paid a mandatory visit to the festival of lights in Alingsas.

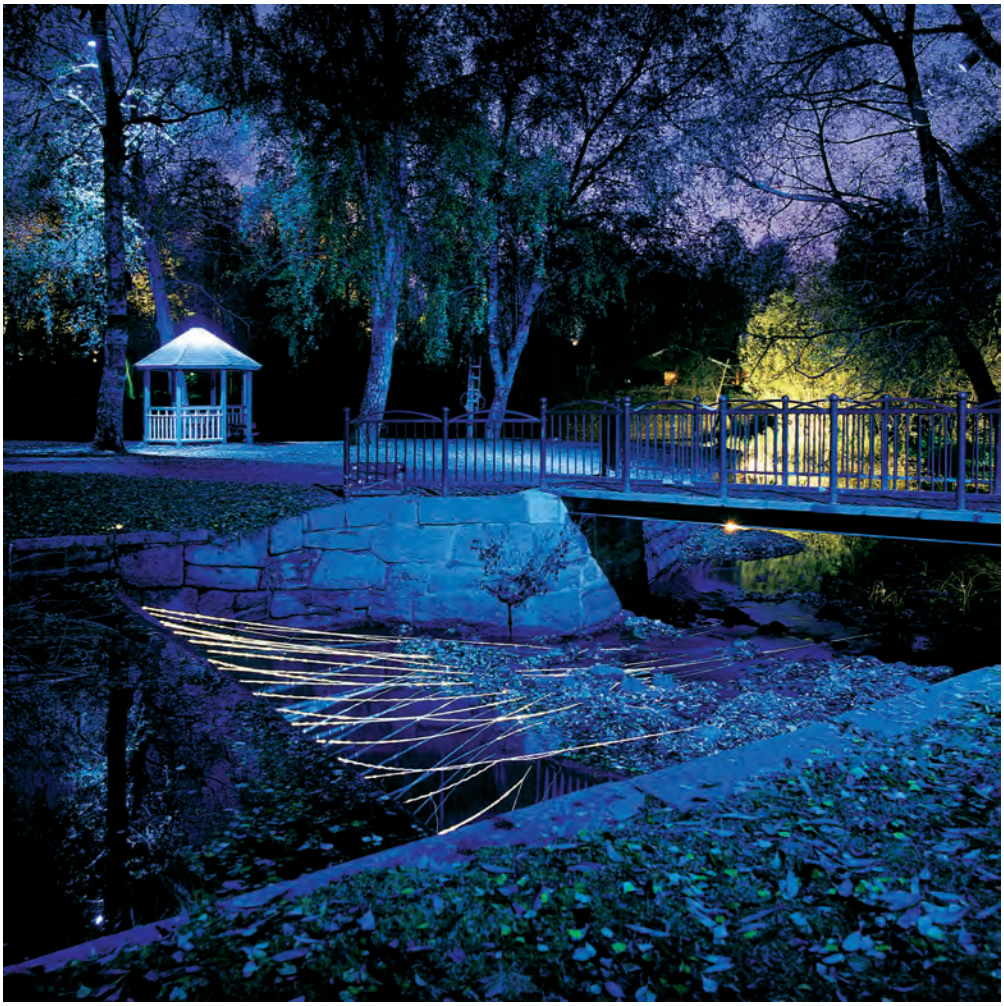

Figure 9. Lights in Alingsas 2002, The mouth of the river, lighting designer: Louis Clair with students. Copyright 2002 by Patrik Helin/Alingsas kommun. Reprinted with permission.

In contrast to the Luminale in Frankfurt, it takes only an hour and a half walk to admire the illuminated objects and light installations. The aim is to create an illuminated route through the town, where all selected objects and places (different every year) can be admired one after another. There are paid guided tours several times every evening for those wanting to learn more about lighting designers, their installation ideas and interpretation of the theme. For a period of five weeks, the town's dark evenings and outdoor environment are transformed into fascinating lighting installations. Cold and anonymous facades of buildings as well as parks, forests or lakes gain a new image as they are trans-

formed into warm, colorful and inviting spaces. These oases of light, in turn, create new attractive places in the town. (see Figure 10).

Figure 10. Lights in Alingsas 2000, The Church, lighting designer: Roope Siiroinen with students. Copyright 2000 by Patrik Helin/Alingsas kommun. Reprinted with permission.

Every year this event follows a similar pattern. Several world renowned-professional light designers are invited to Alingsas to demonstrate their expertise and knowledge of the field of illumination and, together with a team of about 70 international students divided into groups, develop concepts and implement a temporary project of illuminating selected sites or architectural structures in the town. It is worth emphasizing that so far about 80 professional designers have led practical training in the form of workshops with the next generation of lighting designers and other young members of the design community. When the workshop comes to an end and after the official opening of the festival, the project is handed over to the town and made available to the public for the following five weeks. An integral part of the workshop is thematic conference on artificial

light with speakers specializing in architectural lighting design in universities, as well as other professionals working in this field.

Kjell Hult, Chief Development Officer of Alingsas Municipality describes the early marketing strategy of the 2000: "We did a lot of marketing under the theme Lighting in Alingsas for example [we created internet] website, brochures, [placed] advertisement in regional and national newspapers. Numerous invitations to conferences were sent to professionals like architects, town planners, engineers, designers, artists, landscape gardeners and so on. The idea was to make people come to Alingsas and combine the conference with professional tour of the illuminated objects" (Hult, 2001, p. 41). Today, the town lighting strategy puts the emphasis on: "Function, safety, and [its] image" (Hult, 2015, p. 38).

The town authorities of Alingsas understand that a successful marketing concept [promoting the town as a brand], must still be improved and developed. Therefore in 2015, music composer was invited to write a piece of music for each of the illuminated sites, which was to become part of the lighting installation. The costs of the entire festival are approximately 400 000 euros per year in public money, which is just 0,2% of the town budget, but the pay-back comes in the long run with new taxpayers and new businesses (in addition to direct local revenues). It turns out that the Lights in Alingsas festival has far-reaching consequences that affect not only the development of the town itself in terms of its wealth, attractiveness or the increase in the number of inhabitants — the number of taxpayers has increased by 15% since 2000, an average of 1% per year (K. Hult, e-mail communication, May 10, 2015). It has also played a role in educating local residents and stimulating their aesthetic sensitivity. Today, they identify with the town just because of the festival and are proud of the fact that they live or were born in Alingsas.

In the case of Alingsas, since the initiation of its unique light festival, it has been possible to build a distinctive brand of the town, not only locally in Sweden but also in the international arena. Currently, it is a "must see" cultural event and tourist destination. It is worth noting that the town has also received local and international awards for its initiative (A. Davidsson, e-mail communication, May 11, 2015). It is interesting that this festival has become very popular in Scandinavian countries. This is most probably due to the fact that in northern Europe less and less natural light is available from autumn onwards, which substantially reduces the length of the time spent outdoors .The festival then compensates for ordinary seasonal tourism. Local residents treat this event as an opportunity for rest, entertainment and interaction with other residents of the town as well as an income opportunity for local businesses by creating 100–150 new jobs every year. (K. Hult, e-mail communication, May 10, 2015). For tourists, in turn, it represents a new form of entertainment and a possibility to experience the local culture.

Lights in Alingsas, as a cultural event, creates interactive, relationally oriented experience of the atmosphere of the place; that is why it has become a key tool for the promotion and development of the town. The branding strategy has been followed up by ambitious plans for housing and industrial development. Alingsas is nowadays very attractive to new residents and small businesses.

Kjell Hult sums up its development: "Fifteen years ago the town of Alingsas settled a 'Town branding strategy'. The main idea was to mix the small-town atmosphere with something quite different, something that could give Alingsas an international leading role in urban design. That is why we created Lights in Alingsas, a combination between education (workshop) and event (guided tours). And the result has been a success — exactly the way we once planned. And so now lighting design is very important in branding of the town — in fact, it is the brand" (K. Hult, e-mail communication, May 10, 2015).

Conclusion

More than half of the world's population nowadays lives in urban areas. This number is expected to increase to 75 per cent by 2050 (Burdett, 2008). Therefore, to keep up with the times of global urbanization, cities are looking for completely new marketing methods. Today, they need to redefine their role and aspirations, as well as position themselves as recognisable brands, by launching promotional campaigns aiming to attract young talents, businesses, investors and tourists. That is why the places with a unique character in terms of economy, culture, ecology or sustainable development become much more attractive. They must emerge as significantly different from their competitors and need to promote themselves as unique products in the global market. One such tool is the creative use of artificial light at dusk in the form of light festivals, which can not only help to build a distinctive brand of a city, but will also provide added value for the night-time economy.

A growing number of towns, cities and communities are beginning to recognize the value of artificial light after dark, not only in terms of safety, but also as an impact on and a new image and attractiveness of the illuminated places. This new concept can help to develop a sense of identity for the people who live there. It is also a fascinating way to demonstrate the exceptional quality of an urban community, which visitors and tourists can admire during celebration. Festivals are intended to help build the brand of a place as a center of arts and innovation. Successful lighting installations are a source of inspiration for towns and cities and permanently influence their development. The use of artificial light attracts attention and greatly increases numbers of visitors, making the places that host festival events popular tourist destinations. This, in turn, allows those towns and cities to demonstrate a future-oriented approach toward the development of a safe and friendly environment and to show their openness to new ideas in the field of urban development. A light festival is also a chance to attract tourists for the places that do not have any particular historical heritage, as in the case of town of Alingsas. In addition, such projects are seen as a main source of income and tourism at urban, regional, national and international level (UNESCO, 2015, p. 7), they attract people of different ages and with various educational backgrounds because light is magic and unites all.

Although the festivals presented here show considerable differences in duration (from 4 days to 5 weeks), seasonality (an annual or biannual event) and the size and scale (operational costs and numbers of visitors), they all achieve their objectives. It happens mostly because, thanks to their light installations, they trigger unusual effects. It also seems that the time of the year is not an important aspect determining the success of light festivals. It does not matter if the event takes place in December (Fête des Lumières, connected with the 8th of December, the date of a religious ceremony), April (Luminale, on the occasion of the Light & Building Trade Fair) or in September/October (Lights in Alingsas). It is interesting that the majority of light festivals in Europe take place in autumn and winter, probably because of early dusk and also as an attempt to compensate for a lack of spring-summer tourism. It has been recognized that light festivals, as unique cultural events created with the use of new media, can make towns and cities more attractive for a longer period of time, no matter what time of the year they are organized (such as late autumn or winter). The period of time when festivals take place will, in turn create a more welcoming environment for the whole community, i.e. for residents, city workers, students, tourists and other visitors, who will generate additional income for the place.

One of the major discoveries of this research is the fact that, in order to establish the image and attractiveness of the light festival as a popular destination, festival events

should have a clearly-defined topic, which will distinguish them from their competitors, or, which should be directly tied in with another event, for example: with the Light & Building Trade Fair, as in the case of Frankfurt. The festival Fête des Lumières has several themes, all of which promote the city: "Fête des Lumières — event born from tradition","The main worldwide event for ephemeral lighting" or "Festival of technology and artistic creativity". Lyon has recently started to position itself also as a "City of art and culture". On the other hand, the Luminale's theme is "Festival of art, design, and technology", while "Lights in Alingsas — a festival of town and landscape illumination in"a more intimate town of Alingsas focuses on a combination of education and events. Each of these three festivals has a specific theme that distinguishes them from each other. Each idea is unique. Perhaps, one of the additional reasons why light festivals have been successful in these places is the fact that these places are pioneers in the whole development of this undertaking and their logistical and artistic expertise is very valuable and incomparable with anything else.

Light festivals today are a sector of creative industries connecting new media, art and entrepreneurship (business), having a positive impact on their host city by drawing further visitors and creating publicity (LUCI, 2011, p. 51). In case of the light festivals in Alingsas and Lyon, the festival itself becomes an ultimate destination. In contrast, visiting the Light & Building Trade Fair of Luminale in Frankfurt seems to be a bigger attraction than the festival. (The recipients of the festival are mainly students, artists, and local residents from Frankfurt and the region, and, to a lesser extent the trade fair visitors or people working at the fair). An easily accessible location of the festival site has definitely a significant effect on its success, in terms of numbers of national and international visitors. Lyon, Frankfurt and Alingsas, offer quick and easy access by car, train or plane to the destination point. A scale of the event, an operational budget, as well as sponsor's contributions can vary greatly, from a very large budget (Fête des Lumières) through a small one (Lights in Alingsas) to almost no budget at all (Luminale). It does not, however, adversely affect the success of the festival.

It is also important to emphasize that the artistic concepts of illumination presented in the form of a light festival are not permanent projects of external lighting, which, to a large extent, determines their success, because they often require different technical knowledge and lighting equipment. Sometimes, as in the case of the town of Alingsas, professional lighting designers are involved in the concept and execution of this event, but this is an isolated case. In most of the recent festivals, the projects have been created by light artists, theater designers, set designers or video and 3D projection mapping designers. Such short-lived events are a great visual experience. However, if they suddenly became permanent, after some time, their colors and dynamics would unfortunately become quite tiresome for city residents. In addition, it is impossible to ignore the problem of polluting the earth's atmosphere with artificial light and its negative impact on the environment, flora, fauna, as well as human health. Hence permanent illumination of historical buildings, important town facilities, parks and other elements integrated into landscapes relies on professional projects prepared by architectural lighting designers.

On the basis of the research into the case studies of European light festivals, such as Fête des Lumières in Lyon, Luminale in Frankfurt and Lights in Alingsas in Alingsas, one can say with conviction that this type of cultural events has a positive impact not only on the authority, significance, and prestige of towns, cities and regions, but also on their economy, infrastructure and their place in the global market.

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Part III

Role of cultural heritage, architecture and art in city identity

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From city identity to city branding: artivistic initiatives or top-down urban regeneration?

Every society, and even each city individually, has developed throughout history its own system of values, lifestyles and everyday life patterns, with which they gained worldwide recognition-fame. These specific city identities have often been supported by the artistic narratives, hence the majority of people came to know about them indirectly, through literature, theatre film... Paris became (the) "Paris" during the time when few people were able to travel there and personally confirm that all that had been written about Paris was true. The few had the opportunity for the first hand experience brought by the travel journals and chronicles of the privileged — who had described and given scenes from a different type of life of their own. These lifestyles of "world cities" can be the object of respect, desire, curiosity, but also of contempt, ridicule, fear even (the fear of vice, and hustle and bustle of the metropolis).

Nevertheless, it is these lifestyles of the locals that give the primary colour, primary tone, to the city and so they give the cause why the cities with similar urban and architectural structures are defined through different identities.

Paris as a "moving holiday" in the twenties of the 20th century (Hemingway), New York and San Francisco in the age of contra-culture, London with its Carnaby street in the 60's, Tokyo or Seoul, the cities we get 'lost in translation' even nowadays, despite all the EXPOs, Olympic games and festivals held there; Italy of the slow food movements, or Serbia and nightlife — all of these are the environments recognisable in their various yet appealing lifestyles, the lifestyles, which attract people all around the world.

Thus, it is the issue of branding the city not only with its cultural heritage, but with exactly the lifestyles essential for the development of tourism on the one hand, but for the development of the economy (investments) on the other hand (it is important to develop the identity of the city that is favourable for the lifestyle of economic elite[1]).

[1] Glasgow the capital of culture in 1990 had specifically this task.

Thus, the issue will be — how to communicate different life practices and life styles present within certain city culture to be understandable and acceptable in a wider world? How to enable the newcomers or tourists to experience the difference and enter in the local life-style? Exciting, experiencefull cities, but also eventful cities become life, and not tourist destinations!

The aim of this paper is to explore possibilities of development of city identities, not only through top-down policies of urban regeneration, but also through bottom-up art activism and community and neighbourhood engagement in re-creating new urban faces, new city identities, based on „civic urbanity". „Urbanity and being urbane has a proud history. It is important to recapture its best features. The tradition of urbanity, as conventionally understood, is by origin European. It focuses, to use a modern term, both on 'the right to the city' and 'responsibility for the city' (Landry, 2012).

1. The everyday life and the role of culture in the process of city branding — building identity

The identities of European cities have predominant basis in their geopolitical position, but they are (re)constructed in the diversity of forms of social practice and in the web of constructed meanings of such practices: the culture of memory (Athens, Auschwitz); education (Cambridge), economy (especially the creative industries: fashion, design) and finances and business (Milan, Frankfurt), nightlife (Belgrade), political decisions (Brussels), architecture (Barcelona, Vienna), sports, science, tourism, religion, and so on. However, since the entire continent bases its own identity on the idea of "collective culture", many of the European cities take cover for their identity precisely under their cultural heritage. When it comes to the tangible cultural heritage, it could be stated that almost every bigger European town can offer a story about a specific symbol barrier: cultural monument, artefact, site, monument, building... Having this in mind, when it comes to the sheer number of narratives of memory, the striking examples are surely European centres Paris or Rome.

More to the point, it is important to emphasise that any social practice or a group of social practices make the framework of the identity of a city — therefore, be it architecture, entertainment or education, its image is always mediated by cultural and media texts. The authors Katia Pizzi and Godela Weiss-Sussex in their introduction to the compendium *The cultural identities of European cities,* write about the so-called banks of collective images and of collective webs of cultural and historical texts, which form the identity of a city, showing that the identity of a city „is dependent on the distinctive heritage of a given city, on a network of historically transmitted cultural resources. The network consists just as much of the political history of the city as of its literature, film and music, of its myths, street names, architecture and even of the way it is represented by the media. Our knowledge of this 'collective image bank' or 'archive' of urban images, channels and mediates, whether we are conscious of it or not, our perception and experience of a city — and as such it is just as 'real' as the built environment in which we move. By delving into some of the major European cities 'archives of images' we set out to expose the 'interpretive grids' through which we perceive them (Pizzi & Weiss-Sussex, 2011)." Culture — be it high or popular culture, or subculture practice, opens up a field, in which

a web of constructed meanings is being made and reproduced i.e. the field which filters, activates, conceals and reveals specific ''archive of images''.

Regardless of the abundance of tangible heritage of a city or its financial success, one could say that the initiator of a narrative of a city is definitely its specific experience — that is to say, the idiosyncrasies of means of life and lifestyles, the one thing that is elusive and\invisible, its specific rhythm and spirit — the emotions and the atmosphere. The experience of a city is, actually, based on its intangible cultural heritage, and with this in mind, it is no wonder that the most up-to-date projects of city mapping are precisely focused on recording the intangible heritage (sound maps, oral history projects etc).

The customs and values construct identities of many cities: Amsterdam is famous for its marihuana consumption and liberal culture (therefore it dispenses invitations to the individuals and groups of friends), Venice is famous for its gondola rides and pigeon feeding as a ''honeymoon practice'' which is accompanied with the visit to the bridge of sighs. The identity of Paris is founded on the stories and legends of bonvivants, bohemian life and falling in love, whose models consist of biographies and the works of the impressionists, avant-garde artists, modernists, and equally the famous French such as Baudelaire, Renoir, and foreigners such as the American writer Henry Miller or Norwegian painter Edvard Munch. One must not forget that the image of bon vivant Paris, that is its bohemian quarter, has been moving into a series of other cities which wanted to adopt the image of Paris of that time.

Further more, many cities of Europe and world are trying to present themselves as the world capitals of certain types of dancing and songs. Lyon, for example, the city of dance, is famous for its institutionalised dance and street dancing traditions like `Le Défilé de la Bienalle de la dance`, in which a group consisting of 180 locals that dance across various locations in France. Another instance is Vranje, the little town in Serbia, which is traditionally famous for its Roma music and belly dancing, and the list goes on Buenos Aires, Havana...

Culinary products and cuisine are also an important parts of intangible culture, which can be the *differentia specifica* of a city, thus and so Naples is famous for its first and best pizza baked on wood fire, Bari is famous for its special type of pizza — *focaccia*, and certain types of dishes got their name by the cities they originated from: Vienna steak, Parma ham, Paris ham, Moscow cake, spaghetti Bolognese. On the other hand, fast food and its restaurant chains, as much as they are a symbol of globalisation, they are also a symbol of American small town — where KFC and McDonald's are the main locations for meetings, socialising and communication.

In a larger sense, the way of socialisation (in everyday life), or celebrations and commemorating important dates — commemorative practice (Connerton, 1989) may also be defined as the identity of a city — for instance, Irish cities are famous for drinking beer in pubs where an entire pub becomes a "single table", a community; or Greek cities distinguishable for their quirky festivities, their weddings where plates are smashed, even the crazy celebration for the people who come to them for tourist purposes. Numerous films offer narratives of memory, which are imprinted in the consciousness of those who have never visited Greece ('Mama mia' film)

Specialised crafts and work processes participate in the construction of cities identity: Venice is famous for their craftsmanship of masks and items made of Murano glass, Florence for its handmade footwear, or various leather items, Sarajevo was once famous for its goldsmith shops in Baš čaršija... Istanbul, in its numerous quarters, still holds the memory, if only just in highlights, of craftsmanship of old (though, many of the manufacturing shops are replaced by Made in China shops).

All those types of behaviour, concerning the intangible cultural heritage, described in novels, films, plays, depicted on photographs or videos, all of them are pivotal participants in the developing of images of cities. More and more they are being museumed and archived: from the Museum of Innocence in Istanbul, to the Museum of Severed ties in Zagreb, many are the institutions, which strive to preserve the memory of former everyday way of life, the traditions of love, socialisation, work, memory...

The other instance important for the role of culture as a mediator for the city's image, regards contemporary art, whose significance is considerable in the process of (re) defining the cities of disrupted identities (Dragićević Šešić, 2013), or the cities, which strive to symbolically reposition themselves, especially after the ravages of war (Vukovar, Sarajevo, Mostar). Problems regarding the use of contemporary art in such a process boil down to the question: Who tells the story of a city or: Who holds the 'right to the city'?

2. Contemporary art and possibilities of repositioning: urban regeneration, bottom up and top down approach

Although the holistic principle of urban regeneration implies focusing on the development of a specific social area, it could be noted that the culture — defined as a way of life, and not as a facultative activity — may present a field, in which urban change starts. To discuss the issues concerning the role of culture in urban regeneration and in creating new identity, we will use the study of three cities: Berlin, Skopje and Belgrade.

Surly the best example for the commencement of urban regeneration and symbolic repositioning through culture is offered by Berlin, the city which owing to the development of culture, has changed its image of a poor divided 'eastern' city in a very short period of time, to become one of the leading world centres of culture (especially alternative creativity and art), creative industries and tourism. This aside, it is notable that Berlin offers an example of cooperative planning of cultural development, which begins with the decision to become open and to completely give room for individual artistic initiatives.

Skopje also represents an example of a city where culture is used as a means of urban regeneration. However, the transformation of Skopje has been done with a completely opposite, 'non-inclusive', 'explicit', 'totalitarian' top-down approach, which ignored the opinions of the local community and representatives of civic society organisation (Georgievska-Jakovleva, 2014). This regeneration is a part of a larger process of constructing Macedonian identity as an ancient identity.

And finally, there is Belgrade, the city of its tenants who want to liberate their city from its negative image created during the nineties; it is a city of artistic and activist initiatives designed to reshape the identity of the city, which, nevertheless, change the face of the city sporadically or only in some of its quarters. Good illustration of synergy, but also the illustration of conflict between different public policies and approaches — artivism, the politics of encouraging bottom-up artistic initiatives and totalitarian top-down 'investment' approach, is presented in the case of regeneration of the city quarter of Savamala.

2.1. Synergy strategy: the Berlin case — creative occupation

„Since it didn't have financial, corporative or industrial advantages compared to the other global cities like Paris, New York or London, the biggest emphasis was put on turning Berlin into a creative centre." (Markin, 2010).

Despite cuts in the budget for culture, after the fall of the Berlin wall, Berlin came into the focus of attention of young artists, and culture and arts became foundations of its national and international image. Paradoxically, the cause of this sprouting of city's cultural life can be traced back precisely to the lack of funds for culture, as well as to voluntary and involuntary mobility in the time of new cosmopolitism: „Berlin was cheap for renting flats and life expenses, and it contained various city facilities where young artists would come, they would develop them, they would come and go." (Wöhlert, 2009) Certainly, political decision to turn the disadvantages into advantages was crucial, as well as the decision to use the symbolical capital for redefining Berlin through culture. According to the recent report on culture industries, they represent 20% of gross domestic product, and the cultural policy of Berlin strengthens this trend by developing creative cluster mostly through the promotion of culture and art, which has resulted in constant increase of public city budget and ever-growing investments into culture. „Five out of six reasons for visiting Berlin is based on the image of a culture and creative city centre." (Wöhlert, 2009).

Once a point of conflict between the East and the West, yet nowadays it is their meeting point, by developing the culture sector, Berlin strives to acquire the status of a global city. During the nineties, the strategies of presenting Berlin as a global city and the international headquarters of culture, they were in friction between positioning the new cultural identity and commemoration — acceptance, re-evaluation, and distancing away from the negative heritage of the past. In the transitional position of European or global, 'eastern' or 'western' city, Berlin entered the market race of the cities for the title of the Capital of Culture with the intention to become a global centre of culture. This endeavour was marked with being freed from the negative political image attained during the world wars, that is through the development and creation of the culture of memory, but also by making the room for alternative cultural forms, and by tending to cultural diversity, caring for the integration of socially marginalised social groups, which is especially noticeable in the city's infrastructure (art and museum districts, parts of the city marked by cultural heritage, squats and so on). The creation of culture clusters, urban design, the organisation of international cultural events, especially the prominent biennale of arts, they all contribute to the creation of global cities where intercultural meetings are held, and Berlin is a typical example of the implementation of urban regeneration with emphasis on culture. The promotion of cultural diversity, reinforcement of social cohesion, re-evaluation of political history, the creation and fostering of its culture of memory, they all present the priorities of city's culture policy whose goal is to create a multi-cultured and globally open city.

„During the last two decades, the exhibitions have become vital mechanisms of representation of Berlin on the city, state and international level. This is the case with the Berlin fair of architecture in Postbanhof, `Inner City Plan` publication, Berlin digital plan of reconstruction and the Berlin biennale." (Janet, 2004). The transformation of Berlin into a global city is dominantly done in media space; the advertisements, tourism, web portals which offer information on Berlin urban culture, "they all have become the means of constituting Berlin as a virtual multimedia exhibition, and the Berlin biennial represents this trend."

Since the Berlin Biennale presents the systematic and consistent implementation of cultural policy concept of Berlin, the contribution of contemporary art to the recreation of city's image can be easily analysed on its case. The international Berlin Biennale was founded in 1996 with the intent to create a match for the Biennale of Venice. Its founder KW Institute for modern art, which is one of the most important German institutions for contemporary visual art, along with a group of collectors, they all had a goal to help the efforts to create a profile of Berlin as a world capital of contemporary, alternative, and experimental art. In one of the photographs, used to promote the Biennale, "Welcome to Berlin/Welcome to Venice" the goals of cultural policy and the competitive strategy of Berlin and the Berlin Biennale are clearly outlined: opposite the sophisticated, *oldfashioned*, and elitist Venice, stands the 'inverted' liberating Berlin, the place of intense intercultural contact, the place of alternative and experimental urban culture.

The Berlin Biennale experienced a complete expansion the year when the Polish artist, Artur Żmijewski was invited to be the curator and when the slogan of the Biennale was: Occupy Berlin. In his professional work, Żmijewski deals with the issues of the relationship between politics and art, the social power that art possesses, the ethics and the representation of state power, and the conception/idea of the Berlin Biennale in its form (in organisation) and in its contents came out of his artistic interests. Along with Żmijewski, there were also the participants such as Polish artist Joanna Warsza, the curator who shares with Żmijewski almost identical interests and political views, as well as the Russian anti-war and anti-capitalist organisation Voina (meaning "war" in Russian).

The idea of Occupy Berlin entails the occupation of the space of the city, politicization of its territories, spreading the public debate; including the camp, with the purpose to exhibit works and hold lectures, tribunes, conferences, there was a considerable use of additional city infrastructures — museums, galleries, cultural centres, churches, institutes, and one of the most striking artistic interventions done in the public space was the planting of 320 trees of famous Polish birches from Aushwitz all across Berlin. Invited by Hilla Menzer, a teacher in a Berlin school for civic education, and led by the Biennale's motto: 'Poland is not a Jewish cemetery', Polish artist Lukasz Surowiec planted trees in the parks and schools of Berlin, also in certain places that have connection with the Holocaust. The mission of the project `Berlin-Birkenau` is „to give back to Germany a part of its historical heritage" (Zmijewski & Bajović, 2011). Under each birch tree a plaque was installed stating that the trees came into Germany with the help of Berlin Biennale.

Considering the 'occupy movement' — it should also be noted that "more recent research posits that creative occupations are also a fundamental, but overlooked, driver of innovation. Theory also suggests cities are important for both creative industries and occupations, with urban environments helping firms innovate" (Lee & Rodrigues-Pose, 2014), which means that the Bienalle's artistic concept was strongly linked to the economic development strategy of Berlin.

The Berlin Biennale was founded and consistently managed in accordance with the German and Berlin cultural policy, strategies of internationalisation, media presentation of city's identity and competitive market strategies. Because of the problematic historical heritage and the migrations of the populi, cultural policy of Berlin primarily supports the projects of intercultural mediation (especially dealing with the relationship between Poland and Germany) and integration of socially marginalised groups. Competitive advantages of Berlin in comparison to other global cities hinge on its historic past and geographical location, which provokes frictions between the 'East' and the 'West', so Berlin is culturally defined as a 'western' city, which allows excessive behaviour and alternative currents characteristic to the 'East'.

„Lately,'new Berlin' has become shorthand for an under-visited European city that is cheap, fun, and up-and-coming. Ever since creeping gentrification and a massive rise in tourism have thrown into question the German capital's status of the world's "coolest" city, people have been racing to determine its successor. Candidates besides Leipzig include Krakow (Poland), Vilnius (Lithuania), Belgrade (Serbia), Tallinn (Estonia), and Warsaw (Poland). They share, to varying degrees, many of the elements that made Berlin famous in the 1990s: affordability, empty buildings that can be repurposed and a sizeable arts scene. But unlike Berlin, they won't have the opportunity to develop their cool reputation slowly — and are just as likely to be ruined by the hype as they are enriched by it." (Rogers, 2014). As it was the case with the bohemian quarters in the 19th and 20th century, so is today the case with the fact that the image of alternative Berlin has been moving into smaller cities of Europe, especially the ones east of Berlin. It is important to underline that this image does not only reflect the urban design; it is transferred to the behavior of city residents, so it shapes their everyday life.

2.2. Top down policies — Case study Skopje, Antiquisation: identity building or urbicide?

> In the process of providing reminders of these historical periods, the project Skopje 2014 holds the city of Skopje hostage stimulating political entanglement rather than historical illumination (Linin, 2012).

Politics of construction of new national identity by re-creating Skopje, the capital city, as a city of antique Macedonian civilization comprises several strategies and tactics: renaming toposes of the city; urban reconceptualization of the city; reconstruction of present buildings in a different paradigm; construction of new institutions in "baroque", "academique neoantique" style, etc. Thus, it is necessary to destroy Byzantine Skopje and its memories, such as the memory of coronation of Stefan Dušan as the King of Greeks, Serbs, Bulgarians and Albanians by renaming Dušan Bridge Stone Bridge); the memory of Ottoman, oriental Skopje by renaming the Old Turkish Bazar the Albanian Bazar and finally, the OLD Bazar.

By raising the new "walls" of buildings for the state administration near the banks of the river Vardar, the Old Bazar is practically isolated and became invisible from modern socialist Skopje, which left open the perspective across the river. Kenzo Tange's simplistic, "clean" urbanism is restructured and recomposed, open public spaces are filled with Arc de Triumph, 80 monuments to different "heroes" (all men), while apartment buildings (socialist modernism) are getting "antique, baroque" facades. Even the first modernist shopping mall in Skopje, built in 1972, is threatened to be besieged by antique pillars. However, both professional architects and the population of Skopje have started protesting against this top-down urbanism which changes not only the visual identity, but also the spirit of the city.

According to different researches, one by the Institute of Social Sciences and Humanities in Skopje, and the other by BRIMA Gallup Institute (Georgievska-Jakovleva, 2014), there are huge divisions in the perception of national identity between the population and the Government. Also, this division is present when it comes to Skopje 2014 project — 45.9 % of citizens do not support the project, while 25.4% support it.[2]

[2] According to Lea Linin research, one sixth of the respondents characterized the project as a waste of money. Almost one eighth of the survey participants think that the project has no underlying meaning. The project was identified as a way to attract tourists by one ninth of the survey participants. One eleventh of the participants think that through the project the city loses its identity. In the rest of the responses, negative characteristics of the project outweigh the positive ones.

How did the Government come up with the idea of the project? It appeared out of the culture of humiliation (Moisi, 2009) when Macedonia was refused NATO membership in 2007 in spite of all the conditions fulfilled, due to Greece's veto. Thus, the humiliated Government was struck by an idea how to revenge themselves upon their major international enemy, to do what Greece had been accusing the Macedonian government of for years — to "steal", to take the Antique Macedonian identity and to represent it as its own. Thus, the idea for the project Skopje 2014 was created — a new city was supposed to be built, with numerous monuments and buildings devoted to Heroic Macedonian History — the first real Empire created on the Balkans.

"Characterized as an aesthetic eyesore, the project makes use of styles which have been officially (although erroneously) referenced as baroque, neoclassicism, and romanticism. As 36a Xeroxed version of 19th century European nation-building projects, the only novelty this project offers along with a new set of 'invented traditions' (Hobsbawm) is a new aesthetic style termed 'macedonianism', described as 'an eclectic mishmash of 1/2-applied, 1/4-explained, and 1/10-understood historical references' (Vilikj). In an attempt to create precedents of explicit historicity (great and important monuments) in a somewhat inverted and belated process, the project's end results seem overly amateurish, and instead of giving the city the desired historical sensibility, they embellish the city fabric with grotesqueness, a quality prominently displayed in the material symbol bearers of Las Vegas, inviting comparison between the two" (Linin, 2012).

The violent attempt to change the identity of the city through contradictory narratives of Europeanization and antiquisation, anachronistic styles and episodes whose subtext adds even more confusion (sculptures of the patriarchal family, bathers in the river), in fact, represents an attempt to heal the centuries old national trauma. But such erroneous, violent and artificial identification of the capital with the entire nation, not only does not contribute to the development of culture of remembrance, but quite the opposite, it has led to the annulment of urban identity.

2.3. Artivism vs top-down: Belgrade collision

> Considering Belgrade in the given context, as the city which is currently undergoing redefinition of its identity and repositioning at regional, European and global level, it might be expected that memory (collective and individual) will become the key generator of its raising identity. Material traces of the city's history are mainly devastated, there is no defined public policy in the field of commemoration and marking the places of memory, while frequent transformations of its urban landscape together with the lack of systematic approach in archiving and revitalisation of its intangible heritage and the latest accelerated development of the city which implies visual uniformity and alienation of citizens, led to the non-existence of continuity in its urban development. Thus, the activation of memory in Belgrade's development could become a driving force for revitalisation of its cultural heritage and contribute to the increasing participation of citizens in the development of the city (Memory of the City, 2011).

The process of developing a culture of remembrance and urban regeneration began in the time of transition, that is, in the period of the establishment of democracy in Serbia, thanks to the need to change the image of Belgrade in the new political environment, both in the eyes of its citizens and in the eyes of those who heard about Belgrade or were coming to it. It was initiated by arts organizations in the nineties, during the totalitarian regime of Slobodan Milosevic. At that time, since they did not have their own space, their efforts to conquer one were focused on one of the central, but quite neglected neighbourhoods of Belgrade, Savamala.

Several leading art collectives were allowed to use a common space in 2007 — an old warehouse in Kraljevića Marka Street, and in 2009, a space that belonged to the old industry was ceded to a civil association 'Cultural Front', so that they established the European Centre for Culture and Debate 'Grad' ('City'). Cultural Centre 'Grad' attracted a new young audience, tourists, young artists and creators, and participated in the formation of a new local alternative art scene, primarily of music and design, and thus began the process of urban regeneration of Savamala. Soon afterwards, many organizations were founded and many events created that were related to this neighbourhood — galleries, book fairs, festivals, one of the first co-working spaces in Serbia; the public space was renovated, and within the city festival BELEF some of the most well-known Belgrade murals were created: *Our Lady of Belgrade* by French graffiti artist Remed, and a mural of one of the world's most famous street artists, BLU. Many restaurants, cafes and bars were opened, and, in a short period, Savamala could be found on all the touristic websites and travel guides for Belgrade. In fact, thanks to the development of Savamala, Belgrade has been recognized as a possible "new Berlin".

The key projects in the process of creating the image of the city and redefinition of its identity are those that deal with the culture of remembrance (based on citizens everyday life and private history) and the use of public spaces, especially because they involve the local community in the creation of stories about common *liuex de mémoire* (Nora, 1984). It is necessary to recognize civic imagination as a public good — as it is definitely in the public interest to support active citizens who create their own programs and projects, and not only respond to Government policies and practices. Pier Luigi Sacco defines the cultural realm, in which a citizen is at the same time a creator (Sacco, 2011).

In the same period, numerous initiatives of recording, archiving, shaping and recreating tangible and intangible cultural heritage occurred in Belgrade, such as Kulturklamer's projects (`Memory of the City`, `BG log: Memory Archive of Belgrade`, `Remembrance Map by Vračar residents`, `Concrete Spaces`, `Creative Recycling of Belgrade`) or Dot.Com projects — `Architecture for Locals`, `My Neighbourhood`, `Belgrade Sound Map`, whose goal is to gather memories, opinions, feelings and experiences of places, of people and of events that have become, through their retelling, part of the identity of a neighbourhood or local community.

The missions of some organisations were occupying, redefining, alienating or commemorating certain urban spaces — Ministry of Spatial Planning organized public actions, debates, conferences and projects related to the use of public spaces such as `Spacebook` — map of neglected and non-used Belgrade public spaces; civic association Microart led the Street Gallery and the Tactile Gallery projects; Inex film expedition squatted abandoned buildings of Inex film company; Cinemas — The Return of the Written-off raised public awareness and opposition to closing the city cinemas, but also intervened in the public space in response to the ongoing changes the face of the city. The examples of such activities include artistic undertaking in Tašmajdan Park, which was renovated thanks to foreign investments, and art criticism was related to the new sculpture of the donor — President of Azerbaijan, which was put in the Park.

The importance of having a strong community that promotes the idea of citizen participation in the decision-making process imposes itself when the urban regeneration is performed by using 'Skopje method', i.e., non-inclusive top-down approach, as it is the case with the latest project in Belgrade — Belgrade Waterfront. Solutions that exclude the participation of the community, professionals and experts in culture, express the inability of the community to create and maintain a shared image of the city or, in other words, mark the abolition of the right to the city.

Conclusion — from city identity to city branding: fostering dialogue

This analysis focuses on those cities that have lost their economic importance and symbolic meaning within collective national memory, but have regained (Berlin) or are now trying to regain their socio-political and economic importance (Skopje, Belgrade) through cultural "investments". The aim is to point out the difference between a top-down and bottom-up approaches to the city identity development planning and to reach the conclusion that is necessary to create a new strategic option in reconsideration of actual questions of both urban and regional, territorial planning. Using these examples, the analysis advocates recognition of a civic imagination as a public interest and public good, and a necessity to link expert knowledge with civic imagination, accepting the city as a cultural space with its own socio-political complexity.

Bottom-up policies relate to city's everyday life, civic imagination and arts and cultural practices in the widest sense. Civil society actions, culture of memory, "collecting" individual memories and artistic projects (in situ theatre, street art, public space performances, oral histories — collecting personal narratives, city mapping and so on) are helping cities to define themselves. Thus, arts are creating stories (narratives) and images for both internal and external use (tourist organisations materials — video clips, posters, slogans, etc.). Those informal productions, which are under the radar of the conventional top-down planning institutions should be brought in; — *In from the margins*, as one famous Council of Europe book was titled.

Despite high expectations, culture of dissent from Dadaism, counterculture and radical activism of 1990's, including "art for social change", are not proven to be successful unless supported by other instruments of social change and official support of public policies. On the other hand, it has been confirmed that top-down policy decisions 'distort' the shared image of a place, which is a fundamental condition for building a city identity. Furthermore, a coherent and shared image of a city identity constitutes the basis for a successful and long-lasting city brand. Thus, the analysis is not so much about the image making and branding, as it is about creating sustainable communities through bottom-up artivism and the use of civic imagination. Especially in cities, whose identity has been drastically changed through history, culture is the major part of city identity and city branding, the major appealing factor not only for tourists, but, first of all, for local inhabitants — regaining "a sense of the place" that was lost during difficult processes of post-industrial transitions.

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Dissonant historical heritage and the role of cultural institutions: the case of ATRIUM in Forlì

The search for a brand for a city or a region usually identifies a peculiar selling point, or rather, a particularity of the area which involves some element of uniqueness, a feature which cannot easily be copied by a competitor, some trait which is non-replicable and thus constitutes a cultural monopoly. Which city in the world can boast a heritage relating to St Francis comparable to that of Assisi? What other city in France can be so easily associated with ceramics as Limoges? The names of these cities themselves reveal their intrinsic market appeal. Other cities and areas are not so fortunate and have to search for local inhabitants or products which have in some way made their mark on the wider world but have an exclusive relation to the place. The case of the small town of Forlimpopoli, near Forlì in north-eastern Italy, is a good example. Home of Pellegrino Artusi, the author of what is considered to be the first Italian recipe book, *La scienza in cucina* ("The Science of Cooking"), Forlimpopoli has used this intrinsic cultural capital in order to make a small name for itself. The town boasts a documentation centre on Artusi and on cookery, "Casa Artusi", with a restaurant attached. Every year an "Artusi Prize" is given to luminaries in the area of food — including Vandana Shiva, Serge Latouche, il premio nobel Muhammad Yunus, and Oscar Farinetti, inventor of the Eataly brand. And for ten days in summer the town gives itself over to a gastronomic event in his name, the "Festa Artusiana." The challenge facing areas which are inexorably linked to negative characteristics, events or inhabitants is more complicated but in some cases unavoidable. How can Transylvania not market its links to Bram Stoker's fictional character Dracula, despite the negative connotations concerned? How can Predappio, a small town in the hills near Forlì avoid its fame as the birthplace of Italy's well-known twentieth-century dictator, Benito Mussolini? The situation of Predappio is further complicated by the fact that the town attracts a small but significant number of neo-fascists two or three times a year to visit

[1] The author was city councilor with responsibility for culture in the city of Forlì from 2009 to 2014.

Mussolini's grave[2]. The question of how local institutions can deal with an uncomfortable or dissonant historical heritage such as this will be the principal focus of this paper, in relation to the city of Forlì.

Forlì does not have the family tomb of Mussolini but is nevertheless in many ways strongly related to the figure of the Duce. Mussolini spent his formative years there and, in the 1920s and 1930s repaid the area by transforming the city in terms of its architecture and urban design (Balzani, 1999). Forlì was not alone in experiencing a significant influence on its urban structure as Fascism sought to impose itself on the logistical, educational and administrative shape of Italian cities (Tramonti, 2014; Spiegel 2015)[3]. But given the special relationship between the city and Mussolini, it was Forlì which gained itself the name "la città del Duce" (Canali, 1999). In particular, leaving aside a number of new buildings in the city centre and a new sanatorium (now the hospital) built in the shapes of a tank, an aircraft and a warship (if looked at from above), the major innovation was a shift eastwards from the old city centre to an entirely new area of development. The city would be accessed from a new railway station building dominating a wide avenue which would end in another main square (to compete with the old one) and finally in an open-air amphitheatre (which, however, was never built). The reshaping of Forlì was accompanied by similar attempts to redesign other towns in the immediate area (Tramonti and Prati, 1999; Tramonti & Lucchi, 2010; Antonacci, 2014).

This new area of Forlì constitutes a major architectural and urban heritage from the Fascist period. But the city distinguished itself in the period 1943–45 for a number of important anti-fascist activities and thus this physical legacy has constituted for the city and its population an uncomfortable, dissonant heritage[4]. The dissonance of this physical heritage emerges most strongly with the presence of certain decorative elements, which highlight the contrast between the democratic present and the totalitarian past. Two examples may suffice. The first is a large black and white mosaic covering all sides of the square courtyard of the former aeronautical college, now a middle school, portraying the history of flight (see Sangiorgi, 2011). This history begins in the mythical Greek past with Icarus, ends with images glorifying the fascist bombing of Greece and Libya, and includes citations from Mussolini's speech on 10 June 1940 announcing Italy's entry into the war. The mosaic is thus a clear, explicit example of the propaganda of the Fascist regime. The second is the oath of loyalty of the young fascists in bold travertine letters on the tower of the fascist youth headquarters (GIL):

> Nel nome di Dio e dell'Italia giuro di seguire gli ordini del DUCE e di servire con tutte le mie forze e, se necessario, con il mio sangue, la causa della Rivoluzione fascista. ("In the name of God and Italy I swear to follow the orders of the Duce and to serve with all my force and, if necessary, with my blood, the cause of the Fascist Revolution").

For a long time this heritage has lain dormant. Or rather, it has seen repeated interest on the part of architects and architectural historians, but has been avoided as a general heritage of the city. The left consensus which has been dominant in the city since

[2] See for example the interactive documentary on Predappio, *La Duce Vita* (http://www.lemonde.fr/laducevita/#/prehome)

[3] Much Italian work has focused on the ideological or cultural aspects of architecture in the Fascist *ventennio*. For an approach which combines an emphasis on urban design and a European-wide perspective, see Bodenschatz, Sassi and Welch Guerra 2015. See also Melograni, 2008.

[4] For dissonant heritage, see Tunbridge and Ashworth 1996.

1945 has been reluctant to recognize the important traces of fascism on the streets of the city. Or perhaps, the conflicts and inherent contradictions involved in a recognition (or worse, re-evaluation) of the impact of Fascism on the city landscape pose too many uncomfortable questions. In any case, this heritage may be seen as the crucial dilemma of the city of Forlì. Near to Rimini and Ravenna, branded internationally as a sea resort and the byzantine capital respectively, what could be Forlì's particular characteristic if not its uncomfortable twentieth-century architectural and urban heritage? Although this heritage is a dissonant one, Forlì can boast that it is one of the few medium-sized cities in Italy which has something to say in a clear and unequivocal manner about the early development of Fascism (Mussolini's origins in the area), its impact on the urban landscape (the new area of the city of Forlì) and its use of the most advanced architectural thinking and techniques (the examples of rationalism in particular in the work of Cesare Valle). A brand indeed, a difficult one but one which might capture the imaginations of a new generation for whom Fascism was to be rediscovered not as a viable political alternative but as a historical fact.

This is the background for the work of several cultural institutions which have been operating separately but broadly within the same framework around the possibility of projecting Forlì as a city with a story to tell about Fascism, about its urban and architectural history, and in a wider way about the road to "totalitarian modernity" followed by Italy and, indeed, other comparable regimes, both of right and left, both Fascist and Stalinist (Gentile, 2008). This work has resulted in the constitution of a European Cultural Route, ATRIUM (Architecture of Totalitarian Regimes in Europe's Urban memory) whose international office is in Forlì.

This work has involved contributions on the part of several different types of cultural institutions: the Forlì city council and its offshoot, the ATRIUM Association; a local cultural association with a particular political orientation, the Fondazione Lewin; another local cultural association made up of young architects, the Spazi Indecisi (Undecided Spaces); and the European Institute of Cultural Routes, the agency which implements the Council of Europe's cultural routes programme[5]. This paper will look in turn at these institutions in order to assess the strengths and weaknesses of their different approaches.

The City Council of Forlì and the ATRIUM Association

The principal agent behind the identification of the architecture of Fascism as a peculiar brand of the city of Forlì has been the city council itself. In particular, it has been the guiding force in the creation of three related areas of activity in this regard.

The first, chronologically, was the setting up of an ad hoc committee of the city council on Rationalist Architecture, a committee which was presided over by the city administration, with representatives from the majority and minority groups on the city council, from other towns nearby with a similar heritage (in particular Predappio and Castrocaro Terme e Terra del Sole), from the local Historical Institute of the Resistance, along with experts from the architecture departments of the University of Bologna (Cesena campus)

[5] The focus here is on individual local and European institutions directly involved in the ATRIUM project and the ATRIUM cultural route A separate issue is the support given to ATRIUM by a wide range of universities and research centres, as well as a number of distinguished academics in the fields of history of architecture, urban sociology, history and tourism studies. Both the original ATRIUM project and the current ATRIUM Association have benefitted enormously from the work of the a number of universities as well as that of the two international scientific committees which have accompanied the project and the association.

and the University of Florence. It was thus a committee with a wide political and civil composition and indicated the opening up of a debate to other local authorities and to the universities. The inclusion of the Historical Institute of the Resistance should be noted: these institutes were set up in the immediate post-war period in order to assure a homogeneous and authoritative historical narrative of Fascism and of the resistance movement in Italy in the period 1943–1945, and in many ways represent the official left-leaning democratic historiographical consensus. Another element to note was the somewhat guarded (and indeed inaccurate) denomination: rationalist architecture, *strictu sensu*, only accounts for a small portion of the architecture of the Fascist *ventennio* in Forlì, but the term was useful perhaps in its avoidance of the specific historical reference. Any sense of a positive re-evaluation of the architecture of the regime, any sense of a weak theorization in terms of a legitimization of some of the activities of the regime without a strong critical historical framework was seen to be one of the principal dangers of the project.

The Committee met only four times, but was important in giving an informed and authoritative judgement on the nature of the restoration of the oath of the young fascists. The decision of the committee was to recommend the "consolidation of the state and the maintenance of the readability level in the form, in which it was found at the beginning of the restoration project in order to testify to the effects that time and history produced on the inscription."[6] In other words, the traces of the inscription were to be maintained in order to show both the original oath but also the iconoclastic act of 1943, the hacking off of the travertine letters by anti-fascists. In this way, there could be no negation of history, no negation of the original intention of the decoration to propagate Fascist ideology, as well as a reminder of local opposition to this in the early period of the resistance[7]. The latter, of course, needs further interpretation in order to be explicit and the local Historical Institute for the Resistance was given the task of drawing up a text, which could be located on a panel or plaque outside the building explaining and narrating these events.

The second area of activity was the decision to apply for European funding in order to establish a cultural route on the theme of the architecture of totalitarian regimes. The city council's international relations office prepared a bid for funding from the South East Europe programme which involved 18 different partners in 11 different countries aiming to create a basis for economic development through cultural tourism based on a commonality of experience of architecture and urban planning in totalitarian regimes. This was to include both examples of the imperial expansion of the Italian Fascist regime in the 1930s in Croatia, Albania and Greece, but also the inclusion of a comparative element with Stalinist or post-Stalinist architecture in countries under Soviet domination until the 1990s: the Slovak Republic (Bratislava), Slovenia (Ljubljana and Velenje), Bulgaria (Sofia and Dimitrovgrad), Bosnia-Herzegovina (Doboj), Romania (Iasi and Bucarest), Hungary (Gyor and Dunaujvaros), Serbia (Subotica) and, again, Albania (Tirana). The project, approved in December 2010 and implemented in the period 2011–2013, had as its major outputs a transnational survey of relevant architectural heritage in these cities (71 case studies), a *Manual of Wise Management* overseen by the Faculty of Architecture of the University of Ljubljana (Zupancic et al, 2013), and a dossier of candidature of ATRIUM as a European Cultural Route. The Enlarged Partial Agreement of the Council of Europe approved the application on 11 April 2014 and ATRIUM became an officially recognized cultural route of the Council of Europe (Leech 2014).

[6] Minutes of the meeting of the Comitato per l'Archiettura Razionalista, 7 July 2011.

[7] See statement the author speaking as city councillor, 10 November 2011, "Restauro della torre".

The city council's international relations department oversaw the entire project as a Lead Partner and subsequently proposed Forlì as international headquarters of the association whose task would be to manage the cultural route. This association, the third public institution to work on the requalification of the city's twentieth century architectural heritage, is at present made up of 7 Italian towns or cities and 7 towns or cities in other countries[8]. The former are all in the Forlì area (with the exception of Tresigallo, a small town near Ferrara). The latter cover the principal cities already mentioned as part of the project, although several cities which were the object of the transnational survey have not as yet joined the association (for example, Bucharest, Bratislava, Gyor and Dunaujvaros). The Association oversees, with its Scientific Committee, the activities of the local members and represents the members at international level.

The first case of local institutions involved in an activity of developing a city through culture, then, is a public institution, the city government. What are the strengths and weaknesses of this institution as a driver in this field? The former clearly include a city council's position as a recognized authority and interlocutor at local and indeed international level. This status was crucial, for example, in terms of obtaining initial funding. The South East Europe programme operated within the overall context of Territorial Cooperation funding, and thus, while encouraging the involvement of civil society, is primarily concerned with channeling resources through local government institutions. As a vehicle for local development, territorial cooperation programmes are clearly of strategic importance as they involve funding of a considerable size: the financing of the ATRIUM project amounted to nearly €2 million distributed amongst the 18 partners over a two and a half year period. The authority of the city council was also important in obtaining recognition by the Council of Europe. The institution which advises the Enlarged Partial Agreement on Cultural Routes of the Council of Europe, the European Institute of Cultural Routes (see below) was adamant in its advice to restrict the membership of the transnational Association to local government authorities, in order to limit the diversity and variety of members which, in their experience, can give rise to management and organizational difficulties relating to their different structures and missions. Although this effectively led to the exclusion of particularly active partners in the ATRIUM project (for example, the University of Ljubljana and the National Institute of Cultural Heritage of Bulgaria), it is likely that the Association will function better with an underlying homogeneity in terms of its members.

The weaknesses of the city council as a driver are those commonly related to public institutions. In Italy these include stringent restrictions on spending, and complicated and time-consuming procedures for the selection of private associations and enterprises to carry out services aimed at guaranteeing transparency and impartiality. Moreover, particularly (but not exclusively) in contemporary Italy, there is an increasingly strong and widespread distrust of and even antipathy towards public actors (and politicians in particular). This leads to relative weakness on the part of public institutions in terms of their legitimacy with the general public and thus limits their capacity to act as a real engine of public opinion. The weaknesses of the ATRIUM Association are related, in this start-up phase, to its reliance on public support. As a subject in private law but heavily dependent on public financing and with its headquarters in Italy, it inhabits a grey area in terms of spending restrictions: the limits on public spending do not officially apply but informed advice is that procedures similar to those of public institutions should be

[8] See the website of the Association: www.atriumroute.eu.

followed in order to guarantee transparency and impartiality. The Association, moreover, has an autonomous budget made up only of members subscriptions (which amount to 10–15 000 euro a year) and thus is in most cases not eligible for European funding opportunities, which often require a stronger financial base.

The *Fondazione Lewin* and the '900 Fest

Part of the success of ATRIUM at the local level was the capacity of the city council to involve civil society in the organization of a series of cultural events in June 2013, which were to serve as "pilot events" for the activity of the forthcoming cultural route. Over the week of activities, around 35 local institutions and cultural associations organized conferences, films, concerts, exhibitions and other activity in the Forlì area. Amongst these cultural associations, two played a particularly significant role: the Fondazione Lewin (Lewin Foundation) and Spazi Indecisi (Undecided Spaces).

The Fondazione Lewin is a small but active political and cultural association based in Forlì which takes its name from one of the Jews caught and shot near the airport in Forlì in August 1944. As an association dedicated to remembering the Shoah, to fighting discrimination and racism and "keeping high the ideals of social justice, liberty and democracy" (the members see themselves in many ways as heirs of the non-communist left in Italy represented by the Justice and Liberty party of the Rosselli brothers, murdered in exile by Italian fascists in 1937), it is particularly concerned with the ways in which the Fascist legacy, so present in the city of Forlì, is dealt with [see the Fondazione's web site: "Fondazione Alfred Lewin"]. This concern manifested recently itself in relation also to an important art exhibition in Forlì in 2013 organized by the local banking foundation which had as its object "900. Art and Life in Italy between the wars." This was an exhibition which looked at the "Novecento" art movement, at the influence of the movement's leading critic, Mussolini's Jewish collaborator and lover, Margherita Sarfatti, and in general at the art and architecture of the regime (Mazzocca, 2013). The subject matter of the exhibition was an area in which it was easy to slide towards a somewhat apologetic stance towards Fascism, and easier still that democratic sensibilities would perceive such a slide, whether real or not. The discomfort of many of the local anti-fascist organizations in relation to the exhibition coalesced around an event organized by the Fondazione Lewin called "Forlì non è la città del Duce" ("Forlì is not the city of the Duce"), an explicit call to arms to those committed to an anti-fascist narrative of the city in the twentieth century (Saporetti, 2013). The importance of the event was twofold. First, it involved a wide group of local associations, ranging from the Fondazione Lewin itself to the Mazzini Association, Forlì Open City Association, the Historical Institute of the Resistance, the local branch of the Italian National Partisans Association and all the major trade unions — in all 17 local cultural associations. Second, the meeting subsequently gave rise to a project to hold an annual event involving many of these associations, which would reflect upon the twentieth-century totalitarian experience of Italy and Europe. In 2014, a '900 fest', a week-long cultural festival of conferences and films on the subject of Fascism and totalitarianism was held, the particular focus being that of the relationship of the First World War to the rise of totalitarianism. This was to be followed in October 2015 with another conference on the theme of gender and totalitarianism.

We may say, then, that there is a diffused moment of reflection on the Fascist legacy in Forlì, with the parallel, intersecting but independent events such as the "900 Art and Life" exhibition, the local response of "Forlì is not the city of the Duce" and the ATRIUM project. The strength of the involvement of cultural associations, in this case the Fondazi-

one Lewin, is of course, in their local and sustainable nature. Real emanations of the perceptions and preoccupations of what is called the "territory" (local area) in Italy, they are vital to any long-lasting cultural development. Inherent in their strength in this regard is a corresponding weakness — a tendency to overstate the local and particular and to lose a larger perspective in the search for particular political or cultural positions, which of necessity need to be differentiated from the positions of other local actors in order to justify their existence. Thus the Fondazione Lewin, the Mazzini Foundation and the Forlì Open City Association may collaborate over one particular event but may on other occasions be very sure to mark their differences. This particular dialectic between different agents in local society is, I believe, highly characteristic of northern and central Italy (see Putnam, 1993).

Spazi Indecisi (*Undecided Spaces*)

It should be said that another weakness of the group of associations which coagulated around the Fondazione Lewin is a certain age weighting, or in other words a relative lack of young people involved. The Spazi Indecisi association, instead, is a group of young architects and designers whose interest in and collaboration with ATRIUM does not derive from the still highly-charged political and historical meanings of heritage but in the physical presence of buildings and urban spaces in the present which are disused or abandoned. Taking their cue from the Third Landscape theorized by Giles Clément, they are intent on exploring the potentialities of spaces and buildings, which have been discarded by contemporary society, places, which are neither untouched nature nor fully developed and functioning constructions of the present but rather spaces or buildings, which have been the object of development in the past but which now inhabit an no-man's land between nature and the human world (see Spazi Indecisi web site: http://www.spaziindecisi.it/; Clément, 2005). The object of the association, then, goes beyond the specific interests of ATRIUM but given the extent of architectural and urban development under totalitarian regimes, the often uncomfortable relation of the democratic present to these areas and thus their consequent abandonment in many cases, there is an important area of overlap. Although in many cities the architectural and urban legacy of totalitarianism remains an important working element of the urban landscape, re-functionalised but often desemanticised, many of the buildings which more specifically recall their origins in a totalitarian past are now abandoned. Two well-known examples are the Buzludzha building in rural Bulgaria, an enormous folly built as the headquarters of the Bulgarian Communist Party but never used, and the Prora summer residential complex built by the Nazi regime for the workers and children of workers.

Spazi Indecisi, as part of activity promoted and financed by ATRIUM, launched a European competition called "Totally Lost" for photographs and videos of abandoned architecture of totalitarian regimes in the 11 countries covered by the original ATRIUM project. With little publicity apart from a canny use of social networks, an impressive number of photographs (nearly 2500) and over videos were sent in from around 200 photographers. The results were displayed in an exhibition in a disused transport depot dating from the 1930s in Forlì and later put on in Gyor in Hungary and at the Architects' Association in Luxembourg (see website: http://www.totallylost.eu/what-is-totally-lost/).

The strength of the involvement of this type of activity are clear, and relate to the expansion of the theme of ATRIUM to touch an area of particular interest to citizens in the early 21st century, that is, the restoration and revitalization of urban space. The activity of Spazi Indecisi dovetails with the explosion of the "Common Goods" movement in Italy

which has resulted in a number of city councils actively engaging with local citizens in common and shared planning for the re-utilization of hitherto abandoned areas of cities (see for example the website of the Labsus association: http://www.labsus.org/category/beni-comuni/). The interest of citizens, and young citizens in particular, in themes related to sustainability and reuse gives ATRIUM an important practical and non-ideological area of activity which, although not diminishing the political and historical concern, focuses attention importantly on present concerns. Spazi Indecisi attempts to map out and direct attention to a vast body of abandoned real estate in the Forlì area, in Italy and in Europe, to "patrimonializzare" (a useful Italian word indicating the process by which the present can look at and appropriate goods inherited from the past) inanimate spaces and buildings, to build a meaningful relation between these objects and the present, and this seems to have struck a particular chord in a new generation of Europeans whose concern is increasingly to explore the areas of sustainability and intergenerational responsibility. Interestingly, the association has tried to do this also through an alliance with contemporary art and theatre — exploring through contemporary cultural expression ways of bringing new life to un- or underutilized spaces in the present. Rejecting a philological approach, which begins with the uncovering of original meanings they focus instead on current meanings and then put these in relation to a past still to be discovered. The focus of the photographs and videos is resolutely "present-ist", exploring the contours of the architecture in its present state. This approach also may avoid the pitfalls of nostalgia lurking in historicist or philological approaches, which have as their starting point the original design and execution, and which can easily move towards a lament for the fallen status of the object in the present.

The European Institute of Cultural Routes

Local activities in Forlì but also in the municipalities involved in the original ATRIUM project or in the association have as their fundamental starting point, then, a relation to the immediate locality and the meanings of cultural heritage within these localities. But the European dimension to the route and to this activity is also paramount. The comparative framework has helped the city of Forlì and others to consider their particular heritage not as an isolated and unusual local legacy but as a heritage shared by many other cities in Europe, and one that places it in a privileged position to bear witness to certain fundamental issues in the history of the European twentieth century. The support of the Council of Europe and its Enlarged Partial Agreement on Cultural routes, and, in particular, of the European Institute of Cultural Routes (EICR) based in Luxembourg, has been essential to the success of ATRIUM in a number of ways (Cultural Routes Management, 2015)[9]. First, the idea of the European cultural route as a direct output of the ATRIUM project was agreed with the institute, which chaired the international scientific committee, made up of five academics from the fields of the history of architecture, architecture history, urban sociology, history and tourism studies. Second, the Council of Europe gave the project an important political umbrella: the strategic priority of the Council of Europe to defend and promote rights as a fundamental aspect of the building of common European citizenship underpinned the clear and unequivocal cultural and political orientation of ATRIUM and gave it an undisputed legitimacy. Third, the present orientation of the EICR towards an increased attention to the tourist as well as the purely

[9] In particular, ATRIUM has had the unqualified support of two directors of the European Institute of Cultural Routes, Michel Thomas-Penette and Penelope Denu, and of Eleonora Berti.

cultural elements of the route, also with a view to encouraging economic development through sustainable tourism, has provided a forward-looking and dynamic orientation towards the elaboration of a cultural tourism strategy, enabling ATRIUM to move beyond a purely cultural and historical perspective. The current orientation of the European cultural routes can be seen in the Baku declaration adopted at the International Forum for European Cultural routes in November 2014, which indicated four key priority areas all of which are pertinent to the development of ATRIUM: cultural routes as drivers for sustainable social and economic development, as educational tools for understanding past conflicts, easing tensions and promoting peaceful cohabitation, as guardians of Europe's memory and living history, and as vectors for intercultural dialogue (see http://culture--routes.net/events/baku-forum]. As a support institution for ATRIUM, the strength of the European Institute for Cultural Routes clearly lies in its ability to provide access to highly prestigious European institutions, which, in turn, can open funding opportunities and avenues to future growth.

Institutions are not written in stone; rather they are formal and legitimized structures whose function is to attempt to give a lasting form to social and political practices. But whether in the form of highly legitimized and legally solid entities such as local governments, fragile local associations with little formalized structure or organizations such as the European Institute of Cultural Routes, which rely on the year-to-year support of superordinate European institutions such as the Council of Europe, the perception of heritage, the ways in which past objects with their associated meanings are perceived and interpreted in the present, inevitably pass through institutions in one way or another. Various institutions effectively provide pre-constituted spaces in which the often prickly and complex issues relating to the meanings of dissonant heritage such as the one in question can be discussed and negotiated by different stakeholders. The institutions discussed here clearly respond to different needs: that of developing and rebuilding areas of the city as well as launching a new tourist vocation (the city council); elaborating and promoting a particular vision of the local experience of the traumatic 20th century (the Fondazione Lewin); fostering awareness of issues of architectural and territorial sustainability (Spazi Indecisi); and the promotion and development of cultural routes as drivers of tourism and vehicles for the sense of European citizenship (the European Institute for Cultural Routes). ATRIUM, with its own mission, that of channelling and promoting different meanings relating to the physical legacy of totalitarian regimes on the streets of European cities, clearly needs to work with and through all these institutions. Only operating in this way, with the legitimacy provided by local authorities, the spontaneous and generous contribution of local associations and the overall orientation and guidance given by an institution with a European perspective, will a project such as ATRIUM flourish.

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Preserving heritage and culture of a city with tourism

Introduction

A building can be a piece of art exactly the same as pictures. This notion is argued by many scholars, yet a building designed in a way that can both satisfy practical needs and instigate aesthetical pleasure is equal to a painting.

It is understandable that the "use" of tourism in a particular location involves the construction of services that must necessarily interact with the consumer who is a tourist and, besides, with all the people who live in the area in question.

Low cost airlines have changed the dynamics of tourism. It is not simply the search for warm weather but often a holiday weekend or two weeks abroad cost less than the equivalent vacation at home. Anywhere you go, airports are packed with people travelling — Concorde type first class exclusivity has gone — mass travel has taken over.

In today's travel environment, destinations have become competitive. Governments subsidize low cost seats in budget airlines to keep them flying to less popular destinations or to keep them coming in shoulder or winter seasons. National economies compete and fight for the tourist's dollar, yen, euro, yuan, crown or £ pound.

Tourism could help maintain the quality of architecture and preserve architectural heritage in historic districts.

The end result can be good if the money spent by tourists is used to preserve the area of a city with modern or historic architecture.

So what is the purpose of the tourism realm in the 21st century?

1. Tourism as a product

While global tourism has grown steadily at 7% annually over the last 5 years, recent growth has been limited by the financial crisis. The UN World Tourism Organization (UNWTO) reports that it "expects 2009 international tourism [growth] to be in the range of 0 percent to a 2 percent decline." However, the UNWTO also reports that the niche markets of adventure and cultural tourism are two of the strongest segments of the tourism industry and that culture has become a component in almost 40% of all international trips.

In 2010, according to data from the World Tourism Organization (WTO), international tourist arrivals totaled 940 million worldwide, 58 million more than in the previous year. The year 2010 reversed the downward trend of international tourist arrivals recorded in 2009, with a year-on-year growth of 6.6%, the highest since 2005. In 2010, tourism activity showed global positive results on the supply side, which marked the reversal of the downward trend in tourism after negative results of 2009, linked to international economic crisis.

It means that tourism will be one of the most important industries in the future, and architecture provides impulses to examine regional identity as well as the lifestyle.

Starting with basic understanding of what is a product, a good example is given by Kotler (Kotler, 1983), who defines product as "anything that can be offered to a market for attention, acquisition, use, or consumption that might satisfy a want or need. It includes physical objects, services, persons, places, organization, and ideas". By this definition Kotler explains that products are not just physical objects, but also services, persons, places, organizations, and ideas that constitute tourism.

There are different approaches to the definition of a product in tourism. Various articles analyze the definition of a tourism product, its main components and models.

Medlik and Middleton in 1973 define tourism products as a bundle of activities, services, and benefits that constitute the entire tourism experience. (Medlik and Middleton, 1973, pp. 28–35). According to them, a tourism product consists of five components: destination attractions, destination facilities, accessibility, images, and price. In later articles Middleton (1989) explains that the term „tourism product" at two different levels. These two levels differ by the experience of the tourist. One level is a more "specific" experience, which is that of a discrete product offered by a single business such as a sightseeing tour or an airline seat. The other is the "total" level, which is the complete experience of the tourist from the time one leaves home to the time one returns. The „total" level is synonymous with the „components model."

Other authors, Jefferson and Lickorish (1988), offer another version of the tourism product and provide two definitions for clearer understanding and for covering the most of the meaning. First view of the tourism product is more general — a „collection of physical and service features together with symbolic associations which are expected to fulfil the wants and needs of the buyer" (Jefferson and Lickorish, 1988, p. 59) and, more succinctly, the tourism product „is a satisfying activity at a desired destination" (Jefferson and Lickorish, 1988, p. 211).

Smith (1994, pp. 582–595) suggests one more way of looking at a tourism product. In his article he discusses many models and definitions. As a ground of his research he suggests his own model of a tourism product but also, and more importantly, his conclusion is that the tourism product is more than the sum of its parts. He emphasizes that the success of a product in meeting the needs of tourists is determined by how well each element is designed and integrated with others. In his terms, the tourism product

is not a simple combination of elements, but a result of synergistic interaction among all the components.

Differently than other authors mentioned above, Gunn is one of the few who highlighting the necessity of having a clear concept of what constitutes a tourism product: „Misunderstanding of the tourism product is often a constraint in a smoothly functioning tourism system" (Gunn, 1988, p. 10). He states that a tourism product is fundamentally a complex human experience (not a simple, objective commodity) and that tourism product development must be an integrated process involving information services, transportation, accommodations, and attractions.

Tourism product is a service that can be enjoyed by tourists from the place of origin, in a tourist destination, until returning to their homes, which is supported by: tourist attractions, facilities and services, product price, accessibility support that can facilitate travel activities (Bukart and Medlik, 1986, p. 151).

Having this definition of a tourists product, it can be understood as a complex package of services and products tourists receive during the time they spend in a certain place or travelling from one place to another.

With this paper we intend to explain why tourism could help to preserve local architectural culture. Tourist product is produced and consumed in one and the same place.

Competition between business services exploits tourism products, which promote contributions of various social groups and reflect their coexistence. They bear some connotations with the industry of goods and services organized to produce tangible and intangible assets to satisfy the needs of local population.

Tourism product consists of activities and services related to accommodation, food, transportation, typical local products, leisure facilities, and entertainment.

The results produced by the use of a tourism product need to be profitable for companies and individuals who dedicate time and financial investment to tourism. Through the acquisition of foreign currency from tourism activities, collection of taxes, tourism activities will encourage local, regional and national growth.

Apart from Europe, no other major economic region has ever enjoyed such a wide range of support to tourism industry. As a result, more and more sophisticated regulatory regimes and lobbying for change — or resistance to change — have accounted for a large part of the business model applied to rebuild old buildings that in some areas are almost artificial, like a big playground for tourists, and not for local people.

Feeling the squeeze post the credit crunch crisis, in a new age of austerity, the maintenance of historic cities has discontinued and signs of degradation began to appear in buildings and on the streets, sweeping away both tourists and local people.

To resolve the problem we propose in this research paper that the money earned from tourism should be used directly for the maintenance of these areas.

We all observe emerging and increasing concerns about sustainability and pollution-related aspects. We also see the comeback of old traditions, old-style businesses, local and natural products. Another observation is that tourists like to shop in these traditional areas, to eat and try the local food, and they are keen on discovering the local identity.

With the resurgence of traditional forms of business, which were replaced by large franchising companies, the same everywhere, people are coming back to live in city centres, thus keeping the memory of the place. It is this local memory that tourists begin to seek, they want to understand, to see how local people live, and understand their customs and traditions.

There is a new type of tourists, more culture-oriented, who seek to understand cultural identities of each site.

If in the future we can return a little to the past, we believe that cultural identity of each country will be preserved.

Globalization, in general sense, is positive but if we take a closer look at nonexistent cultural barriers combined with the absence of local policies addressing historical and social protection, we realize that politically the strongest countries, together with major international brands, can very easily conquer the space of non material and material culture.

Stop thinking and reboot!

2. Culture vs tourism

2.1. Culture

Culture is a set of distinctive features characterizing spiritual, material, intellectual and emotional paradigm of a particular nation. Moreover, it encourages self-identification and motivation for regional cultural performances. However, culture is not a monolithic concept; it develops with people like a living system. In some cases the evolution of culture can be seen in contrast with other cultures. It evolves through interactions and exchange of ideas, values, and rituals.

Cultural diversity, which exists on the planet, makes the world more distinctive and saturated. In this case the preservation of cultural identity of a specific nation is extremely important. In the time of globalization when the boundaries of original cultures blur, every nation wishes to preserve its heritage not only when it comes to customs, traditions, and language, but also historical places and buildings, which embody the knowledge of a nation, its legacy, and spirit.

2.2. Tourism (Definition and point of views)

Tourism generates not only tremendous revenue, but also assists the spreading of knowledge about a country and the culture of a particular nation. It is broadly agreed that tourism has an impact on identities of places (Kneafsey, 1998, pp. 11–112).

In the global scale, the Western culture reached its peak of dissemination, so there is a vivid contrast between the cultures of the Western world and the others. As one can admit, tourism is the vehicle of cultural exchange and the purpose to reach homogeneous cultures through meeting common people, visiting historically or aesthetically significant sites and places.

People had to use the streets, squares, markets and parks of the city regardless of these places' quality and attractiveness.

One question started to emerge: what are the changing expectations *vis-à-vis* city space?

Market research helps governments develop architectural project that are close to market needs as well as successfully involve architecture in tourism marketing. There is data available concerning market needs, trends and opportunities, potential target groups and the evaluation of users and guests of contemporary architecture. However,

some scholars claim that tourism is an instrument of expansion. For example, some researchers while visiting Ladakh admitted that crucial change took place in the region after it had been visited by Western tourists. They admitted that the people of Ladakh began to feel stress, loneliness, and fear of growing old, unemployment, inflation, etc., all fears characteristic of the Western society (Reinfield, 2003, pp. 2–3).

Some scholars noticed that some cultures felt inferior to the Western one because of its high technological development and expansive nature.

While a lot of researchers raise the topic of negative consequences of mass tourism, like environmental pollution, diseases and destruction of cultural homogeneity, its positive outcomes are often forgotten. A number of works have shown how ethnicity is represented, perceived, and reinvented through the tourist gaze (Stronza, 2008, pp. 244–245).

The ability of people to interact with such vast quantity of different cultures is a privilege of every human being of this world. However, every nation has to develop strong connection with its cultural legacy for the purpose to preserve its roots and maintain healthy relationship with the world and environment around them. Nowadays, one can observe positive outcomes of globalization. The growing importance of traditional local cultures passed from generation to generation originates from the fact that local and regional interests are strengthened against negative effects of globalization (Illes, 2004, pp. 1–2).

It builds not only strong connection between the nation and its culture, but develops tourism and attracts more people. In some cultures tourism plays the most important role in economic development of the country and is the main source of revenue for the majority of people.

As more and more governments recognize the contribution that travel and tourism make — or could make — to their economies and employment, they turn to change the methodologies of urban planning and protection of historical areas. The brand of a place increasingly more often determines the directions where people, capital and ideas flow. More and more cities, destinations and communities have realized that they need to take a strategic (versus organic) approach to developing their brand positioning in order to compete on the global stage.

Tourism activity in its different reflections puts emphasis on accommodation capacity, number of guests and overnight stays, as well as the total revenue of hotels and similar establishments visited by tourists and classified by the Local Tourism Authority.

If we approach tourism development and strategy from the point of view of what is potentially feasible in a given location, by creating visions of desired future we can identify strategies how to get there. Then, we can promote revitalization of old urban centres, which are usually historical areas, and create a brand for tourist destination.

3. What to do?

3.1. The idea of reconstruction

Reconstruction and preservation and renewal of significant historical places and buildings create strong and healthy relationship with culture and its roots. They may also enhance tourism and economic development. Heritage can take an intangible form, like

language, traditions, and customs or a material form: archaeology, art, movable objects, architecture and landscape (CRATerre-ENSAG, 2006, pp. 8–9).

Preserving architecture as well as its further reconstruction and repairs are the most important elements of preservation of culture and maintaining links with the identity of the nation.

The idea of reconstruction of historical buildings has been discussed by numerous researchers, from historians to archaeologists, since the creation of the first major reconstruction project at Colonial Williamsburg in 1926 (Holland, 2011, pp. 5–6).

Each of them has got her/his arguments justifying on what grounds the building in question should be preserved. There are certain rules of reconstruction, which every professional must know, though there are cases when the reconstruction ruined the original idea of a building breaking the homogeneity of the historical site. Recently, numerous debates are going on if reconstruction is ethical concerning the originality of the building or whether it is inappropriate to change the structure or interior, and/or exterior design.

However, a lot of scholars forget that the majority of historical buildings were created a long time ago and they need to be preserved in a good shape to connect different generations by creating a strong bond with local heritage and culture. There are also security measures adopted to maintain buildings of significant importance by preserving them. This could be one of the light motives of attracting tourists to historic cities, because, if the governments used the strategy, they could win money to maintain and rebuilt these areas. Cities have always experienced many changes during their history. Historic urban quarters have a special place in the city's history because of their cultural, historical and architectural value. They reflect the history of the city's culture and indigenous culture with their unique forms and patterns (Kneafsey, 1998, pp. 111–115).

Cities are often important focal points for the development because they offer concentrations of heritage assets, infrastructure services, private sector activity, and human resources. Improving the conservation and management of urban heritage is not only important for preserving its historic significance, but also for its potential to increase income-earning opportunities, city liveability, and competitiveness (Kneafsey, 1998, pp. 115–123).

3.2. Traditional or modern?

Several architects and planners noticed the opportunity to reconstruct areas of old heritage in cities using money from tourism .

This question is relevant when we plan the reconstruction and methodology to be used, but what kind of reconstruction? Architects must decide if they are going to restore historical patterns and maintain the spirit of that area, or if they are going to introduce new, modern shapes and layouts. .

At first glance, the idea to restore according to the old style may appear anti-modernist, but the idea of this research paper is to explain the concept of using funds from tourism for the reconstruction of old buildings, that make part of our memories.

Nowadays, countries, cities and all heritage zones are promoting tourism to develop sustainable policies and practices, which respect socio-cultural communities and cultural costumes but at the same time have the potential to provide, in the future, benefits to the place. Then, they can use money from tourism to reconstruct old heritage.

This is how we could maintain, on the one hand, the memory of the place and cultural costumes, and, on the other hand, attract more tourists.

In 2012, tourism was included, for the first time, in the Outcome Document of RIO+20, and as well in the agenda of G20 leaders. It means the importance of tourism in all economies is growing faster and faster. In 2012, over one billion international tourists travelled across the globe, and by 2030 their number is expected to reach 1.8 billion (UNWTO, 2004, p. 1).

In my opinion countries must use some of the money generated by this development for the reconstruction of traditional cities, in some cases because they was destroyed by the war, and in other cases just because they are very old buildings and it is necessary to reconstruct them to restore their traditional layout. That is what tourists are looking for.

3.3. New methodology and sustainable layout

The global market influences the understanding of aesthetic standards.

We could say that understanding the past leads to the future and, at the same time, to think about sustainability, we have to take into account a complex system that completes and complements three fundamental aspects, i.e.: ecological, economic, and social aspects. Humanity has always used natural resources that the world offers to us. Nowadays, forests are consumed faster than they are planted, giving no time for the regeneration of tree species. The problem is the same with almost all natural resources that we have at our disposal, causing serious disturbances from the point of view of sustainability. Consumption of wood, one of the main resources in the construction sector, from the point of view of architecture, is not compensated by financial costs and levels of pollution arising from transport, storage and processing of new products.

Industries in developed countries consume about 75% of the world energy while the least developed countries, with higher population density, consume only about 25% of the energy available. There is a huge gap in the relationship between energy production/population and tourist product.

Speaking of profits, they should be earned with economic efficiency in mind, existing resources and the costs of their maintenance.

Within the three key elements of the triangle, by attaching higher or lower importance to a specific element, the product changes with the final result.

It becomes an eco-sustainable or a sustainable project. In other words, we combine ecology with technology.

For an architect or designer, the project may include recycled materials, reused or renovated decorative materials. The architect will design in a sustainable way using her/his methodology of work and her/his creative process.

Today everyone talks and thinks in terms of global sustainability and sustainable products. The term “sustainability” is directly associated with the word “support”, which means; maintenance, continuation, extension, stay alive. The word “support” represents the idea of being able to continue to maintain.

The design of a sustainable product should follow the example as presented in Figure 1 below.

If we manage to get the maximum of ecological, economic and social aspects, we will be on the right way to building efficient business strategy for tourist industry.

SWAT analysis, is a working tool which provides better understanding of strategies that could be adopted to resolve problems. No matter whether we think of retaining as much grazing land as possible in rural areas — by integrating low environmental im-

pact tourism with renewable energy technologies, and existing agricultural use of land — or preserving existing buildings in urban historical areas.

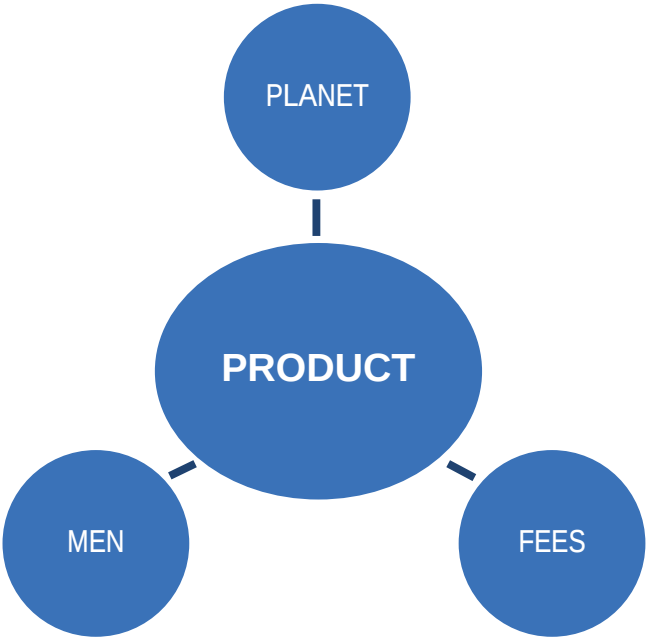

Figure1. Product vs Sustainability

Source: Luís Pinto, 2015.

New buildings must be cheap to build, but unusual enough to attract international interest.

When possible, a solar farm can be incorporated into the landscape to neutralize the carbon footprint left by tourists, if the budget allows. We also should include local markets where local products are sold.

The downtown area of an old city can be understood as a package of certain services and products for tourists and so it should be perceived as one whole product for the tourist.

The methodology that we could suggest to be used for a project in the downtown area of an old city must include the main concept, a unifying brand, a clear structure — segmentation, and marketing strategy.

With this methodology we interact with people and buildings and often transform the city centre in a tourist product.

Conclusion

The value of today's architecture and reconstruction is the cultural heritage of tomorrow.

Cultural heritage is an essential asset of each nation. Preserving its tangible and intangible legacy bounds all generations together creating an unique essence and spirit of every nation. In its own terms the authenticity of every culture preserves the diversity of

the world and the ability of every human being to learn from the other nations and cultures. In the circumstances of globalization and rapid development of mass tourism, the preservation of historical sites and buildings, in our opinion, plays one of the most important roles. For some people tourism is not so important in preserving local architecture, however, as the time has changed, it is time to face the truth and use digital gadgets to one's advantage.

In conclusion, the existence of a wide range of tourism product models shows the complexity of its nature, involving different levels of service. Furthermore, authors modify the definition of a tourism product from different points of view. Most of them have asserted that tourism product is essentially experiential — not just something that is experienced but rather an experience itself. Others contradict most tourism product definitions, since they lack the sense of perception and clarity. At the same time, they highlight the importance of the clear understanding of tourism product as a success factor for smooth tourism and its development.

Destinations, developers and planners must understand the values and aspirations of tomorrow's consumers. They must analyze and synthesize the importance of historical places for tourists. Investment in infrastructure and heritage conservation that are advantageous for tourism development are also key elements of creating lively cities, in other words, improvements that support tourism also enhance residents' economic opportunities and the standard of living. Moreover, if short-term crisis actions can be aligned with longer-term poverty eradication and climate needs, the overall industry structure may actually be strengthened.

Architecture is a way of expressing cultural diversity and innovative potential of a region, and tourism industry directly helps to preserve it.

For those who are entering the tourist industry it is exciting to understood that tourism is at the heart of radical transformation of the "heritage" European industry, opening up new markets at local, national and international levels.

The tourist industry does not need to live by tariff alone it can help protect the heritage and develop cultural economy.

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Solar de Tejada, a Medieval Nobility Institution proposed as a Heritage of Cutural Interest in Spain

Last February 2015 the Autonomous Government of La Rioja (Spain) decided to start the process for declaring a peculiar and unique medieval institution in Europe as Bien de Interés Cultural (BIC), Heritage of Cultural Interest. This declaration guarantees special public protection to material or intangible contents related with art, culture and civilization, preserving its conservation as a sign of identity and developing a network of future synergies in order to diffuse and disseminate the object or idea, which deserves it. The particularity of this case is related with the nature of the institution selected by the Government of La Rioja as a new BIC for and from this Region: a case of medieval privilege equivalent to that of a nobility title (and listed among the rest of titles existing in Spain in the *Guía Oficial de Grandezas y Títulos del Reino*, edited by the Ministry of Justice of Spain) with at least more than five hundred years of history and intended to highlight the merits of a social group, the Tejada's descendants, and their social relevance in Sierra de Cameros, a natural area in the border of La Rioja with the former Kingdoms of Navarra and Aragón. More than 400 hectares of forests, a cottage with a prominent coat of arms, a genealogical archive — unique in its nature in Europe — constitute the property accumulated from the moment this royal privilege was granted until today. An indivisible joint ownership, perhaps the remains of the medieval *behetrías* (medieval lordships where members could elect their lord, following the definition given by CORONIMAS & PASCUAL), where every member of the Solar, called *señores diviseros*, is an owner but he/she cannot decide over his/her property without the agreement of the rest of the owners.

But what is the reason behind the importance of this institution and its declaration, going beyond its origin as a Heritage of Cultural Interest and a sign of public recognition by the entire region, which forms part of its roots as a community and social group?

For understanding the Solar de Tejada we need to explain in detail the nature of this institution and its evolution in time.

Although tradition links Tejada with the wars against Arab domination in the time of the Reconquest, pointing to the legendary Battle of Clavijo (844) as the beginning of this family line of people — supposedly the descendents of the hero Sancho de Tejada and his 13 sons — the reality is perhaps more practical and less poetic as legends would like it to be. The fact is historians consider Clavijo a legend created, inter alia, to encourage people to fight against the Muslims in a sort of holy war, where the Divine support was represented by supernatural intervention of the apostle Saint James, who supposedly helped the Christian army as a miraculous commander riding a white horse. The myth of a magic leader on a white horse is frequent in other cultures in the Middle Ages, and, in this very case, it was not just useful for supporting the Christian excitement and the faith in the final success, but also to consolidate Saint James as a religious point of reference in Spanish kingdoms as well as to develop the economic and commercial network related with the establishment of the Way to Santiago, the Camino, still today so important as economic and cultural phenomenon. In Clavijo the Castillian monarchy found a perfect excuse for constituting the so called *Voto a Santiago*, a kind of tax charged over the Castillian and later Spanish towns in order to uphold the devotion to the national patron saint, which served not only to sponsor the development of Compostela as a religious and monumental capital, but also to ensure new inputs to public and royal coffers in the period of continuous conflicts.

Appealing to the memory of Clavijo and the Tejada's family, king Henry IV of Castile gave great favours — and here is when the documented history of the Solar really starts — to groups of oligarchs from Cameros. The royal privilege itself dates back to 1460 when the king conceded the coat of arms — sign of noble status — described in great details to them together with other not so very concrete benefits as descendants of the common ancestor, the above mentioned Sancho de Tejada, lord of Montes Cadines (in the hills of Cameros) because of the supposed concession made by king Ramiro II in the time of the Clavijo Battle.

This privilege has got some interesting and innovative particularities. Not only because it consecrates the indivisible nature of the domain of Tejada, but especially because of the equality between male and female descendants established by the mode of reception of this privilege, which is transmitted exclusively by *ius sanguinis*, the right of blood. Still today the ca. 2,000 members of the Solar de Tejada, residing not only in Spain but in many countries around the world, are lords, chevaliers and owners of Tejada because they can document their being descendents of persons registered in the old books of this institution, preserved in an ancient safe in the house of the Solar, which can be opened using different keys guarded by different persons from different villages in the Cameros district at the same time. The recognition of women as heirs was not unusual in Castile, where women could inherit titles, real estate and even the royal throne in absence of a male heir (it was not the same, for instance, in the kingdom of Aragón), but the Solar de Tejada is the first nobility institution, which defends equality between men and women in the succession of titles and noble privileges, a right now preserved in Spain but just from 2006 in the case of the succession of a royal benefit. Five hundred years before in Cameros hills a group of families (mainly occupied with farming and ranching) were respecting female right universally recognised in modern times.

Why did king Henry IV of Castile decide to give these people this special and rare privilege? Again, behind the legend (absolutely re-possessed by the king in order to confirm, e.g., the discussed Vote to Santiago) there are perhaps the practicalities of the historical moment and political strategies. Cameros, as a wedge between Castile, Aragón and

Navarra, was especially interesting for the monarch, in order to preserve an eventual support in the future fights against the East bordering kingdoms. The same reason — and the wish to confirm his questioned rights as an heir of Navarra — lies probably in fast confirmation of the same privilege (given in Vega de Granada on 8th July 1491) by the King Ferdinand of Aragón as well as by his wife, Queen Isabella of Castile, the Catholic monarchs, the couple who were the founding fathers of the Constitution of the modern Kingdom of Spain. Their grandson and successor, Emperor Charles V, King Charles I of Spain, continued the tradition started by his predecessors, in a royal transmission supported by the Bourbon dynasty from King Ferdinand VI (1749) until King Juan Carlos I (1981), who renovated the Tejada's privilege, in a similar form as their royal ancestors. Even short experiences of the Republic in Spain respected or even confirmed the Solar de Tejada, which happened in 1869, as well as during the General Franco's dictatorship (1957).

What is the secret of Tejada for remaining an untouchable institution from the Middle Ages to the 21st century, surviving the Old Regime and the suppression of lordships established by the Spanish Constitution of 1812 and applied in practice since 1837?

It is quite difficult to understand how such a long tradition could survive until the 21st century, preserving its nature of a German law institution, as a medieval relic, and escaping processes of *Desamortización*, expropriations that took place in Spain from 18th century onwards, which constituted, as TOMAS Y VALIENTE said an "apropiación por parte del Estado y por decisión unilateral suya de bienes inmuebles pertenecientes a «manos muertas»; venta de los mismos y asignación del importe obtenido con las ventas a la amortización de los títulos de la deuda"[1]. Even if *Desamortización* specifically targeted the real estate owned by the Church, also lands in the hands of nobility corporations were affected by the process. Behind the territorial integrity of Tejada's heritage, as well as behind the continuity of the Solar in preserving their status, there was the ability of its members to defend — using available legal instruments and appealing to their royal privileges even in courts — the continuity of tradition, which reveals, on the other hand, an unexpected coexistence, within the same institution, of people from different social and economical layers: from impoverished ranchers of Sierra de Cameros (who lost their main source of income when the trade in wool declined) until some Grandes de España, the most relevant nobility distinction in Spain. Genealogical transmission — indispensable key for becoming a member of the Solar — allows this capillarity of relations and unexpected connections. For instance, Queen Fabiola of the Belgians was a member of Tejada, and Queen Máxima of the Netherlands could be too, because she is a descendent of the Solar, as the future Dutch queen, crown princess Catharina Amalia, princess of Orange, would be as well, as she studied at SAMPEDRO ESCOLAR[2]. Still now, in their annual meetings in the cottage of the Solar, celebrated each first Sunday of October, the same social cohabitation is a sign of understanding the Tejada's spirit.

On the other hand, Tejada is also a seed of international links from and for La Rioja. The Diaspora developed by the families from Cameros, who disseminated the Solar in 22 countries in the world and, of course, in all the Spanish regions. Proud of their origin, descendents of the Solar used to include the patronymic "de Tejada" in their surname, also to underline the connection to the Solar was in the past a way of social promotion and access to positions/honours or corporations. For instance, members from the Lerdo de Tejada family were important in the History of Mexico, as well as Matute de Tejada,

[1] Tomás y Valiente, 1972, p. 44.

[2] Sampedro Escolar, 2010, pp. 38–39.

Castillo de Tejada, García de Tejada, Martínez de Tejada, Rubio de Tejada, Sáenz de Tejada, Romero de Tejada, Torres de Tejada, etc. were in other countries as Argentina, Chile, Peru or Portugal. Because of the female transmission, other surnames not originally from Cameros are linked to Tejada now. Currently, the Mayor of the Solar de Tejada (elected by the members for representing them) is a Chilean entrepreneur Guillermo García Hernández. So, through Tejada, and following the pioneer spirit defended by a lot of people from La Rioja, this Autonomous region of Spain found another way of its international representation stemming from their medieval roots.

Because of the exceptional dimension of this institution, the Government of La Rioja, represented by its General Directorate of Culture, decided in February 2015 to start the process of officially declaring the Solar de Tejada as BIC, founding the decision on the intangible importance of cultural heritage. This institution is as an identity trademark for La Rioja, as it is underlined in the *Boletín Oficial del Estad*o: "peculiaridad identitaria honorífica e inmaterial digna de ser protegida por los poderes públicos, como recuerdo de la idiosincrasia de la sierra del Camero Viejo en el que se produjo la singularidad de que el reconocimiento de la transmisión de tales derechos se produjera tanto por línea de varón — que era lo habitual — como también por línea de mujer, caso excepcional que convierte al Señorío de Tejada en una reliquia extraordinaria"[3].

Future as a source of culture and cultural activities for Solar has come to this ancient and unusual institution, which for centuries has preserved the memory of the family and, at the same time, the value of the relationship between the land and succession as a reference for common identity of the social group they belong to.

[3] *Boletín Oficial del Estado*, nº 31, 05/02/2015: 9774

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Part IV

Modern forms of marketing communication about cities and institutions of culture

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Influence of the initiative "New7Wonders" on image and intention to visit the city

Introduction

The attractiveness of a destination is decisive in tourists' choice (Cooper, Gilbert & Wanhill, 1993; Gunn, 1994; Inskeep, 1991; Lew, 1987; McIntosh & Goeldner, 1990; Mill & Morrison, 1992; Page, 1995). In some cases, the main attraction of a destination is based on elements inherited or created in the past in the form of natural heritage (coasts, beaches, mountains, natural parks, etc.), while in others attraction is created or reinforced by the construction of theme parks, organization of events (sports, concerts, exhibitions or other cultural manifestations) and other activities.

According to Buhalis & Costa (2006), one of the main trends that will condition the future of the tourist industry is the creation of mega-attractions with a strong capacity to draw large numbers of tourists. A good example of large events is the recent initiative to choose the "Seven Wonders of the Modern World" (New7Wonders) among the non-natural mega-attractions. The choice of the "New7Wonders" is an unprecedented initiative that has had worldwide repercussion. The idea was inspired by the "Seven Wonders of the Ancient World", a list drawn up by Phylon of Byzantium two-hundred years before the birth of Christ, bringing together a number of extraordinary monuments created by man (Great Pyramid of Giza, Hanging Gardens of Babylon, Statue of Zeus at Olympia, Temple of Artemis at Ephesus, Mausoleum of Maussollos at Halicarnassus, Colossus of Rhodes and Lighthouse of Alexandria). Only the Great Pyramid of Giza is still standing.

According to the New7Wonders webpage (http://www.new7wonders.com/classic/en/about_us/milestones/), a Swiss-originated Canadian filmmaker and aviator Bernard Weber launched the project in September 1999. On January 1, 2006, the New7Wonders

Foundation said the list had been narrowed to 21 sites, by a panel of six of world leading architects from five continents. The list was later reduced to 20 removing the Pyramids of Giza — the only remaining of the 7 Ancient Wonders of the World — from the voting and designating it an Honorary New7Wonders Candidate.

The initiative had important repercussions due to the press campaign undertaken, including announcements in such prestigious journals as National Geographic, and the commitment of numerous personalities, celebrities and institutions. Personalities such as the King of Spain or the popular singer Shakira, among others, announced their vote for the Alhambra. Between September 2006 and March 2007, Mr. Weber visited every monument on the finalist list and presented his project to the directors of each monument and the political authorities of the country concerned. The initiative was also highly present on each monument's webpage, and some websites were even created for the occasion (e.g. www.porquelaalhambra.com — La Alhambra; www.petrablog.com/vote-for-petra — Petra). Many monuments, such as the Alhambra, Sydney Opera House, Machu Picchu and Chichén Itzá printed postcards and pamphlets, and several printed information about the campaign on their entrance tickets. Posters promoting the votes were also hung throughout Jordan and Peru, while information about the "New7Wonders" campaign was prominently distributed in Chinese universities. Several European capitals saw posters promoting Chichén Itzá as a "New7Wonders" candidate on buses and in their underground or subway stations. On the basis of a popular vote by Internet, SMS and telephone, with the participation of over 100 million people, the results were released on 07-07-2007 in a ceremony held in Lisbon (Portugal). In random order, the "New Seven Wonders" were announced as: The Great Wall of China, Petra, Chichén Itzá, the Statue of Christ Redeemer, the Roman Colosseum, Machu Picchu and the Taj Mahal. The whole process is open to criticism and was criticised. First of all, because of the prior selection process and how it was carried out; secondly, because of the variety of monuments and the difficulty in comparing styles and contexts, in which they were made or their significance; thirdly, the voting system was debatable, as, for example, it allowed an individual to vote as many times as they were prepared to pay for the telephone call or SMS, not forgetting the dubious guarantee and transparency of the voting process. In 2007 the foundation started a similar contest, called "New7Wonders" of Nature, with nominees solicited through December 31, 2008. The 21 finalists were then the subject of voting until the summer of 2010.

An event of these characteristics may have a positive impact on the global image of the destination and the intention to visit a monument, if the monument finds its way onto the final list. For example, through one of its spokesmen (Jean Paul Benavente), the Regional Directorate of Foreign Trade and Tourism (Peru) stated that the distinction of Machu Picchu as one of the Wonders of the Modern World meant that the number of tourists rose by 20% (rather more than 900,000 tourists).

But what happens when the monument is not chosen as a New Wonder of the Modern World? Are the global image of the destination and the intention to visit it harmed? Does this depend on situational factors such as involvement with the initiative or involvement with the monument? It could be argued that, having learnt the result of the voting, the change produced in destination image and in the intention to visit the monument depends on the degree of involvement with the initiative and with the monument. Indeed, involvement is considered as the relational variable most predictive of consumer behaviour (Evrard & Aurier, 1996; Martin, 1998) and has been shown to have a clear influence on variables such as information search and consumer risk perception (Dholakia, 2001), the evaluation of product quality (Charters & Pettigrew, 2006), the purchase decision process (Bauer, Sauer & Becker, 2006), product knowledge (Park & Moon, 2003), and brand com-

mitment (Warrington & Shim, 2000). Involvement is also considered a key variable moderating information processing and the formation of attitudes and behaviour itself (Petty, Wheeler & Tormala, 2003; Petty, Cacioppo, Strathman & Priester, 2005). So, the individuals that showed more involvement with the initiative should be those most affected by the results. However, higher involvement with the monument should make it harder to modify the destination image and intention to visit the monument, since these opinions are deeply rooted and are resistant to persuasive information that attempts to change them (Sherif & Sherif, 1967; Albarracín, Johnson & Zanna, 2005, Oskamp & Schultz, 2005).

The aim of this study is to understand the impact of the “New7Wonders” initiative on the overall image of the destination and intention to visit the monuments that were not chosen as “Wonders of the Modern World”. To this end, we designed a study, in which a sample of participants responded to a number of questions before and after knowing the definitive results. Likewise, we measured the interviewees’ involvement with the event and with the monument in order to determine the possible moderating effect.

1. The influence of “New7Wonders” on tourist behaviour

Although it could be thought that reaching the list of twenty one finalists to become a new wonder is in itself a success, the final result can be a disappointment when one is convinced that a monument will finally be chosen as one of the seven wonders. This is the case of the monuments in the most voted top ten, according to reports made periodically by the “New7-Wonders” foundation to those responsible for the short list of monuments. According to the information published in the press (e.g. http://www.smh.com.au/news/travel/opera-house--fading-in-race-to-be-new-wonder/2007/06/14/1181414439693.html) on the last report on voting, the top ten included the Acropolis, the pyramid of Chichén Itzá, the Colosseum in Rome, the Eiffel Tower, the Great Wall of China, Machu Picchu, the city of Petra, the Moais on Easter Island, Christ the Redeemer and the Taj Mahal. In addition, in those countries with short-listed monuments the residents included them as favourites, as shown by the odds given in betting shops. Taking the Alhambra in Spain as an example, the Spanish betting shop www.miapuesta.com included the Alhambra as one of the favourites. Therefore, being on the shortlist or simply being a favourite for ethnocentric reasons meant that not being chosen as a new wonder in the final vote would be considered as negative information.

1.1. Negative Information, Image of the Destination and Intention to Visit the Monument

Tourist demand seems to be sensitive to events such as terrorism or political violence in a country (Richter, 1983; Enders, Sandler & Parise, 1992; Ryan, 1993; Pizam & Fleischer, 2002; Sloboda, 2003; Ready & Dobie, 2003; Lee, Oh & O’Leary, 2005; Rupp, Holmes & DeSimone, 2005; Gut & Jarrell, 2007; Araña & León, 2008), but, when it comes to analyzing the impact of negative information resulting from less extreme events, such as advertising, there is much less literature. Nonetheless, over forty years ago Arndt showed that negative information damages a brand image, giving consumers more reasons to purchase competing brands (Arndt, 1967). In a different context, Faber, Tims & Schmitt (1993) and Yoon, Pinkleton & Ko (2005) argued that negative political advertising can have important nega-

tive consequences on the candidates' image and on voting intention. This happens because negative information creates negative associations in consumers' minds (Mizerski, 1982) that ultimately deteriorate not just the brand image, but also the intention to purchase it (Okada & Reibstein, 1998). Recently, however, it has been shown that the effect of negative information is conditioned by its importance. Specifically, when negative information is severe, the result is a decrease in brand attitude. Otherwise, when negative information is mild, it has no effect on brand attitude (Zhang & Taylor, 2009).

Previous research has also shown how negative information can neutralize positive information (Reidenbach, Festervand & MacWilliam, 1987). Indeed, consumers give five times more importance to negative information, than to positive information. This means that one piece of negative information can neutralize five pieces of positive information (Ahluwalia, Burnkrant & Unnava, 2000; Fiske, 1980; Klein, 1996; Skowronski & Carlston, 1987). Together, these findings suggest that the influence of negative information is much stronger than that of positive information.

In short, we can expect that a negative event such as not being chosen as one of the "New Seven Wonders of the Modern World" will affect both the destination image and the intention to visit the monument. We therefore propose that:

H1: *The fact that a monument has not been elected one of the Seven Wonders of the Modern World will affect the global image of the monument's tourist destination.*
H2: *The fact that a monument has not been elected one of the Seven Wonders of the Modern World will affect intention to visit that monument.*

Nonetheless, there are a number of factors expected to moderate the impact of negative information on image and intention (Richins, 1984; Till & Shimp, 1998), of which involvement has been one of those to receive most attention in disciplines such as marketing and psychology.

Researchers have used the concept of involvement to attempt to better understand consumer behaviour, giving rise to different definitions, measurements and manners of making the concept operative. Several authors have distinguished between enduring and situational involvement (Richins, 1984; Dholakia, 2001; Yoon, Pinkleton & Ko, 2005). The first of these originates in the work of Sherif (Sherif & Cantril, 1947; Sherif & Hovland, 1961; Sherif & Sherif, 1967), for whom involvement is a characteristic of an individual, occurring when the question or social object has intrinsic importance, personal significance or is expected to have consequences for her/his life. Situational involvement, on the other hand, has been defined as an inner state indicating the amount of interest, excitement and drive aroused by a stimulus or situation (Mitchell, 1979) and, unlike enduring involvement, it is characterised by occurring at a particular moment in time, after which it disappears. In the context of this research, involvement with the "New7Wonders" initiative is a short-duration, situational--type involvement, whereas involvement with the monument could be considered enduring, especially if we consider individuals living in the country where the monument is located.

Both types of involvement have been shown to have important consequences on formation and change of attitude (Petty & Cacioppo, 1981; Petty et. al. 2005). Thus, enduring involvement moderates the degree to which information persuades an individual. Social judgment theory (Sherif & Sherif, 1967) suggests that individuals with a high degree of involvement are less affected by the information they process, presumably because they have firmly established attitudes. However, when individuals have less involvement, change of attitude can occur more easily. Inoculation theory (McGuire, 1964)

makes a similar prediction to that of social judgment theory, although the argument used is different. Specifically, inoculation theory establishes that, when individuals have a high degree of involvement with an object, their better understanding and experience with it allows them to argue against the information to which they are exposed.

On the basis of the foregoing, it is to be expected that the fact that a monument has not been elected as one of the "New Wonders of the Modern World" will affect the global image of a destination and intention to visit the monument. However, this effect will be attenuated by involvement with the monument. According to the theory of social judgment, when involvement with the monument is high, the global image of the destination and intention to visit the monument will not be affected, since the subjects have well formed opinions that are hard to change and resistant to persuasive information which, in this case, is negative. However, when involvement is lower, if the monument has not been chosen as one of the "New Wonders" the overall image of the destination will suffer, as too will intention to visit the monument. Therefore, it can be proposed that:

H3: *Involvement with the monument will moderate the relation between not being chosen as one of the "Seven Wonders of the Modern World" and the global image of the tourist destination. Specifically, when involvement with the monument is high, the fact that it has not been elected a new wonder will not have a significant effect on the global image of the destination, whereas when involvement with the monument is low, the fact that the monument has not been elected will have a significant, negative effect on the global image of the destination.*

H4: *Involvement with the monument will moderate the relation between not being chosen as one of the "Seven Wonders of the Modern World" and the intention to visit that monument. Specifically, when involvement with the monument is high, the fact of not being elected a new wonder will have no significant effect on intention to visit it, whereas when involvement with the monument is low, the fact that the monument has not been elected will have a significant, negative effect on the intention to visit it.*

In addition, it is expected that there is a positive relationship between the impact of negative information and situational involvement. In this context, the principles of associative learning and the Elaboration Likelihood Model (ELM) are useful to explain how negative information may weaken evaluations of a destination and the intention to visit a monument.

Associative learning is based on the conception of memory as a network of interconnected nodes (Anderson, 1976; Collins & Loftus, 1975; Rumelhart, Hinton & McClelland, 1986). In the context of this research, the tourist destination considered and monuments found there would be connected nodes. An event such as "New7Wonders" would appear in this scenario and, by means of repetitive communication, an associative union would be built up between the monuments and tourist destinations (Domjan & Burkhard, 1986; Klein, 1991; Martindale, 1991; Rumelhart, Hinton & McClelland, 1986). Once this union is formed, the ensuing result regarding the monument's not being elected as a "New Wonder" could lead to lower intention to visit and a weakening of the global image of the destination considered.

On the other hand, the ELM (Petty & Cacioppo, 1981; Petty et al., 2005) suggested that people engage in attitude formation and change via one of two relatively distinct routes in their elaboration likelihood model of attitude change. When people are both motivated and able to process message arguments (high situational involvement), they consider the merits of message arguments centrally as part of their decision-making process. When message recipients are unmotivated or unable to process message arguments centrally (low situational involvement), they may still engage in attitude formation or change. However, in this case

recipients will consider peripheral aspects of the message or communication environment rather than centrally process message arguments. These peripheral cues might include, for example, characteristics of the product endorser such as attractiveness or credibility (Petty, Cacioppo & Schumann, 1983). Therefore, individuals will evaluate information proceeding from an event such as "New7Wonders" carefully and diligently when their involvement with the initiative is high. However, when the involvement is low, individuals will base their attitude on aspects foreign to the message (peripheral cues). If the message refers to a negative fact (e.g., the Alhambra is not one of the Seven Wonders of the Modern World because 100 million votes cast throughout the world have so decided), the result will be a weakening of the destination image and intention to visit the monument if the involvement with the initiative is high. On the other hand, if involvement with the initiative is low, the message arguments will have little relevance, because the individuals will change their image of the destination or their intention to visit the monument on the basis of the peripheral cues.

On the basis of the foregoing, the following hypotheses can be proposed:

H5: *The involvement with the "New7Wonders" initiative moderate the relation between not being chosen as one of the "Seven Wonders of the Modern World" and the global image of the tourist destination. Specifically, when involvement with the initiative is high, the fact that the monument has not been elected as a new wonder will have a significant, negative effect on the destination's global image, whereas in other involvement conditions the fact that the monument has not been elected as a new wonder will not have a significant effect on the global image of the destination.*

H6: *The involvement with the "New7Wonders" initiative will moderate the relation between not being chosen as one of the "Seven Wonders of the Modern World" and the intention to visit the monument. Specifically, when involvement with the initiative is high, the fact that the monument has not been elected as a new wonder will have a significant, negative effect on the intention to visit it, whereas under other involvement conditions the fact that the monument has not been elected as a new wonder will have no significant effect on the intention to visit it.*

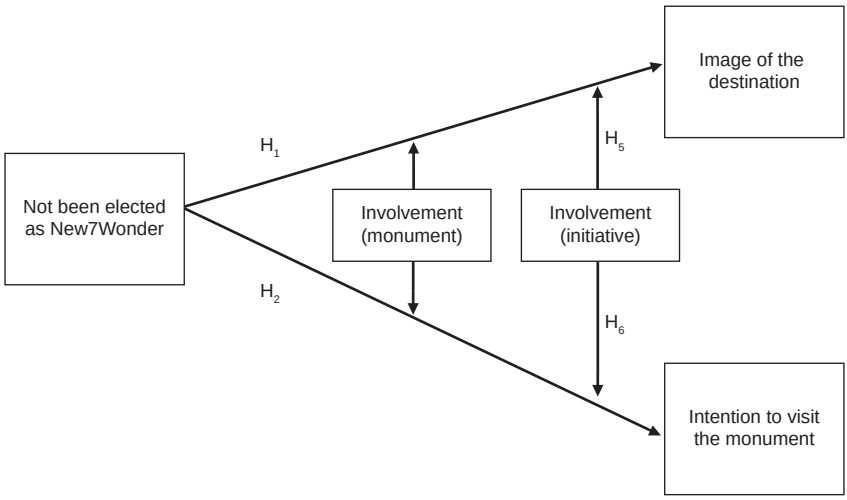

Figure 1. Diagram of proposed hypotheses

Study Methods.

In order to test the above hypotheses, we carried out a longitudinal study, in which a sample of residents of mainland Spain responded to two questionnaires at two different times. The first survey was carried out a week before the results of the “New Seven Wonders of the Modern World” initiative were made known, and the second the week after the results were made public. In both cases it was a telephone survey using a computer assisted telephone interview (CATI) procedure with random selection. The interviewees had to fulfil the conditions of being over eighteen years of age and being aware of the “New7Wonders” initiative. Average response time was eight minutes for the first survey and seven for the second.

A sample of 415 people responded to the first survey, representing a 24% response rate, of which 199 questionnaires were found useful after the second survey, representing 52% drop-out-rate. The sample consisted of 51% women and 49% men. Approximately 36% of the interviewees were aged between 18 and 35, 35% between 36 and 55, and 29% were over 55. Sex and age quotas were used. Regarding education levels, 19% had primary education, 35% secondary education, and 46% university education. The sample had a high percentage of highly educated individuals because the participants had to be aware of the initiative in order to take part in the survey, which biases the object population towards individuals interested in culture-related news or events.

1.2. Construct Measurements

To achieve the objectives proposed, a longitudinal observational study was carried out consisting of two dependent variables (global image of the tourist destination and intention to visit the monument) and three independent variables: time of measurement, involvement with the monument and involvement with the “New7Wonders” initiative.

The image has been defined as an overall impression going beyond the sum of the parts (Oxenfeldt, 1974), and, accordingly, some authors have defined it as an overall attitude or impression that individuals acquire about a specific place (Dadgostar & Isotalo, 1992). The image is based on beliefs and feelings of tourists about the destination, among other factors (Baloglu & McCleary, 1999a; Lin, Morais, Kerstetter & Hou, 2007) and, therefore, the sum or the mean of the attributes defining the destination may not be a suitable measurement of the destination’s overall image (Bigné, Sánchez & Sánchez, 2001). For this reason, we chose to measure the overall image on a 0–10 point three-item semantic differential scale, whose extreme values were: negative/positive, bad/good and unfavourable/favourable. Similar measurements of image were used by Baloglu & McCleary (1999a), Baloglu & McCleary (1999b) and Bigné, Sánchez & Sánchez (2001). On the other hand, intention to visit the monument was measured using a single item on a 0–10 point semantic differential scale (Cronin & Taylor, 1992; Ng, Lee & Soutar, 2006).

Independent variables in this study include the time of measurement, involvement with the monument and involvement with the “New7Wonders” initiative. The first was measured asking for each dependent variable before and after the results of the “New7-Wonders” of the modern world were made public. The difference between the two measurements was the announcement of the new wonders. The second variable — involvement with the monument — was handled using the monuments not included in the list of the “New Seven Wonders”: the Alhambra (Granada, Spain) and the Acropolis (Athens, Greece). The first represented a monument with high involvement for the (Spanish) people interviewed, whereas the second is a monument of lower involvement, as it is located in another country. Regarding involvement with the initiative, this was measured using

four items on a 0–10 differential semantic scale (unimportant/important, worthless/valuable, useless/useful, uninterested/interested) taken from other studies (Zaichkowsky, 1985b; 1994; McQuarrie & Munson, 1987; 1992).

1.3. Reliability

We tested the reliability of the scales used by means of both the Cronbach's alpha and the Dillon-Goldstein's rho. For the destination image measurement, the data were grouped together because the measurement tool was used on two different monuments (Acropolis and Alhambra) in two different situations (before and after the release of the final results). The results showed very high values in both cases (alpha = 0.97, rho = 0.98), proving that the tool was reliable. Therefore, a new variable was created averaging the items used to measure the destination image.

In the case of involvement with the initiative, both the Cronbach's alpha and the Dillon--Goldstein's rho gave very high values (respectively 0.94 and 0.92), also proving that the measurement of this concept was reliable. A new variable was therefore created for each interviewee averaging the scores reached for the four variables used to measure this construct. On this basis three groups were arranged using the percentile 25 and 75 respectively, which represented the individuals with low, medium and high involvement with the initiative.

Finally, given that the involvement with the monument was defined operatively using different monuments as reference to measure the image and the intention to visit, the differences in the measures of involvement with those monuments must be checked. The interviewees were asked to spontaneously recall the monuments that reached the final stage of the "New Seven Wonders" competition. Several studies have shown that spontaneous recall and involvement are positively related, which justifies this as a means of testing that the measurement of involvement was carried out correctly (Wright, 1974; Mitchell, 1980; Burnkrant & Sawyer, 1983; Petty, Cacioppo & Schumann, 1983). As expected, almost 80% recalled that the Alhambra was one of the monuments in the final stage, but only 3% remembered the Acropolis. Consequently, the manipulation of involvement with the monument was carried out correctly.

1.4. Hypothesis Testing

Some verification is necessary before testing the hypotheses proposed. The effects of independent variables could be camouflaged by the so-called "confusion variables". These are the characteristics of the interviewees that could indirectly condition their inclusion in one group or another. In this case, the literature suggests testing if such variables are in fact not associated with the groups identified. We therefore analysed the association between the assignation group (low, medium or high involvement with the initiative) and each one of the following demographic characteristics: age, sex and level of education. The results showed that the relation was significant for all of sex, age and level of education groups (Chi-Square statistics sex = 7.40; df = 2; $p < 0.05$; Chi-Square statistics age = 11.08; df = 4; $p < 0.05$; Chi-Square statistics education = 29.39; df = 4; $p < 0.01$). Since these socio-demographic characteristics could affect the results, the literature suggests eliminating their effect using the methodology of the propensity score, or by directly controlling their effect on the dependent variable(s) (D'Agostino, 1998; Winship & Morgan, 1999; Yanovitzky, 2005; Lindenmeier & Tscheulin, 2007; Frías, Rodríguez & Castañeda, 2008). The latter solution was chosen for this study, and so these variables will be included in later analyses in order to directly control the effects they have on the dependent variables.

Table 1. Least squares means and standard errors for destination image

Effect	Time	Inv. Monument	Inv. Initia-tive	Sex	Age	Education	LS means	SE	N
Time of measurement	Before						7.91	0.13	199
	After						7.94	0.12	199
Involvement with the monument		Acropolis					7.24	0.13	199
		Alhambra					8.62	0.11	199
Involvement with the initiative			Low				7.40	0.20	48
			Medium				8.02	0.15	104
			Hihg				8.37	0.19	47
Sex				Man			7.73	0.14	98
				Woman			8.13	0.13	101
Age					18–35		7.89	0.17	71
					36–54		8.12	0.17	70
					Over 55		7.78	0.18	58
Level of education						Primary	7.88	0.22	38
						Secondary	7.91	0.16	70
						University	7.99	0.15	91
Time of measurement × Involvement with the monument	Before	Acropolis					7.22	0.16	199
	Before	Alhambra					8.61	0.14	199
	After	Acropolis					7.26	0.15	199
	After	Alhambra					8.62	0.12	199
Time of measurement × Involvement with the initiative	Before		Low				7.13	0.28	48
	Before		Medium				7.92	0.19	104
	Before		Hihg				8.70	0.19	47
	After		Low				7.66	0.21	48
	After		Medium				8.12	0.16	104
	After		Hihg				8.04	0.25	47

Table 2. Least squares means and standard errors for intention to visit the monument

Effect	Time	Inv. Monument	Inv. Initia-tive	Sex	Age	Education	LS means	SE	N
Time of measurement	Before						7.57	0.14	199
	After						7.49	0.15	199
Involvement with the monument		Acropolis					6.19	0.19	199
		Alhambra					8.87	0.12	199
Involvement with the initiative			Low				7.14	0.23	48
			Medium				7.73	0.16	104
			Hihg				7.71	0.23	47
Sex				Man			7.27	0.17	98
				Woman			7.79	0.16	101
Age					18–35		7.57	0.19	71
					36–54		7.71	0.19	70
					Over 55		7.31	0.20	58
Level of education						Primary	7.50	0.25	38
						Secondary	7.57	0.18	70
						University	7.52	0.17	91
Time of measurement × Involvement with the monument	Before	Acropolis					6.14	0.22	199
	Before	Alhambra					8.99	0.13	199
	After	Acropolis					6.24	0.21	199
	After	Alhambra					8.74	0.15	199
Time of measurement × Involvement with the initiative	Before		Low				6.94	0.28	48
	Before		Medium				7.66	0.18	104
	Before		Hihg				8.11	0.22	47
	After		Low				7.34	0.25	48
	After		Medium				7.81	0.17	104
	After		Hihg				7.32	0.30	47

Suggested hypotheses were tested by using a Linear Mixed Model on each dependent variable by means of the MIXED procedure of SAS. This tool allows specification of the main effects and relevant interactions from the viewpoint of the proposed hypotheses, as well as making correct estimates for cases, in which a different number of observations was available for each situation. In each case, the time of measurement (before or after knowing the results), involvement with the monument (Acropolis or Alhambra), involvement with the initiative (low, medium or high) and two interactions (time of measurement × involvement with the initiative; time of measurement × involvement with the monument) acted as independent variables. Moreover, as mentioned above, the effect of the interviewee’s sex, age and level of education on the dependent variables was controlled directly including their main effect. The test of variance homogeneity did not hold for all the dependent variables. Although the F statistic has been shown to be robust in such situations, we decided to compare two models, one assuming homogeneity of the error variances (Model 1) and another, in which this assumption was relaxed (Model 2), which is possible thanks to the “group” option of PROC SAS MIXED. The results showed that, in the case of destination image, Model 2 was preferable, because the Likelihood Ratio Test (LR) was statistically significant (LR= 58.5 df = 20 p = 0.00). Regarding intention to visit the monument, Model 2 was also preferable (LR = 62.8 df = 20 p = 0.00). The results presented below are therefore based on a model assuming heterogeneity of the error variances between the groups of involvement with the initiative.

Table 1 summarizes the least squares means, standard errors, and number of observations in each situation, obtained using the model considered in the case of destination image. Table 2 refers to the intention to visit the monument. The comparisons between these means were carried out using the Tukey-Kramer method.

1.5. Overall Image of the Destination

In this section H1, H3 and H5 are commented. These are the hypotheses referring to the overall image of the destination concerned. The results show that the three main effects (involvement with the initiative, sex of the interviewee and involvement with the monument) and one interaction effect (involvement with the initiative × time of measurement) were statistically significant (see Table 3). Comparison of means (see table 1) showed that the overall image of the destination was significantly lower among individuals less involved with the initiative ($D_{low\text{-}medium}$ = –0.62 s.e. = 0.24 p = 0.03; $D_{low\text{-}high}$ = = –0.98 s.e. = 0.28 p = 0.00; $D_{medium\text{-}high}$ = –0.35 s.e. = 0.24 p = 0.32); the overall image of the destination was higher among women than men ($D_{man\text{-}woman}$ = –0.40 s.e. = 0.18 p = = 0.03); and, finally, the image of the destination was higher for Alhambra compared to Acropolis ($D_{Acrop\text{-}Alha}$ = –1.38 s.e. = 0.12 p = 0.00).

From the viewpoint of the hypotheses proposed for this study, the difference between destination image “before” and “after” the election of the “New Seven Wonders of the Modern World” was not statistically significant ($D_{before\text{-}after}$ = 0.03 s.e. = 0.14 p = 0.86), and therefore H1 is not supported.

Secondly, the interaction between involvement with the initiative and time of measurement was statistically significant (see Figure 2). As proposed by H5 (see table 1), when involvement with the initiative is high, the overall image of the destination worsens significantly when comparing the “before” and “after” scores ($D_{before\text{-}after}$ = 0.66 s.e. = 0.23 p = = 0.03). On the other hand, for any other conditions, the difference between image score

"before" and "after" was not significant (Low Involvement, $D_{before\text{-}after} = -0.53$ s.e. = 0.29 p = = 0.42; Medium Involvement, $D_{before\text{-}after} = -0.20$ s.e. = 0.16 p = 0.87). In consequence, H5 finds empirical support.

Table 3. Type III test for fixed effects (destination image)

	Num df	Den df	F	p-value
Time	1	196	0.04	0.85
Inv. Monument	1	198	129.01	0.00
Inv. Initiative	2	191	6.21	0.00
Sex	1	191	4.63	0.03
Age	2	191	1.12	0.33
Level of education	2	191	0.11	0.90
Time × Inv. Monument	1	198	0.05	0.82
Time × Inv. Initiative	2	196	6.57	0.00

Figure 2. Overall image of destination according to involvement with the initiative and time of measurement

Finally, interaction between time of measurement and involvement with the monument was not significant and so H3 is not supported. As can be seen in Figure 3, when involvement with the monument is high (Alhambra), the fact that the monument was not elected as one of the "New7Wonders" did not affect the overall image of the destination ($D_{before\text{-}after}$ = –0.01 s.e. = 0.15 p = 1.00), as predicted by H3. However, when involvement with the monument was low (Acropolis), the fact that it was not elected as one of the "New7Wonders" did not affect the destination image either ($D_{before\text{-}after}$ = –0.05 s.e. = = 0.17 p = 0.99), which is contrary to the proposal made by H3.

Figure 3. Overall image according to involvement with the monument and time of measurement

1.6. Intention to visit the monument

In this section H2, H4 and H6 are commented using a similar procedure to the previous section, but here the dependent variable is the intention to visit the monument. The results showed that two main effects (the interviewee's sex and involvement with the monument) and one interaction effect (involvement with the initiative × time of measurement) were statistically significant (see Table 4).

Concerning the main effects, comparison of means (see table 2) showed that the intention to visit the monument was lower among men than women ($D_{man\text{-}woman}$ = –0.53 s.e. = = 0.20 p = 0.01); also, the intention to visit the monument was higher for the Alhambra compared to the Acropolis ($D_{Acro\text{-}Alha}$ = –2.68 s.e. = 0.18 p = 0.00).

From the viewpoint of our hypotheses, the difference between intention to visit the monument "before" and "after" the voting results was not statistically significant ($D_{before\text{-}after}$ = 0.07 s.e. = 0.14 p = 0.60) and therefore H2 is not supported.

Secondly, the interaction between involvement with the initiative and the time of measurement was statistically significant (see Figure 4). As predicted by H6, when involvement with the initiative was high, the intention to visit was significantly higher "before" knowing the results ($D_{before-after}$ = 0.78 s.e. = 0.25 p = 0.03). However, for the other levels of involvement with the initiative, the difference between intention "before" and "after" was not significant (Low involvement, $D_{before-after}$ = –0.40 s.e. = 0.28 p = 0.68; $D_{before-after}$ = –0.16 s.e. = 0.14 p = 0.87). In consequence, H6 finds empirical support.

Table 4. Type III test for fixed effects (intention to visit the monument)

	Num df	Den df	F	p-value
Time	1	196	0.28	0.60
Inv. Monument	1	198	213.62	0.00
Inv. Initiative	2	191	2.93	0.06
Sex	1	191	7.04	0.01
Age	2	191	1.24	0.29
Level of education	2	191	0.05	0.95
Time × Inv. Monument	1	198	2.57	0.11
Time × Inv. Initiative	2	196	7.05	0.00

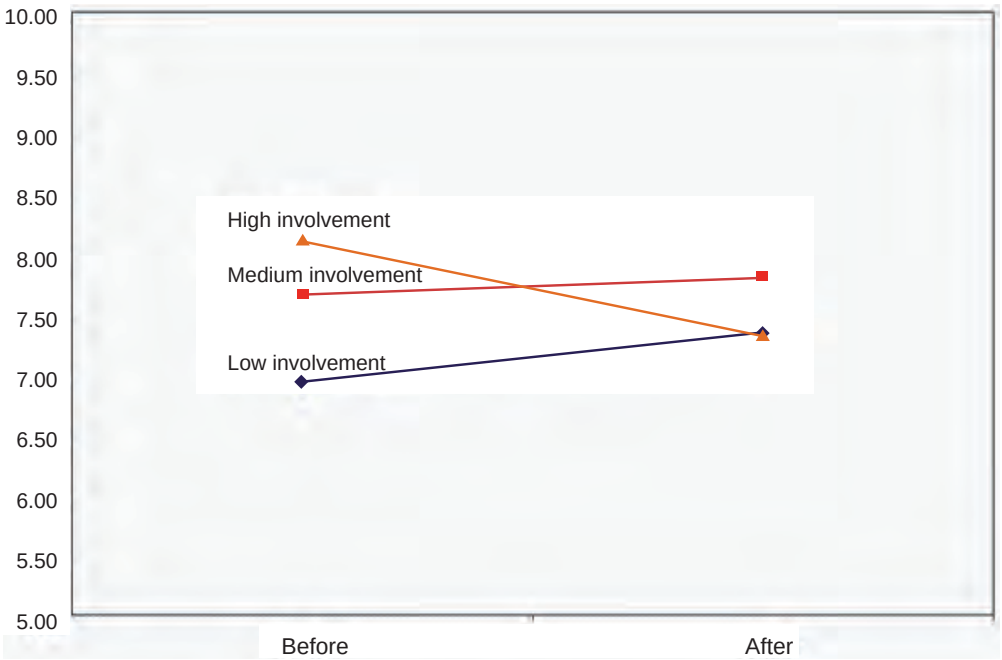

Figure 4. Intention to visit the monument according to involvement with the initiative and time of measurement

Finally, the interaction between involvement with the monument and time of measurement was not significant (F(1, 198) = 2.57; p = 0.11). As shown in Figure 5, the intention to visit the Alhambra did not vary significantly when the “before” and “after” scores were compared ($D_{before\text{-}after}$ = 0.25 s.e. = 0.14 p = 0.28), as predicted by H4. However, the intention to visit the Acropolis was also similar on comparing the “before” and “after” means ($D_{before\text{-}after}$ = –0.11 s.e. = 0.21 p = 0.96), and so H4 is not supported.

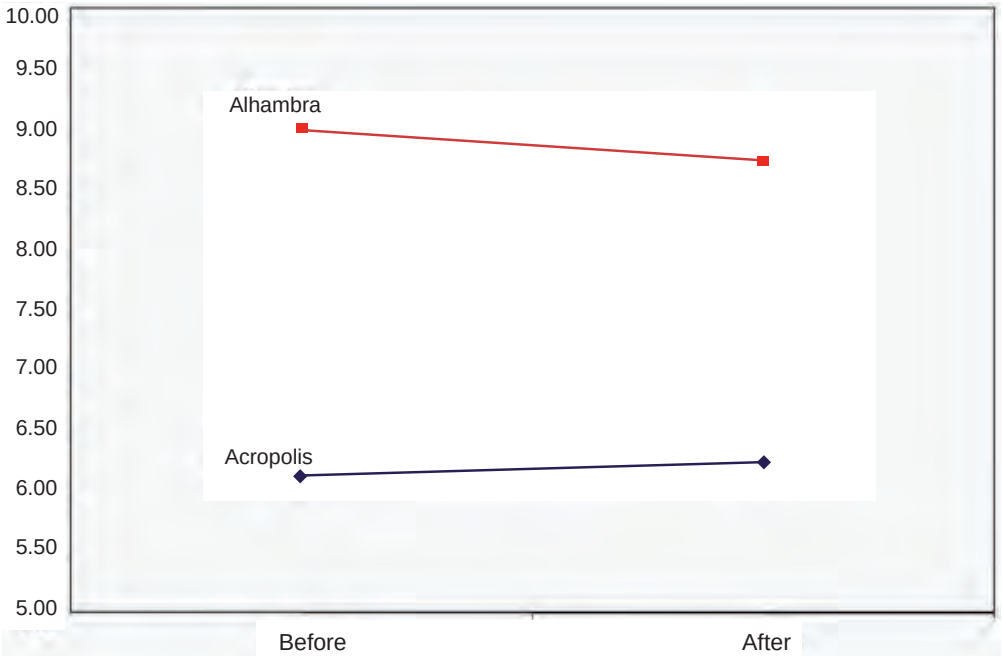

Figure 5. Intention to visit the monument according to involvement with the monument and time of measurement

Conclusion

This study analyzes the impact of an initiative such as the election of the “New Seven Wonders” on the intention to visit the monuments and the overall image of tourist destinations. It also examines the moderating role of variables such as the involvement with the initiative and the involvement with the monuments, and directly controls other characteristics of the interviewees, such as sex, age, and the level of education.

The results obtained show that destination image and intention to visit the monuments are not affected by the results of the voting, because the differences in “before” and “after” scores are not statistically significant. Consequently, H1 and H2 have no empirical support. One possible explanation for this result concerns the importance of an event like this for the interviewees. As pointed out in our literature review, it has recently been shown that the influence of negative information on the attitude towards a brand depends on the “severity” of that information. Specifically, negative information seems to affect brand attitude when it is “severe”, but not when “mild” (Zhang & Taylor, 2009). In the case of the “New7Wonders” initiative, not being chosen could be negative, but, at the same time, it is not serious.

The results provide empirical support for the hypotheses concerning the involvement with the initiative. Although the overall image of the destination "before" knowing the results of the election was similar to that obtained "after", it should be noted that, as expected, this fact was conditioned by the degree of involvement with the initiative. Subjects with a high level of involvement with the initiative had a rather less positive image of the destination after knowing the voting results compared with the one they had before. However, this change in the overall image of the destination did not occur in those showing a low or medium level of involvement. We can therefore conclude that the impact of the "New7Wonders" initiative affected the interviewees in an uneven fashion. The fact that the monument was not present on the list of finalists negatively affected the overall image of the destination, but only for those most involved with the initiative.

Similar conclusions can be drawn for the intention to visit the monument. As in the case of the destination's overall image, the intention to visit the monument was similar when the scores "before" and "after" knowing the voting results were compared. However, this result was also conditioned by the degree of involvement with the initiative. When the interviewees had a high degree of involvement with the initiative, the intention to visit the monument after knowing the results was lower than before. On the other hand, when the involvement with the initiative was low or medium, this change in intention to visit did not occur.

In the case of the Alhambra, which in this study represented the monument with high involvement, the intention to visit it and the overall image of the destination before and after knowing the result were similar. This can be explained by the theory of social judgment or inoculation theory, as discussed in the literature review section. Indeed, when tourists show a high degree of involvement with a monument, the intention to visit it and the image of the destination are well-formed, thus making it hard for them to change. In this case, the results of the study show that an initiative such as the election of the "New Seven Wonders" was not enough to cause a change in these variables.

However, in the case of the Acropolis, it was expected that the intention to visit the monument and the overall image of the destination would go down because, like the Alhambra, it was not on the most voted list and, moreover, these variables could change more easily as the interviewees showed low involvement with this monument. The results obtained were not consistent with this supposition, and both the intention to visit the monument and the destination's overall image were similar on comparing their scores before and after knowing the results. A possible explanation for that could be, although the level of involvement with the Acropolis was lower than with the Alhambra, that the Acropolis is a very well-known monument, opinions of which are well-established and an event such as "New7Wonders" was unable to change them. We must remember that many of the experiments carried out to test ELM used fictitious products, attitude towards which was easier to change through manipulation of central or peripheral cues. However, given the characteristics of the event analyzed in this study, it was not possible to use a monument with a chance of being chosen as a "New7Wonder", which was not elected and which, at the same time, was not well-known to the interviewees.

Despite the fact that interaction between the time of the measurement and the involvement with the monument was not significant, what was observed was the main effect of this last variable on both: the intention to visit the monument and the image of the destination. As might be expected, the intention to visit the Alhambra and the image of Granada were significantly higher than the intention to visit the Acropolis and the image of Athens. We could therefore conclude that, while involvement with the ini-

tiative seems to act as a moderating variable, the involvement with the monument has a direct effect on the intention to visit it and the overall image of the destination. This result is supported by earlier research. For example, Slama & Tashchian (1987) presented a model in support of this view, where enduring involvement directly influences subsequent consumer responses. Beatty, Kahle & Homer (1988) support a similar view, postulating that the consumer’s ego involvement influences his or her purchase intention. In the specific case of negative information, Faber, Tims & Schmitt (1993) showed that enduring political involvement increases the impact of negative political ads on voting decisions.

This study has also revealed other results that were not initially proposed as hypotheses. Scores on destination image and intention to visit the monument are higher among women than men. However, neither the level of education nor the age of the subject seem to have any effect, at least directly, on destination image or intention to visit the monument. Moreover, the destination image was better among individuals more involved with the initiative, which is a result also obtained by other authors (Laczniak & Muehling, 1993; Muehling, Laczniak & Andrews, 1993; Poiesz & Robben, 1996).

Finally, this study helps to improve our understanding of how events with global repercussions such as the “New7Wonders” can modify the image of a tourist destination and the intention to visit a monument and, therefore, its tourist demand. Moreover, when such an event is not controlled by those responsible for the management of the monument in question, the risks increase considerably, meaning that the possible repercussions have to be carefully monitored, multiplying the efforts to maximise any possible positive impact and reducing the negative impact to a minimum. Further research could compare the results obtained in this study with the actual behaviour of tourists or with measurements more spaced out in time and, in this fashion, to analyse whether the short-term effects of an initiative such as “New7Wonders” are maintained over the long term.

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Social media in building a relationship with the audience. Case study: The Marek Edelman Dialogue Center in Łódź

Utility. That is what Internet is all about. Nowadays, whenever we want to find information we start by browsing, and the tools are closer than ever before. Computers, tablets, mobile phones, even e-readers have Internet access.

In 2011 Jan H. Kietzmann and his colleagues [Kietzmann, Hermkens, McCarthy, & Silvestre, 2011] decided to spotlight social media, a relatively new means of communication. They took social media and segmented its aspects into a honeycomb of categories. Most of us think about social media as something intuitive, something simple and fun, but there is a clear pattern behind it. When using social media one should consider looking at it through the following categories defined by Kietzmann [Kietzmann et al., 2011]: identity, conversations, sharing, presence, relationships, reputation, and groups. Perhaps there is an aspect of social media you have never thought about while exploring it might help you build a fruitful relation with the audience? Stay curious.

I work at the The Marek Edelman Dialogue Center in Łódź, an institution that was established in 2010 but has been operating since April 2011. It is the perfect place to talk about how to dialogue with audience, regardless of the topic. Since the very beginning we have been trying to be as open as possible, therefore we use any means of communication available. Social media is one of our main forms of communication with our audience, so understanding the functional mechanism of social media is crucial for us. Our work would be pointless if no-one knew about us. Also, it would be highly unwise if we didn't know how people react to what we do. Of course, there's nothing like a face-to-face conversation, but our target audience is spread around the world. Social media gives us the opportunity to be permanently present and up-to-date with what is hot, what is the buzz, what is going viral. Social media are very intuitive tools and it is necessary for the people who use them as a form of promotion and audience development to understand their functionality.

1. Identity

The extent to which users reveal themselves:

«*Data privacy controls, and tools for user self-promotion*».

Client and service, user and a tool, target and a product, viewer and product of culture. Most of us will or already are in one or both sides of these categories. We are bombarded with things or services „we all need right now" on a daily basis. But obviously, not everyone needs everything. There are as many target groups as many different ages, sexes, groups of interests, etc. When the Internet started being used for monitoring consumers at various levels it became possible to adjust products to their actual needs.

From the point of view of a cultural institution, social media platforms force/teach us (depending on the attitude) to reveal ourselves. We are no longer anonymous employees of an institution. And we no longer should be. In these times of seemingly superficial relations it is very important to show the audiences that we, the institutions and their employees, care about them and really listen to what they have to say.

Audiences do not always realize that there are people standing behind the institutions. We need to dispel some secrets about so popular „behind the scenes" arrangements. Institution content managers are not very different from regular social media users.

From the users' point of view, social media are a double-edged sword, because we, the employees of institutions, can see and use whatever we find to our advantage. Tracking also lets us see what the potential viewers are interested in. It is very important to analyze and evaluate viewers' tendencies as they can prove to be a very helpful tool, helping us decide what to focus on. Although anonymity is now a long refuted myth, the viewers' exact identity (such as name and address) is not the most important part in the whole process. It is the choices we make and things we like which are being followed and are considered a part of the online/social identity in social media. When an institution knows who views its websites, videos and follows or likes its posts, it can reformulate its content or, on the contrary, strengthen it. Because it is not only about *what* to post, but also *how* to do it.

It is very important that the employees feel they are a part of the institution, so that they have a real impact on how it is being promoted. From the employees' point of view all the promotional activities which involve them can also integrate the team.

2. Conversations

The extent to which users communicate with each other:

«*Conversation velocity, and the risk of starting and joining*».

Internet and social media hate inactivity. The whole idea of Web 2.0 (and upcoming era of Web 3.0) is based on communication and presence.

In 1992, when Nokia came up with its catchphrase „Nokia. Connecting people", the ways of connecting were limited comparing to what we have available now. In „the golden days" connecting actually meant that we either talked to each other or texted each other. The contact we used to make was verbal. Nowadays, we do not

need to talk to let people know what we do, as social media give us many new ways to express ourselves.

As an institution, especially a cultural and a municipal institution, it is very important to stay in touch with the viewers/visitors. Conversation, and in our case, dialogue is what people are hoping to get, and we should listen to what they have to „say", meaning expressing their feelings and interests. As the Dialogue Center, we have many online relations, and some of them are just „the beginning of a beautiful friendship". A perfect example is Leon Weintraub, a Litzmannstadt Ghetto survivor, a wonderful person who started following the Dialogue Center on Facebook about 3 years ago. At first, we only knew him from his Facebook account, but since we met him in person and befriended him (using our private Facebook accounts) we can call him one of our most devoted supporters.

„Here and now" is what runs the social media. Nobody wants to watch expired news, no-one wants to take part in past events. Keeping viewers up-to-date gives them a sense of security which assures them that if something interesting to them is happening at a certain institution they will know about it. A big mistake often made by those who run social media profiles for institutions and businesses is overdosing. It is really important to find and keep a balance in the amount of information a wall (on Facebook, Twitter etc.) can take.

Social media have changed one very important thing about how we communicate. Nothing we do on social media platform is definitive, but everything *is* definitive. What I mean by this contradictory sentence is that if one likes, follows or attends something in social media it is not necessarily the truth. How many of us never turned up at an event they attended on Facebook? At the same time, whatever we do online is seen and commented by many. People take the online activity, of not only individuals but, most of all, institutions, universities and (we must acknowledge) authorities, very seriously.

3. Sharing

The extent to which users exchange, distribute and receive content:

«*Content management system and social graph*».

Nowadays, information spreads around the world in matter of seconds. Most of the information we receive comes from the media, but, in contrast to what it looked like 40, 30 or 20 years ago, not only journalists, newspapers and TV programmes are the sources and the transmitters. We all are. The rule seems simple — the more people you know on the Internet, the easier it is to share news with their help. But is it really as simple as it seems?

Kietzmann et al. stated (2011):

We suggest there are at least two fundamental implications that the sharing block of the honeycomb has for all firms with ambition to engage social media. The first is the need to evaluate what objects of sociality their users can have in common, or to identify new objects that can mediate their shared interests (p. 245).

It's about what connects people. Why would anyone want to share a post/picture/movie posted by an institution on its social media platform? Here comes the crucial principle that runs social media: emotional attachment. Building a relation with the audience by forging emotional ties can help building a strong and profitable network, a network

that is is based on sharing — hashtags, reposting, localization, pinning, tagging, liking, following and many other ways probably yet to come.

At an institution like the Marek Edelman Dialogue Center it is very important to find balance — the topics we talk about are quite often complicated historical matters with no simple answers. We also touch multicultural, multiethnic and anti-discrimination subjects. This is why we always try to balance the dark and the bright side in our social media. Hopefully, by doing so we encourage people to follow and like us but also to re-share. But we are on both sides of the river — we have to share to be re-shared; like to be re-liked. Never leave your audience unattended.

Its been more than 50 years since Marshall McLuhan famously stated that „medium is the message" (McLuhan, M., Fiore, Q., & Agel, J.,1967) but as Hiebert noticed (Hiebert, P. 2014) the main point has not changed — nowadays, we, the people, are the mediums/media, and we are being given many different tools (social media) that are used in the real time.

4. Presence

The extent to which users know if others are available:

«*Creating and managing the realty, intimacy and immediacy of the context*».

In 2014 almost 4.55 billion people were using mobile phones. 1.8 billion of these devices were smartphones ("Smartphone Users...", 2014). Although there are so many of us (I write from the perspective of a user of two smartphones, both based on different operating systems), social media give us numerous solutions for finding people who not only have same interests but are also in the same city, district or place.

Smartphones are usually permanently online with the location option on, and many applications will use this information to offer local services. From the perspective of an institution, especially one that has its own office/building it is very important to make the potential viewer aware of where this particular place is. Social media are here to help, but the viewers need to be encouraged to participate in the process too.

There are two main types of real-time participation: on the premises of real-time presence and online real-time presence. Engaging viewers on the premise of real-time presence might seem easy to achieve, but it requires encouraging people to actually „check-in". Institution employees should not fear checking in. At the same time it is very important to tag posts and pictures uploaded online by the institution.

5. Relationships

The extent to which users relate to each other:

«*Managing the structural and flow properties in a network of relationships*».

Even though the Internet and mobile phones have been accused of drifting people apart from each other, the truth is social media have done a lot of bad, but also a lot of

good for human relations at many levels. (Graham, R., 2014) Building a strong and efficient network is what we are all looking for on both lifestyle and business websites/applications.

Problems with gaining users' trust begin when an institution like the Marek Edelman Dialogue Center tries to specify its target. What if the target is varied? What if you try very hard but no-one wants to read your posts, view your videos or share your content?

There is no simple answer to these questions, but one thing is certain — it is very important to emphasize the emotional attachment one can build with the institution — or in this case, the employees of the institution. This can be done by an honest approach to social media, because well maintained online relationships may bring a lot of benefits.

When building a relationship with users, there are two levels of analyzing online content. First of all an institution's promotion strategy should be the baseline for all promotional activities, including social media activity. But then one should look *through the looking glass* and try to understand the specifics of each particular social media platform. If Facebook is more casual that LinkedIn, then let's shape the content according to users' expectations. If LinkedIn is for professionals, let's not be too casual. This applies to all platforms, and as there are dozens of social media apps and websites, institution employees should approach each of them differently. Only then the users can feel comfortable enough to share and talk about the content being posted online.

High hopes usually lead to disappointment. Being humble, listening and reading what users and followers have to say might repay lavishly. The „relationship" attribute of social media requires content managers to stay focused and open-eyed. Users/viewers may be an extension which cannot be underestimated in the world of social activity, especially if it comes to local activities. Currently „locality" is what ties people together, and that bond can boost network development.

6. Reputation

The extent to which users know the social standing of others and content:

«*Monitoring the strength, passion, sentiment, and reach of users and brands*».

Reputation is key trait that defines a cultural institution. In the end we are here to build awareness (regardless of the type of activity) of recipients of culture. We all care about likes, followers, views on social media platforms. Sometimes this indicators can be deceiving, especially on Facebook and Instagram — two social media platforms which have no negative rates — you can only like or ♥. And even though many users have petitioned for the negative rate (like „dislike") these platforms are resistant. Despite this potential inconvenience, users have adjusted to the formula. This is clearly visible on the Dialogue Center social media accounts. Holocaust, Litzmannstadt Ghetto, turbulent history, multicultural and equality issues — all these can be very challenging matters when raised through social media. Personally, I felt confused and uncertain the first time I was reposting an article (on Facebook) about the WWII genocide and then I saw people „liking" it. But then again I understood that „likes", „views" and „♥" can have many shades and meanings and most of the time social media users are aware of what the meaning of a particular activity is.

Social media are just another form of expression. At the Dialogue Center we are no longer surprised by hashtags like #holocaust #litzmannstadtghetto #genocide (on Instagram, Twitter or Facebook) or photos from Litzmannstadt Ghetto (pinned on Pinterest boards). If used in the right context they can strengthen the awareness.

Social media managers should be aware that it is very important to monitor and analyze the user-generated content.

7. Groups

The extent to which users are ordered or form communities:

«*Membership, rules and protocols*».

An audience by definition is a group of people that attends an event. ("Audience", n.d.) Social media and the Internet completely redefined what an audience is and how to reach it. At this point of development of online social relations the viewers who actually attend an event are just a drop in the ocean when it comes to an institution. This is quite visible when the statistics are reviewed — there are people who visit an event (which they usually know about either from the Internet or the press), people who visit the website and people who follow an institution's profile on social media platforms. Despite the fact that Facebook, LinkedIn and many others actually offer creating a group as an option (this option might be quite helpful, I discuss it below), the actual „groups" that an institution should be interested in are indefinite. They are formed by hashtags, likes and follows. That is why a content manager has to stay focused not only on location, gender and age as target indicators, but also should „regroup" the social media audience by following their groups of interest.

Organizing groups can be very helpful in targeting and narrowing the circle of recipients. This option is particularly important in maintaining a constant relation with, for example, volunteers. Also, creating events or encouraging viewers to use a certain hashtag is a way of gathering a group of interest. It is equally important to have many viewers attending events and to gain the audience, which can be a transmitter of information or future spectator/visitor, online and using social media.

At the Dialogue Center we have organized groups on Facebook and have also tried to acknowledge informal groups created by hashtags (for example on Instagram each of our pictures is marked by #centrumdialogu).

Content managers can benefit from creating groups, whether officially organized or unofficially assembled. The trick is to pay attention to how a group works, what kind of activity are its members are interested in and what events they would like to attend and share.

8. The 4 Cs

Cognize, congruity, curate, chase.

Each platform requires a different attitude. The key to success in social media is to understand how an application or platform works and how its users function. To help

us understand social media Kietzmann gives us the 4Cs rule. First of all COGNIZE (recognize) — pay attention to how your „brand" is being discussed and received by other users (you, an institution is a user too!). There are various ways to monitor and analyze web and app traffic. Then CONGRUITY, meaning it is very important to listen to what users have to say in order to adjust the offer to their needs and desires. This does not mean an institution should forget about its goals, but rather phrase its offer accordingly. In extension, this means that institution social media managers should CURATE the content which is being posted online. At this point it is also very important to give (as soon as possible) an immediate reaction. Do not leave your users unattended and their questions and comments unanswered. Finally CHASE — stay curious. Social media is a living organism that constantly adjust to its users and launches new possibilities. Staying behind causes a snowball effect — the longer you leave it rolling the harder it gets to stop it and keep up.

Summary

Regular online and social media activity supported by honest and reasonably chosen content can pay off. The Dialogue Center like/follow rate is about 1000 new profile likes per year. We have been on Facebook for 4 years, on Youtube for 3, on Twitter for a year and on Pinterest for almost 6 months.We are open to new applications, we browse, we use social media and we encourage everyone in our work environment to use it.

Despite the fact that many subjects we raise at the Dialogue Center „do not seem fitting" for social media, we try to keep the balance and use our tools in a way users accept and acknowledge. History can be told and discovered using social media, and it can be the first, hard step in communicating with those who do not seem interested in history (or local history).

Do not force anything but do not underestimate the force of social media. Think about the audience as your partner in dialogue. Monitor, analyze and evaluate. Have fun and try to understand. Finally, don't forget that #promotionneversleeps.

Centrum Dialogu // Facebook

Centrum Dialogu // Instagram

Centrum Dialogu // Pinterest

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Part V

New generation institutions of culture. Creative industries

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New generation cultural and scientific institutions — dilemmas and strategic challenges

Preface

Recent periods witnessed very strong development trend of **new generation cultural and scientific institutions** that can be distinguished by their interdisciplinary approach. They combine promoting culture and science with creative activities. Thus, a new category of actors emerge who very clearly divert from traditional institutions focused on selected usually mono-disciplinary functions. These are hybrid institutions that, besides combining various functions and artistic, exhibition activities that promote knowledge in different forms clearly go beyond the scale of former establishments and are closer to interdisciplinary centres of culture services. This is also the line joined by new generation and interdisciplinary science and entertainment centres (Pulh M., Mencarelli R., 2010).

At this point, it is worth asking about strategic challenges and dilemmas over the idea and development of such institutions. We may have an impression that the development of these institutions is mainly marketing-driven and tends to concentrate many complementary activities in the field of arts and science in one place. This is supposed to encourage massive engagement in various cultural, science or entrepreneurial events. It would be good if such activities addressed to a wide audience could translate into new possibilities and forms of contact with arts and science. We also should not forget specific values that arise from intimate contact with exactly these two areas. This is a general question about how, in contact with art, we can stimulate the reflection of visitors and boost their sensitivity to artistic interventions .

Managing such new institutions requires a completely new category of managers able to use knowledge in project management, marketing interdisciplinary events, and modern marketing communication who understand arts, and are open to changes, social innovation and entrepreneurial actions. Finding managers that would fit the pro-

file is a huge challenge and their skills are decisive for the operating formula and idea of these institutions.

New institutions imply posing questions about relationships that currently emerge between innovations in cultural and scientific institutions and broadly understood marketing and entrepreneurship and the deployment of modern technologies.

1. Old and new generation cultural and scientific institutions

Traditionally, cultural institutions have always been mono-disciplinary, focused primarily on the exhibition function later joined with educational activities. They usually grew from the identity of local communities and were closely connected with it.

When discussing marketing orientation of cultural institutions, we always ask a question about the feasibility of increasing the number of potential visitors by both enhancing the attractiveness of the offer and through a more modern language used in the communication with the environment. New forms of communication mean, on the one hand, a more interesting and modern exhibition layout as well as the use of new media in building their relationships with the environment.

Thus, from the viewpoint of a traditional cultural institution it is a specific marketing process, within which we need to synthesise carrying on with the best solutions with the opening to changing visitors' expectations and the emergence of new hybrid organisations that compete with traditional cultural institutions (museums, galleries, theatres, centres of culture, etc.).

New generation cultural, scientific, and entertainment institutions is more and more often referred to as **hybrid generation**. Hybrid offers combine various innovative solutions linked with modern layout of museum exhibition space and a wide application of sensory branding (how exhibition impacts visitors' senses). The model is successfully applied by the City of Arts and Sciences in Valencia in Spain and in French museum, education and entertainment centres, such as: La Cite des Sciences et de l'Industrie (Paris La Vilette), Micropolis, La Cite des Insects (Saint Leon) or Nausicaa, Centre National de la Mer (Boulogne sur Mer) (Pulh M., Mencarelli R., 2010, pp. 21–22).

All these hybrid institutions have many characteristics in common, e.g.: thematic focus of the site, specific space for exhibitions and accompanying events (interesting architecture in combination with unique setup of the exhibition), a performance developed around visits to a particular location. All these marketing activities and strong positioning of a particular institution help increase the numbers of visitors. (Pulh M., Mencarelli R., 2010).

The dilemma as to how to continue the development and seek a new operating formula is a challenge typical of any market-oriented institution, including cultural ones. Under present conditions, market pressure upon all commercial institutions to change and reposition their offers is increasing.

Within this framework, we can observe a strong tendency to set up hybrid new generation cultural and scientific institutions. They may develop as they strive to create a "new category of culture services", speaking in terms of marketing applied to the serv-

ice market. As a result, there emerge totally new organisations that operate in an open, multifunctional and interdisciplinary manner.

To traditional cultural institutions it means they need to find a new balance between the old operating formula and a new marketing orientation under increasing competition.

New generation cultural and science centres face the need to build foundations for strong marketing orientation, trying at the same time to maintain the major values of cultural and scientific institutions. The emergence of new generation cultural and scientific institutions is a very delicate process as by creating new possibilities they need to preserve specific values worked out in the past. New model of interdisciplinary institutions should synthesise the best experiences from the past with the response to future challenges. In practice, very often introduced changes are not sequential. Stress should clearly be placed on the stage preceding the establishing of a new institution and its establishing followed by its operations in an extremely competitive environment.

Building new generation cultural organisations is often connected with diverse regional and international projects. These projects combine artistic interventions, creative industries and different forms of entrepreneurship related to them (Ellmeier A., 2003) (Lindkvist L., Hjorth D., 2015) (Swedberg R., 2006). The brand and fame of such a centre may also be linked with the name of an internationally famous architect whose participation in the project the originators managed to ensure. An example of such a project can be Vandalorum, the Swedish arts, design and business centre. It was designed by an Italian architect ***Renzo Piano*** in the region of Smaland (Swedberg R., 2006 quoted after: Lindkvist, L., Hjorth, D., 2015, p. 704). Neverthelss, an original operating idea of the institution remains the most important, not just an attractive architectural design. The rule is confirmed by the master of contemporary architecture ***Renzo Piano***, whose philosophy reads: ”**A good building is not enough. It is the activity and the quality of the program that brings success**”[1].

The philosophy of the project assumed a harmonious combination of the design, arts and creative activities that would work together within the promotion concept of the region (Lindkvist L., 2013). Such projects also need famous leaders, managers who have trust of local communities and can take care of the unique idea of the undertaking (Swedberg R., 2006 quoted after: Lindkvist, L., Hjorth, D., 2015, p. 705). To be able to collect all these elements within one coherent project clearly poses huge artistic, business, and social challenge.

2. Development conditions of new generation cultural institutions: interdisciplinary and innovative approach

The development of the new category of institutions largely results from the need to seek deeper complementary linkages among arts, science, and business. Paradoxically, within the last 20–30 years or perhaps even longer, these areas worked separately or in isolation. As a result, natural relationships needed for their harmonious development got

[1] Quoted after: http://www.vandalorum.se/en/renzo-piano (accessed: 18.11.2015).

lost. These relationships should be restored when looking for new synergies, particularly needed to stimulate various social innovations. Urban innovations in creative cities call for the engagement of local communities around values relating to place-based identity (Sepe M., Di Trapani G., 2010).

Modern cultural and science centres should play an important role in broadly understood social education and in mobilising social innovation. We may only ask if they are properly prepared to do so and able to fulfil this function. Successful accomplishment of the goal requires building new relationships with educational institutions and universities, with associations and NGOs as well as with diverse cultural and science organisations, especially artists, scientists, and entrepreneurs. Moreover, the key relationships with self-government authorities at city and regional levels, which to a large extent finance the main tasks of these institutions and their overhead costs.

It seems that the success of interdisciplinary institutions open to innovations should be based on consistent building of partnership relations with the environment. The term "partnership" is of crucial importance. Partnership assumes respecting mutual goals and expectations and the engagement in developing joint concepts of cultural and scientific institutions. Open concepts of institutions help their managers more flexibly shape relationships with the environment and implement innovative projects at the borderline of various disciplines and operating forms.

These institutions primarily help organise marketing events that combine different types of culture and science services and multidisciplinary projects. The formula fits the needs of those who manage big projects, festivals, exhibitions, concerts, and meetings. Its advantage consists also in the possibility to differentiate services on offer within one big centre and adapt them to various market segments.

Speaking about these institutions we need to bear in mind their openness. In the past, cultural and science institutions were often closed to relationships with the environment. Nowadays, openness to the environment and to different interactive relationships has become the main challenge for them. The challenge is also linked with seeking new formula for their funding. We may even risk the thesis that the degree of openness of a given institution to new forms of relations with the environment will condition the possibilities to raise funds for them and to effectively operate in a given local, regional, national, and international community .

3. Looking for a new market segmentation strategy

New generation cultural and scientific organisations must address their activities to a precisely identified key groups, i.e., they need to work out a unique market segmentation for themselves. Due to the scale and diversity of services their offer we need to apply in parallel the strategy of differentiated and non-differentiated marketing.

Non-differentiated marketing strategy assumes offering a series of services to a very extensive, mass client market. It works for events targeting a very wide audience. The offer is standardised and oriented at progressive penetration of local, regional, national, and international markets. The strategy aims at maximising the number of visits from all of the market segments. At the same time, market should be penetrated to the maximum, i.e., a particular institution should be visited by the biggest number of visitors from a given market.

The second activity consists in building a wide range of marketing projects and events addressed to selected groups and based on strong market segmentation. It assumes developing specific communities around initiatives and projects delivered in new generation cultural and scientific organisations. These activities serve very well the building of specific communities using the new media. It is also a strategy to expand cultural products and services on offer, well known in marketing. The strategy assumes continuous differentiation of the range of services and is oriented at various innovations that enhance its attractiveness. This is a completely new approach that requires changes in the range of offered services and shortening the lifecycle of particular products (e.g., exhibitions, artistic events, etc.).

3.1. Young audience segment

Strategic role of young audience segment is worth stressing. This segment should be of fundamental importance to each cultural institution as they need to deliver on education and dissemination function. Attracting young enthusiasts of arts and science is fundamental for creating new categories of visitors and their future sensitivity to arts and science. Hence, we are not dealing here with a short-term perspective but, more importantly, with an identified perspective and function. The growth of the segment necessitates improved collaboration between cultural institutions and the sector of education. Its advantage rests on loyalty and feasibility of permanent collaboration distributed over time. The challenge to cultural institutions consists in developing attractive forms of dialogue with young audience and trying to build lasting relationships. It is increasingly difficult as young visitors are usually unstable and represent poor loyalty in their consumer behaviours also *vis-à-vis* cultural institutions. Boosting young people's interest in culture, arts, science and entrepreneurship is a huge civilisation challenge as it will impact innovation and creativity of future generations and, by the same token, the competitiveness of Polish products in international markets.

3.2. Students' segment

The segment of students is very important to new generation cultural and science centres. Theoretically, students should be among groups the most open to the offer of cultural institutions while, in parallel, everywhere we can observe a significant drop in students' participation in cultural events. Strategies designed to reach this segment need deepened collaboration with universities. Students are both: potential consumers of cultural services as well as collaborators or allies of such centres in various cultural and educational projects. Various forms of cooperation are possible, also organisational cooperation, voluntary engagement for culture and dissemination activities. Students may come from different faculties and be involved in a variety of partnership collaboration. The formula is applied in practice when various events, arts, science and technical festivals are organised and in various presentations and educational activities of interdisciplinary new generation centres.

3.3. Young families segment

For this segment the time spent in an interdisciplinary centre expands due to a wide range of services. Visits to a centre enable to engage with culture and with selected attractive educational activities to the entire family. Such visits are perceived as an attractive form of spending

leisure time by all family members. Expectations in this segment are mainly connected with new, attractive and interactive forms of spending leisure time together in the context of an attractive cultural and educational offer. The key challenge is to organise exhibitions and cultural and educational events, which combine various forms of cognition with interactive playing and creativity. The goal of the segment is to maximise the benefits of a visit to a centre by experiencing very diverse attractions addressed to various age groups of family members.

3.4. Segment of working population

The segment is attractive to new generation centres both in the context of individual visits and, even more, in the context of cooperation with various enterprises and institutions, which these people represent. In this approach, the segment is fundamental for building new relations with the environment, in particular with business. It seems that so far in Poland the segment was little considered in the context of establishing mutual relations. Thinking in terms of the future, it may play a substantial role in generating revenue for cultural institutions. That will mainly consist in developing or adapting some services to the interests and needs of specific professional groups and enterprises. Besides meeting purely cognitive needs, cultural and scientific institutions may also play a significant role in meeting social and integration needs of these micro-communities. The strategy will require building completely new relationships between new generation institutions and actors in their environment. The offer may be addressed to representatives of universities, selected enterprises, various associations, and interest groups. The offer of cultural services will need to be personalised and adjusted to the expectations of selected institutional partners. On the side of cultural institutions, the strategy will require the involvement of managers responsible for relations with particular groups. The offer will be individualised mainly through establishing new institutional relations and seeking ways to adjust it to their expectations, in particular with respect to the time of the visit, form and content of the message and communication with the target group. It will call for a totally new perspective on relationship marketing of cultural institutions with their environment and building strategic partnership linkages.

3.5. Artists' segment

Artists segment is both a partner in delivering specific artistic and educational projects and a potential animator of various accompanying events. The quality of collaboration between new generation centres with local artists and scientists conditions the exploitation of the creative potential available in a given community. Many institutions make a mistake of not noticing the local potential or using it very narrowly. In Poland the creative potential of local community of artists and scientists is often underestimated, which weakens relations with them. The foregoing is true of mature artists and beginners just entering the market of arts or activities in connection with the dissemination of science and technology. Relations with this community are often difficult due to the lack of internal integration of its members.

3.6. "Third age" segment

Besides the youngest audience, the segment offers the biggest development potential. It is very important in terms of numbers, very stable and loyal in its behaviours *vis-à-vis* cultural institutions. At the same time, it is very absorptive and open to increased fre-

quency of mutual contacts. The segment is also very predictable and can be exploited at a wider scale. However, it needs organised, specific forms of cooperation. For this segment, we may widely use the already existing institutional solutions developed within the framework of Universities of the Third Age. Poland and Lodz have remarkable experiences in this field; it is enough to include them into the blood system of new generation cultural and science institutions.

Such a cooperation model is fully in line with the philosophy of a modern knowledge-based society that learns permanently. New generation institutions may play huge role in education. Many cultural institutions and universities have modern infrastructure which is not used enough for the benefit of local communities.

The above presented wide variety of potential market segments is not exhaustive. It only points to huge development potential of such institutions. Apparently, traditional cultural institutions in Poland for many years applied non-differentiated marketing and only now they have noticed the need and necessity to differentiate their offers.

To diversify the offer we need to develop various products or micro-products and services addressed to selected segments and different configurations thereof. We may easily imagine that the above described segmentation can also be applied to standard culture services. Segmentation may refer to forms of messages adjusted to selected target groups and to the organisation of individual meetings and visits for these groups. Adjusting an offer to the expectations of various segments may take place at different levels of contacts or communicating with new generation institution.

All of the above described segments, in particular institutional ones and those connected with common interests of specific target groups, may become subjects of marketing specialisation. We are dealing here with the need to deploy the strategy of differentiated marketing that requires the adjustment of the cultural offer to the expectations of very diverse groups of audiences. Besides the diversification of the offer, differentiated marketing necessitates an individual approach to the needs of various market segments.

Individualized marketing surely helps make a cultural institution more visible and distinct in its neighbourhood. It is also a direct effect of increasingly marketing-oriented museums (McLean F., 1997). Marketing orientation of cultural institutions consists, as it is the case of other actors, in focusing on the needs and preferences of visitors.

4. Utility of place, time and form of „sales” of „new generation” institutions

Attractiveness of any offer, also that of cultural institutions, is based on the sum of various utility characteristics. The total sum of utility characteristics includes three key aspects: utility of place, time and form of sales.

When examining the offer of new generation cultural and science centres we have an impression that they have been designed to maximise all of these utilities. The key element that generates utility is the place where culture service is rendered, i.e., the location of a multifunctional establishment, its internal configuration and relations with the immediate environment. High utility characteristics are usually guaranteed by central location or very good communication network with urban and regional environment.

Speaking of utility and the importance of selecting the right location for a new institution we may think along the lines typical of marketing applied by large shopping centres. In both cases, location plays a crucial role. In the case of shopping centres, location is the only answer when asking about the three major factors: firstly, **Location**, secondly, **Location**, and thirdly, **Location** (Domański T., 2005; Domański T., 2005a). At the same time, it seems that for interdisciplinary arts and science centres location as a condition for easy access is today equally important.

Good location ensures easy access to visitors. Simultaneously, a big concentration of attractive artistic and educational interventions opens up the opportunity to maximise the utility of a visit. From marketing point of view, we are dealing with the accumulation of a large number of complementary services in one place. This is analogous to a multifunctional establishment that offers visitors a versatile range of events and artistic projects. Being in a given place gives the visitors a lot of possibilities to maximise the utility.

Utility of the place is closely connected with the utility of time. A wide and diverse cultural offer is available to the audience within maximally short time, without the need to move around. At the same time, visitors to a given site may individually expand time spent there as they choose their own set of culture services they want to use. Aiming at maximising the utility of the place and time also explains why the scale of new cultural and science centres is relatively big and why they host a vast range of cultural and artistic events and activities. The third aspect of utility assessment of new generation centres is the presentation of offered services. In this category of institutions, the component relates to innovations connected with the attractiveness of a multi-media coverage of organised exhibitions, new formula of artistic events and exhibitions as well as original communication with the world around.

The impact of marketing upon the development of such centres depends mainly on possibilities to expand a centre's geographical scope and the area of attracting potential visitors. The power and scope of attracting visitors result from the concentration of a unique selection of attractions in a given establishment and from how efficient the centre is in communicating with its environment. The total utility offered by a given centre — measured with the sum of attractions available in it — decides upon the scope of its impact at regional, national and international scale. Due to their unique format, such centres are increasingly often positioned at supra-regional and international levels. Already at the design stage the centres are conceived as supranational attractions that will be distinctive characteristics of cities, in which they are based. Thus, we may speak here about very strong synergy between building the image of new generation centres and the image of cities, for which they are to become vital elements of branding and communicating with the environment.

We are dealing here with first building and then concentrating demand for a set of unique culture services. The idea of place-based marketing develops specific pressure to design large-scale projects, also when it comes to cultural and science centres. Large scale of a particular site is a condition for its being noticed and positioned in public space. It poses natural questions about the relationships between marketing of cultural institutions and place-based marketing. There is a specific community of marketing interests when building new, strong brands for cities and brands for cultural and scientific institutions. We can see how powerful the process is in cities which until now did not have a clear positive image and new generation cultural centres have been designed as locomotives or leverages of the new image. Such strategy is also useful in post-industrial

cities seeking a new positioning when building their brands and in cities, which are considering the repositioning of their brands.

The efficiency of the centres is measured with their ability to attract visitors. Their managers should thus identify measurable marketing goals *vis-à-vis* diverse categories of visitors and monitor the degree of the accomplishment thereof.

Increasing the numbers of visitors in museums and new generation cultural centres requires knowing their preferences and impressions that accompany the visits. Until now, most of public museums have focused on collecting data on the visitors (sex, age, etc.) and neglected examining the impressions connected with the exposition and the institution. We may not forget that the offer of an museum is placed in a concrete external environment which should be analysed separately (Goulding C., 2000).

Measureable marketing goals should focus on increasing the number of visitors to a given centre broken down into categories and segments. Goals monitoring consists in continuous collecting of data about the structure of visitors. Monitoring the inflow of external visitors, at national and international scale, is especially important when building a brand for a city or a centre. It helps estimate the impact of the institution on flows of tourists who visit the city.

When it comes to internal recipients, i.e. residents of a particular city and region, marketing goals focus on the penetration of the local market and impact upon the frequency of visits paid to the new generation cultural institution.

Under present circumstances besides ***real visits*** we have the category of ***virtual visits***. Marketing goals for a new generation institution may and should be formulated both in real and virtual dimension. It is especially important to new actors, whose offer targets young audience, for whom virtual contacts sometimes substitute the real ones.

Future marketing challenge connected with many potential target groups will consist in developing complementary real life and virtual visits. These actions will be parts of building new loyalty and communities of "fans" of a given cultural and scientific institution. It also seems that interactive involvement in the activities of new generation cultural institutions assumes active participation in various events. Interactive approach and social media offer new generation cultural institutions the possibility to monitor events that they organise and to rapidly respond to diverse new activities.

5. Unique atmosphere of a place or a supermarket with standard solutions

Each new generation institution should strive to be a unique institution strongly embedded in the identity of the place. Only such an approach that makes references to the identity of places may help develop a lasting competitive advantage that the competitors will not be able to imitate. References to the identity of the city, its history, present and future play an important role. Highlighting unique elements of the identity of the place also testify to the synergy between the marketing of cities and new institutions.

Innovative activities undertaken by cities pay increasingly more attention, besides purely material and infrastructural elements, to intangible factors connected with the history of the place, its identity, collective memory of this identity, social relationships, and purely emotional experiences associated with the place in question. New generation cul-

tural institutions, especially different types of dialogue centres, have a prominent role to play in this area. By organising a variety of cultural events, cultural institutions may change the image of a city. The examples of Spanish cities (Bilbao and Saragossa) confirm the thesis. How successful these activities are depends predominantly on the ability of city authorities and cultural institutions to involve local communities into cultural actions addressed to them. (Sepe M., Di Trapani G., 2010).

Modern places of consumption of culture services in a way synthesise spatial forms within which consumption intertwines with various types of entertainment (Shields R., 1992). These are new architectural structures that host new generation cultural institutions (Langman L., 1992; Delaney J., 1992). To new generation museums and cultural institutions space is crucial as it offers room for different social interventions. The analysis of museum space is undertaken to arrive at such a layout of the exhibition space that would make the visitors feel comfortable and relaxed. Adequate layout of the exhibition space should enhance visitors' comfort and boost positive impressions connected with the visited place. Marketing in museums should be more and more sensory and impact various senses and build up positive image of the place. These activities are connected with marketing orientation of museums, which is still poor in public museums (Goulding C., 2000).

Attempts to copy international solutions without any in-depth reference to the identity of the place or treating the place instrumentally pose huge risks to the concepts of such institutions. Solutions anchored with little original, standard architecture are exposed to various threats including the inability to build up a unique image. Hence, the preparatory stage of the idea of a new generation institution and linking it with the spirit of a given place become the key issue.

New generation sites are usually big scale establishments. Their size may be a great opportunity but also a threat, depending on the resources, management quality and relationships with the environment. Too big site is a threat when it is not sufficiently financed, poorly managed and does not have good relations with its broadly understood neighbourhood. The threat may intensify in the course of institution's operations. Usually overhead costs but also variable costs connected with temporary activities are high. New generation cultural institutions should seek to develop good relationships with the city, region, government institutions and partner institutions at home and abroad. In Poland such projects are usually co-financed with the EU funds which give preference to large-scale projects based in cities that undergo transformation and look for new positioning in culture and science.

It seems that positive and creative relations with the environment are crucial for the development of such institutions. The space of new cultural and science centres should be open to diverse entities and offer them new development and cooperation opportunities. Only this kind of approach can guarantee a positive image of the space.

It also seems that under limited financial resources for cultural institutions in a given territory, new generation institutions are often perceived as an objective threat to traditional cultural institutions. Their emergence and growth may mean smaller subsidies for traditional cultural institutions. To overcome the concerns of managers of traditional cultural institutions we need to reduce objective sources of such threats. To managers and originators of new generation cultural and science centres it means they need to find new forms of cooperation with traditional institutions. New partnership relations should become the arena for joint projects rather than the source of concerns of loosing local and regional funds. It calls for the development of partnership marketing and the building of new networks between cultural institutions and their allies.

New generation cultural institutions will also necessitate new competencies from managers. These skills should be linked with their bigger financial independence and the need to identify new sources of revenue from managing multi-functional space of such sites.

Managers in these institutions should be entrepreneurial and experienced in managing big business projects. New generation cultural institutions will need new generation managers. Projects will also require interdisciplinary managerial teams that bring together people with complementary managerial experiences, strongly marketing-oriented. Team thinking and complementary managerial concepts will be crucial to manage such big and complex projects often financed with the EU funds.

6. Seeking new attractive form of communication

New generation cultural institutions are also distinct as they are seeking new forms of communicating through multimedia. They must be increasingly more innovative and closer to their audiences. They also should be able to use interactive forms of communication and sensory marketing. The language and forms of communication must be more and more open to the dialogue with the environment. The exhibition and in general the space of a new generation cultural institution should also be a space for dialogue and openness to changes.

As the communication is clearly dominated by multimedia transmission, we may pose a question concerning the feasibility and borders to building an individual relationship between the visitor, art, and the place where art is exhibited. Artistic and scientific activities conducted in these sites should favour building new relationships with broadly understood audience. These activities should also encourage traditional cultural institutions to try to act differently and to enter into dialogue with their visitors. The emergence of new generation cultural institutions will intensify competition between the old and new cultural institutions. New thinking may and should generate new joint projects.

Interactive approach has become the rule in building relations between any interdisciplinary cultural and scientific institution and its audience. Those to whom cultural or scientific offer is addressed become vital links in the operations of new generation institutions. They are no longer just visitors but should become real partners and co-creators of new relationships and interactions with the institution they visit.

Associations of friends or enthusiasts of cultural institutions are specific co-creators of their marketing strategies (Passebois-Ducros J., Guintcheva G., 2010). They may play a huge role as they strongly identify themselves with the institution and are loyal to its offer and values. French studies demonstrate that membership programmes, due to the feeling of affiliation with the same community of values and lasting relations with a given place and cultural institution, may be an important vehicle that transmits the values of a particular cultural institution to the world outside (Passebois-Ducros J., Guintcheva G., 2010, pp. 35–38). Museums — also the latest generation ones — should aim at transforming the members to such programmes into genuine partners of effective marketing policy. This should be done through reinforcing mutual relations, mastering communication, aiming at generating joint activities, and supporting programmes that stress the community aspect. Nowadays, positive role can be played by the social media, which may highlight the membership within a given community of values and interests gathered around the programme of a particular cultural institution.

7. Developing marketing events in relation with arts, science and business

New generation institutions belong to the realm of modern marketing of cultural and scientific events. The term "events" suggests changeability and innovation are inherent elements of their operating formula. Whether activities are referred to as "events" depends on their unique concept and, even more, on relationships with the media. Nowadays media largely decide on how an intervention is perceived and if it stands a chance to become an event. Thus, the importance of the relationships between cultural institutions, traditional and social media is huge. Social media are spontaneous and they reflect independent opinions. However the spontaneity may be a threat as independently formulated opinions and comments do not have to be positive for a given institution. That is why communicating within this channel and the ability to respond to various independent comments published there are vital.

New generation cultural institutions face the challenge of developing various interdisciplinary events that would combine elements of arts, science and entrepreneurship. This is the key task for managers of these institutions and for their external partners. These institutions may and should not only disseminate specific content but also become catalysts of specific innovation processes that emerge at the borderline of arts, science and business. Realising the importance of the space at the cross-roads of all these fields may offer them new area and opportunities to act. New understanding of the process and the ability to develop concrete relationships with the environment will also be relevant.

New generation institutions should also be able to solve some dilemmas over the reconciliation of mass participation in events and the need for intimacy necessary in contact with arts. Creative solutions to these dilemmas should become the subject of in-depth reflection. Presently dominant marketing goals, oriented at mass participation, should not completely exclude intimacy in experiencing arts and only complement it in a creative way. Mass audiences and involvement in different events should leave space for private, more individual spaces for experiencing art. Social media may positively individualise these relationships by encouraging discussions on arts and cultural, scientific, social, and business events at the cross-roads of various areas.

8. Managerial challenges in managing complex multifunctional space projects

Managing complex multifunctional projects necessitates a new category of managers. Modern cultural centres require a lot of flexibility from managers. This is because they are no longer managing a permanent exhibition but have become managers of commercial spaces open to a variety of cultural and interdisciplinary events.

The process consists also in shifting from relationship marketing addressed to a narrow target group to building relationships with new stakeholder groups. This is an emergence of a new idea of partnership marketing open to new relationships, new partners and allies as well as new forms of communicating with the environment.

That is the effect of doing away with managing a single and relatively stable specialist project and instead managing a portfolio of projects with significant internal dynam-

ics, volatility, and innovation. Managers of such projects must be much more open to changes than their equivalents in traditional cultural institutions.

New generation of cultural and scientific institutions is also subject to threats resulting from the scale of their operations and too extensive range of services and events they offer. It seems that such centres of art and science are increasingly more similar to multifunctional service centres. That is why they should be managed differently than traditional institutions, much smaller and specialised. A modern manager must be ready to manage an attractive sequence of mass events that combine cultural and scientific characteristics and are addressed to various target groups.

9. Building a new place-based brand

The development of new generation cultural and scientific institutions is a direct element of place branding, be it a city or a region. Big scale of modern centres favours strong positioning and clear perception of the place and the city where it is based. New centres, often called e.g., "cities of culture" or "culture and science factories", may become "flagship institutions" of their home cities (Pulh M., Mencarelli R., 2010).

Seeking a coherent formula for a variety of cultural and scientific activities addressed by the centre to a wide audience is of special importance. It will require doing away with marketing focused on a narrow target group and shifting towards diversified marketing, open to different groups and mass marketing addressed to big groups representing similar interests.

When examining the strategies of cultural institutions and organisers of cultural events it is also worth asking about the reasons why some residents or tourists do not take part in these events (Bennett T., 1994; Kraaykamp G. van Gils, Ultee W., 2008; Prentice R.C., Davies A., Beeho A., 1997). Such knowledge is indispensable to both events organisers and to managers of new generation cultural institutions. The subject has been explored by, inter alia, Australian researchers (Kay P., Wong E., Polonsky M.J., 2009). The Australian survey identified the following barriers that inhibit potential clients of cultural institutions: barriers connected with physical access to the place, the cost of access, availability times, individual and collective interests, understanding the specificity of the offer and lack of information (Kay P., Wong E., Polonsky M.J., 2009, p. 833). Consumption of the offer of cultural institutions has been analysed on many occasions.

The absence of readiness to benefit from the offer of cultural institutions needs to be examined continuously. We mean here the perception of new generation cultural institutions. Taking a decision on using the cultural offer of a particular institution or not is a complex and subjective process (Kirchenberg V., 1998). Australian studies demonstrate the need to continuously analyse barriers that may impact reservations of potential consumers of culture *vis-à-vis* the offer of cultural institutions and events. The analysis should be conducted separately with respect to the key market segments (Kay P., Wong E., Polonsky M.J., 2009, p. 849).

When speaking of new generation cultural institutions we need to bear in mind that they represent a totally new category of services and a new type of hybrid cultural institutions. Their offer must be constantly monitored also as to the perception and reservations *vis-à-vis* their offer.

Concluding remarks — future challenges

The growth of new generation cultural and scientific institutions excellently reflects the increasing role of place-based marketing. These centres will face the challenge of building their strong brands, on the one hand, and, on the other hand, linking them attractively with the brand of their home cities.

The strength of brands of these new institutions will largely depend on how much they are embedded in values connected with the identity of a given city or region. Building a unique and lasting competitive advantage must absolutely be based on values of a given place, its unique material and intellectual resources. Only then do cultural and scientific institutions stand a chance to become recognised distinctive features of the brands of cities and regions.

Concentrating resources on large-scale interdisciplinary projects surely bodes well future recognition of the sites but it also calls for completely new managerial skills and big financial resources that will ensure their stable operations. The scale of the resources needs establishing new relations with the environment and the improvement of managing multifunctional space. That also includes developing new relations with various stakeholder groups. The scale of funding for new centres will also require to strengthen the role of external partners in managing such institutions. We mean here local and regional partners as well as various government agencies and other external partners at home and abroad.

Managing such institutions highlights the need to train new category managers of complex multifunctional projects who would combine purely managerial skills with the ability to establish new relations with the environment.

The space of new cultural and science centres must be interdisciplinary and open to all sorts of combinations of fields connected with arts, entrepreneurship, innovation and broadly understood creative industries.

EC 1 Lodz — The City of Culture

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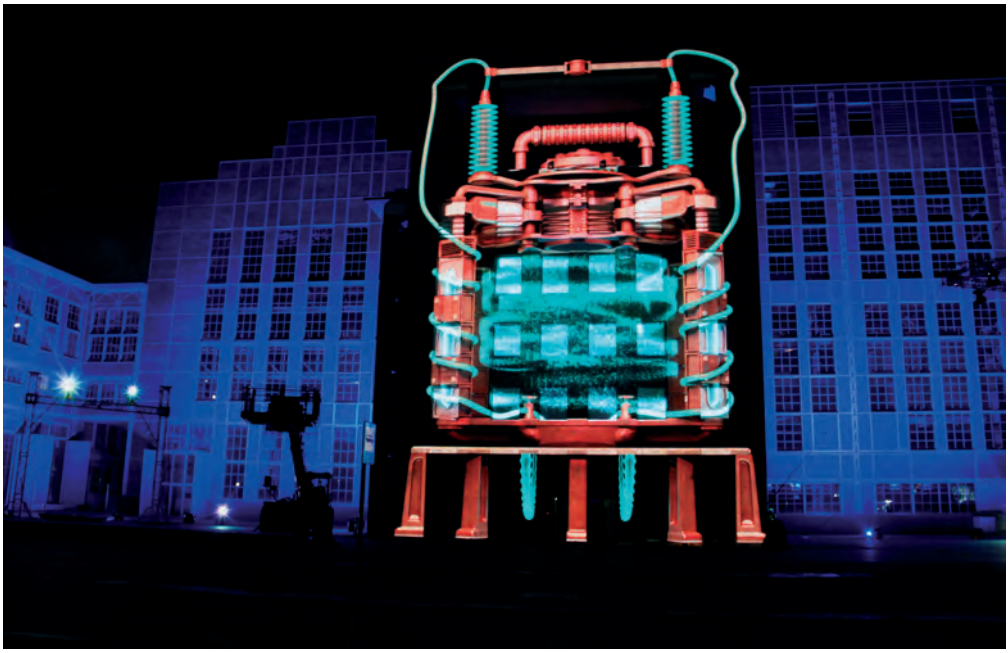
EC 1 Lodz at night— Light Move Festival

EC 1 Lodz at night— Light Move Festival

EC 1 Lodz — City of Culture. Diploma performance of students of the Lodz Film School, 2015.

EC 1 Lodz at night— Light Move Festival, 2015



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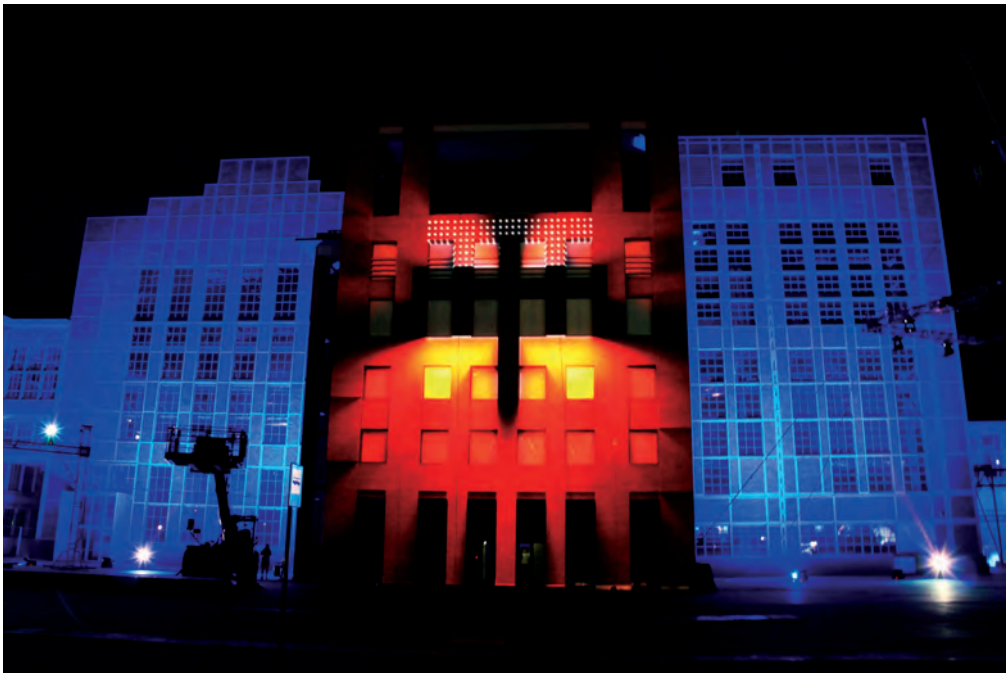

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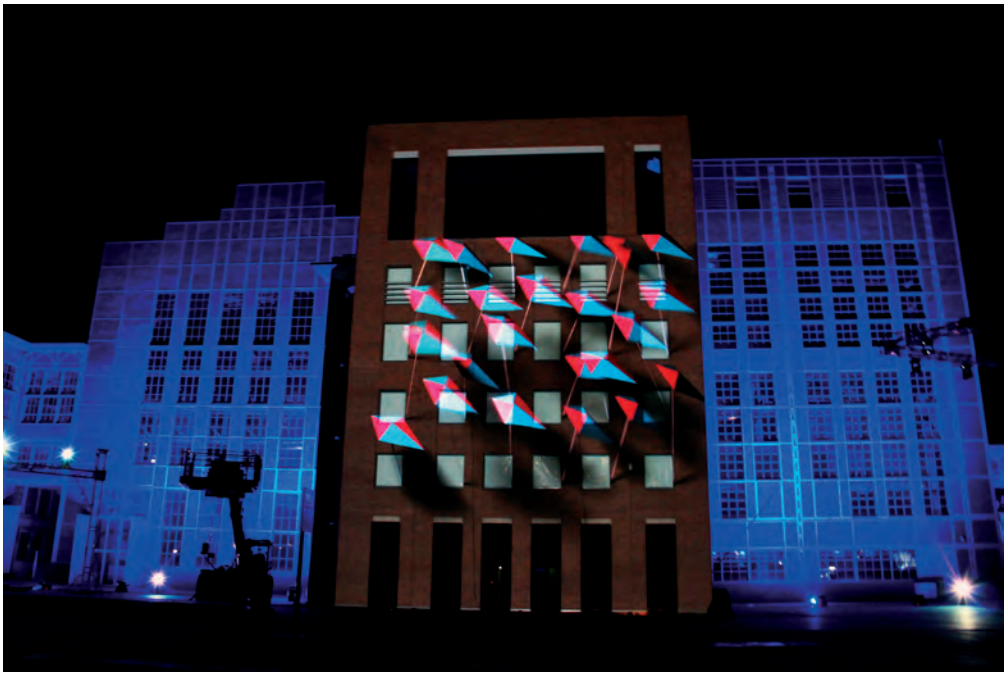

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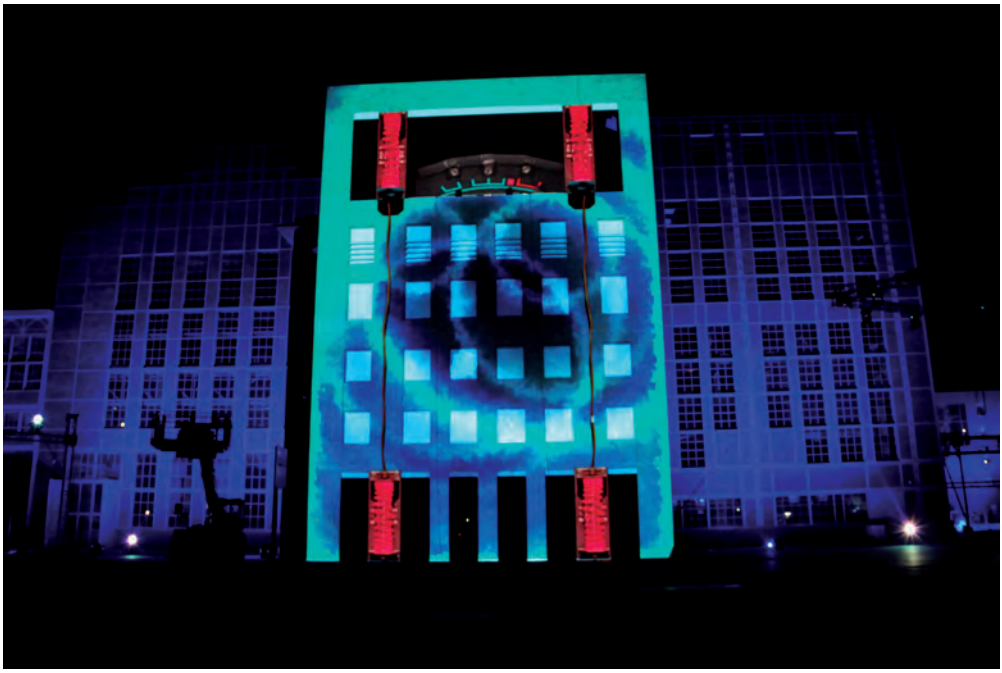

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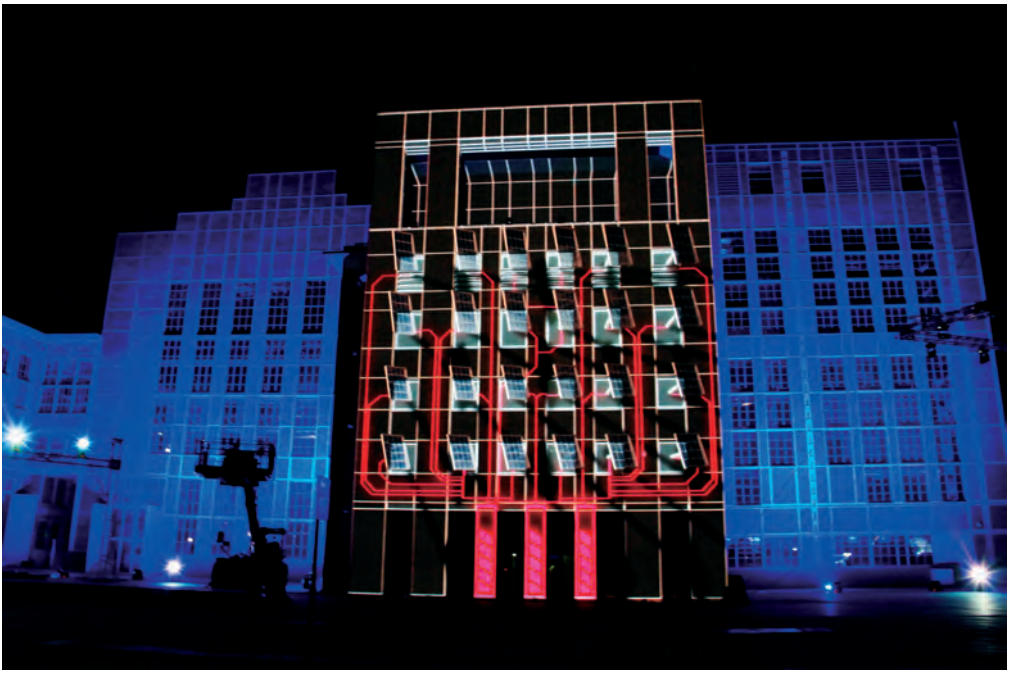

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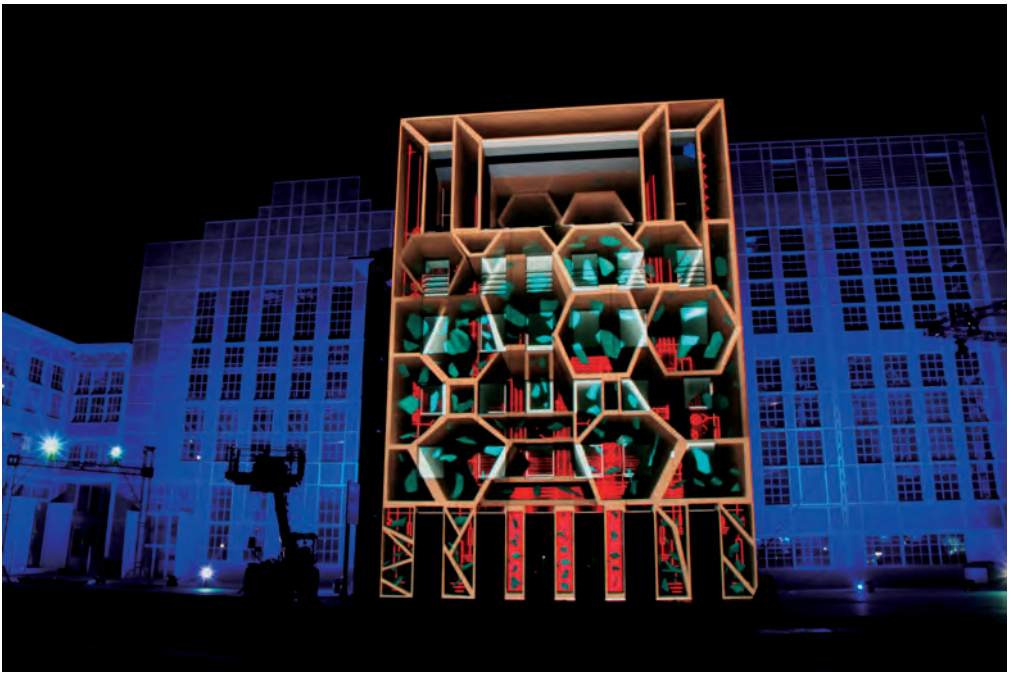

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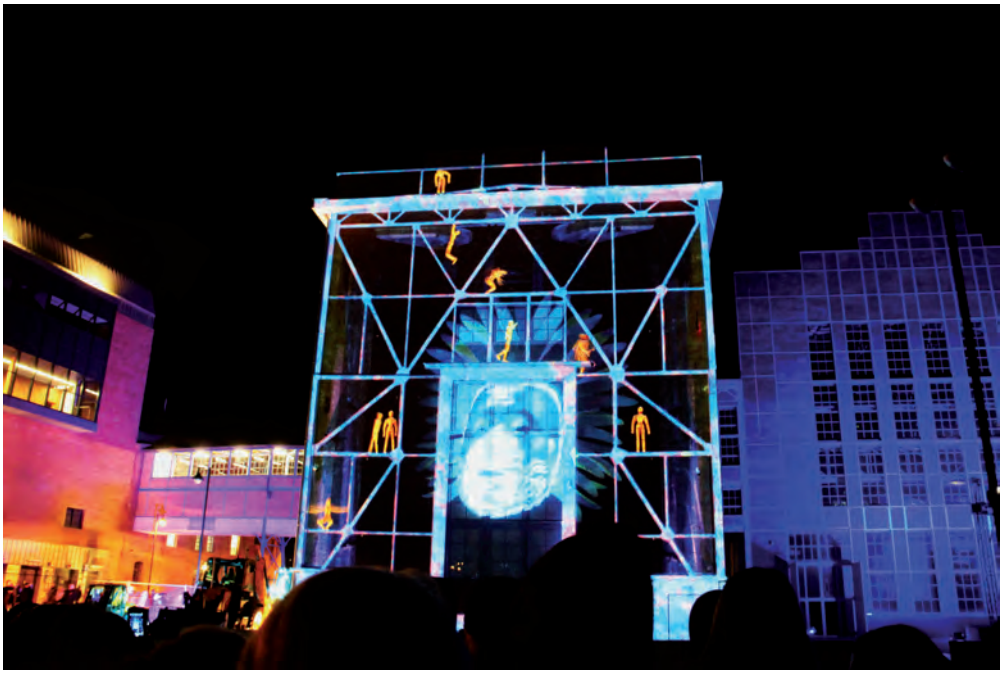

Light Move Festival, Lodz 2015 — EC 1

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Business Model of Culture and Creative Industries Incubator in creating social innovation

Introduction

There is a growing need to reconcile the global discourse around cultural and creative industries with the needs of the local community when developing creative places and initiatives, including the creation of social innovation, which will contribute to changes and building social capital. With respect to local culture and creative industries in Szczecin, Szczecin Incubator for Culture was established to bring together artists working in the fields of culture, arts and heritage. The activities concentrated in the Incubator for Culture involve individual artists and non-profit organizations, which should contribute to the strengthening of regional potential, cultural diversity and the ability to implement innovative solutions that improve the quality of life of the local community.

The article presents a case study of Culture Incubator model in the regional market — Szczecin in Poland. On the basis of this case study, a design model has been deployed to carry out changes in local culture of innovation at the community level. In this study we used a model to build thinking and organization around the strengthening of local artists in creating the emerging artistic community. The results show a lot of different drivers and a combination of factors that determine successful organization of creative culture in regional market.

1. Creating social innovation

The ambiguity of the concept of innovation provides ample opportunities for its interpretation. This aspect offers the possibility of examining innovation at many levels in a convenient way and, thus, brings the opportunity to grow through innovation, creative skills, not only to scientists and researchers, but also to other members of societies in different forms, not only technologically but and socially (Olejniczuk-Merta, 2013).

By analyzing models of innovation we can see that innovation results not only from economic evolution but also from processes of social change. Hence, we can see rapid development of the concept of innovation in the social context. Just as the general term "innovation" also "social innovation" is defined broadly and in many ways.

Considering social innovation in general, it should be interpreted as new ideas, products or models for actions that meet societal needs, create new social relations and cooperation between different interest groups in society[1]. According to the European Commission, the concept of social innovation means developing new ideas, services, with the participation of public and private stakeholders, including civil society, to better solve social problems and improve social services.

In the opinion of the European Commission actions in the context of social innovation can be helpful with respect to issues such as[2]:

— efficient and effective resolution of social problems with limited budgetary possibilities,
— support for life long learning education in order to ensure adequate living conditions,
— obtaining private funding and public funding to complement the financing from the state budget,
— assisting countries in undertaking reforms and other policy decisions based on knowledge,
— co-creating strategic social investment.

It is noted that in order to ensure development that would be socially, economically and environmentally sustainable, we need to take new look at social, health and employment policies. It is therefore necessary to develop an innovative approach to education, training and skills development supporting entrepreneurship, development of cities, regions, and many other issues. Social innovation can be an appropriate solution in this area.

Development of social innovation, particularly in the long term, can reinforce social attitudes among scientists, politicians and business practitioners so that they can operate at various levels in conditions of greater confidence in each other. Moreover, the development of social innovations actually enhances corporate social responsibility and the concept of shared value.

The process of creating social innovation is not particularly entrenched by numerous methodological requirements. According to the European Commission, social innovativeness measures activities based on the original use of resources shown in the diagram below.

[1] Kwaśnicki, W. (2013). Innowacje społeczne — dobry sposób na rozwiązanie problemów społecznych? Downloaded from: http://www.pi.gov.pl/PARP/chapter_86197.asp?soid=B06A8565AA4D4C348A780C309987EC0C.

[2] Social innovation (2013). Downloaded from: http://ec.europa.eu/social/main.jsp?catId=1022.

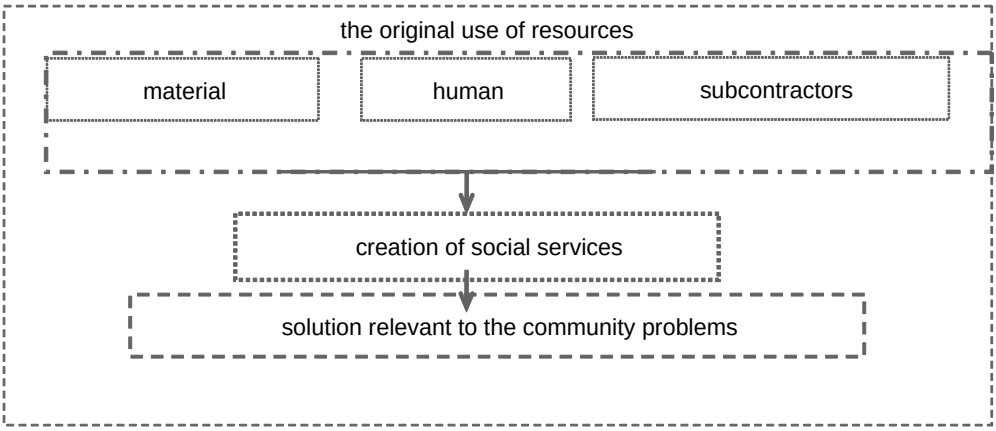

Figure. 1. The process of creating social innovations

Source: Authors' studies based on Olejniczuk-Merta, A. (2013). *Innowacje społeczne*, *op. cit.*, p. 21.

The absence of restrictions in proposing new solutions should become a characteristic feature of social innovation. These new solutions should break existing schemes and be innovative in their approach to solving social problems. This may involve the use of proven solutions for new social groups or in new activity areas as well as the development of fresh, even experimental solutions to well-known but still important issues[3]. From year to year, we can see more and more examples of social innovation both in the European Union as well as in Poland[4].

Sustainable development can be achieved not only through innovations in the field of technology or economy, but also in social activities targeting residents. Thus, in the model approach to creating social innovation we need to involve entire communities, not just private and public entities, but local activists, workers, municipal institutions, NGOs, and all local stakeholders. Each project that aims to improve the life of the community can be socially innovative, depending on the creativity of those who implement it. There are more and more programs and schemes at local and national levels designed to support social innovation in substantive, organizational, and financial terms as well as in its development and implementation stages[5].

Still, research collaboration between European institutions is needed to gain understanding of theoretical, empirical and policy foundations for developing social innovation in Europe. The project explores barriers to innovation, as well as structures and resources required to support social innovation at the European level. The aim is to identify what

[3] Dabek, B. (2015). *W poszukiwaniu innowacji*. Available on: http://www.ekonomiaspoleczna.pl/wiadomosc/1510258.html.

[4] **Some interesting** initiatives of social innovation include activities carried out by the Design Centre Gdynia Gdynia Citizen's Budget, "exchangers — an innovative space cooperation for young people," Course — Participation, Walks research, the Social Innovation Lab, as well as international consumer movement, NGOs, import and trade companies of small producers and cooperatives aimed at development aid for small producers. *Social innovation.* (2015). Available on: http://ppnt.pl/pl/innowacje-spoleczne/innowacje-spoleczne; *What is Fairtrade?* (2015). Available on: http://www.fairtrade.net/what-is-fairtrade.html.

[5] Eg. Social Innovation Fund for Łódź, which is a multiannual program supporting innovative projects in the areas of: culture, education, participation and social support.

works in terms of measuring and scaling innovation, engaging citizens and using online networks to maximum effect in order to assist policy makers, researchers and practitioners working in the field of social innovation[6].

2. Social innovation in the creative sector

For several years already the creative sector has been recognized as the future driving engine of growth in Europe, being, among other things, one of the largest employers in Europe. Creative industry covers actions that stem from individual creativity and talent and which imply both potential wealth and employment creation through the generation and exploitation of intellectual property rights[7].

Creativity, which is the foundation of this sector, actively contributes to the creation and development of social innovations. What is more, the creative sector includes in its scope a number of industries that can naturally create social innovations based on the novelty, the use of new media, art, and social inclusion.

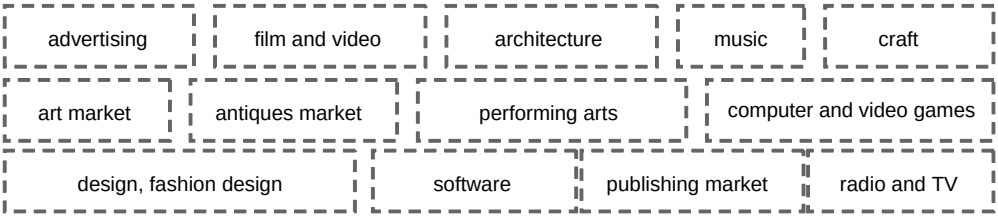

Figure. 2. Areas included in the creative sector

Source: Authors' own studies based on Roodhouse, S. (2006). *The Creative Industries: Definitions, Quantification and Practice*. Published in: Christiane Eisenberg, Rita Gerlach and Christian Handke (eds.). *Cultural Industries: The British Experience in International Perspective 2006*. Obtained from: Humboldt University Berlin, Edoc-Server. Available: http://edoc.hu-berlin.de.

It should be emphasized that multidimensional nature of creative industries makes them a potential instrument of multiple-layer socio-economic development. They represent social, economic and cultural aspects and relate to sustainable development as presented in the figure below.

Social innovation through its interdisciplinary and innovative character is present in the entities within the creative sector not only in theory but also in practice. The connection can be observed through the application of design thinking tools in the development of social innovations. This application is relatively natural because in order to successfully implement innovative solutions in the social space one cannot do without empathy and a thorough understanding of the needs of the society[8].

[6] *The Theoretical, Empirical and Policy Foundations for Social Innovation in Europe*. (2015). Available on: http://siresearch.eu/social-innovation/project/tepsie.

[7] *Podwójna ochrona dla kreatywnych.* (2015). Available on: http://www.gazetaprawna.pl/podwojna_ochrona.

[8] Design Thinking, innowacje społeczne, kreatywność. (2014). Available on: http://designthinking.pl/design-thinking-innowacje-spoleczne-kreatywnosc/.

The social aspect: creative indystries are gaining more and more influence on the level of employment in the region; depending on the state of development in the country, this sector may constitute 2–8% percent of all employment; you should not overlook the role played by these industries in equalizing social stratification and overcoming cultural differences; in addition, there is also a link between the creative sector and education.

The economic aspect: trade in the creative sector is becoming an increasingly important branch of world trade, global exports of visual arts in recent years have increased dramatically.

Sustainable development: environment as well as cultural capital also needs to be protected; the creative sector is also environmentally friendly in its ideas because it is based on people and their ideas rather than on raw materials or land and usually is less dependent on heavy industry infrastructure.

The cultural aspect: creative industries are a bridge that connects culture and economicsł on the one hand thez are culture-factor, on the other hand they are the way, in which culture affects the economy and society.

Figure. 3. Four dimensions of creative industries

Source: *Analiza potrzeb i rozwoju przemysłów kreatywnych* made on behalf of the Ministry of Economy and *Newsletter przemysłów kreatywnych* formed under the Creative self-employed, Przemysły kreatywne (2015). Available on: http://www.kreatywna.lodz.pl/page/13,przemysly-kreatywne.html.

Designers have traditionally focused on enhancing the look and functionality of products. Recently, they have begun using design techniques to tackle more complex problems, such as finding ways to provide, e.g., low-cost healthcare or environmentally friendly production. Businesses were the first to embrace this design thinking approach and non-profit organizations are beginning to adopt it too[9].

Many social enterprises already intuitively use some aspects of design thinking, but most stop short of embracing the approach as a way to move beyond today's conventional problem solving. Certainly, there are impediments to adopting design thinking in an organization. Perhaps the approach is not embraced by the entire organization. Or maybe the organization resists taking a human-centered approach and fails to balance the perspectives of users, technology, and organizations[10].

It is imperative that all countries take advantage of their creative industries and do their part to strengthen the industries' greatest assets: people, through offering policy guidance, entrepreneurial training, and marketing programs, sharing best practices of other countries, and financing creative industry start-up companies. This support will help foster an environment that recognizes the economic and social value of the creative and cultural industries to secure a sustainable growth paradigm[11].

[9] Brown, T., Wyatt, J. (2010). *Design Thinking for Social Innovation*. Available on: http://www.ssireview.org/articles/entry/design_thinking_for_social_innovation.

[10] *Op. cit.*

[11] Farmakis, E. (2014). *Fostering the Creative Economy.* Available on: http://www.ssireview.org/blog/entry/fostering_the_creative_economy.

4. Business models in the activities of the creative sector

This approach allows a business model to identify the factors that may pose the greatest influence on the logic of a company or organization. For example, Petrovic et al. (2001) explain the logic of their business model to create value through the business system. Osterwalder and Pigneur (2010) show a business model as a conceptual tool comprising a set of elements and their relationships and allow to characterize the company's business logic. However, few studies have focused on implementing business models of organizations operating in cultural and creative industries.

There are different approaches to the concept of business models that make it difficult to clearly identify factors that have the greatest impact on companies operating logic. In addition, business models are an important tool to facilitate decision-making, identify the exact structure of the current business model, and determine strategic direction of the organization. In addition, business models are an important tool that allows you to quickly test planned changes. The business model is also an open system of links with organizations, including relationships with environmental organizations, where supplies are converted to outputs (products, services, funds) and then forwarded to the environment. There is a certain value at all the stages starting from the conception connected with the idea of meeting environmental needs. Literature describes different business models focusing on elements, where authors emphasize topics related to revenues and profits, insist on making money, customer values, resources, corporate structure, relationships with partners, suppliers and customers, or logic, as well as methods and strategies to compete. According to Magretta (2002), a business model is a set of assumptions that allow organizations create value for all stakeholders on whom it is dependent, which means that the organization creates value not only for its customers. In fact, the model, in theory, is constantly verified by the market (tested).

The business model can be described as the logic of making money under the current economic circumstances. The model contains suggestions that the organization develops from all stakeholders. The key to success is planning and coordination of strategies, in line with customers' expectations. As well as controlling the activities, which the company introduced to the market in order to benefit on the basis of promises and uses what he receives in return. An example of where the money (earn) is the main theme, which is the business model is the definition of Malone et al. (2006). The definition of this author says, that the business model describes what the company does and how it makes money. The business model presented by Rapp (2004) describes it as a method of doing business, where the company can survive, which, in practice, in the long run means a company's profitability. As shown Betz (2002) business model is an abstract description of how to make money in business.

The analysis of the literature shows that many definitions emphasize that the value for the client and logical operation of an organization are the core of any business model. Customer value is understood as the sum of benefits expected by customers minus their expenses. And the logic of the company is to do business, so that customers receive these values. KMLab company's business model describes the term as a way of choosing to create value for buyers in the market. According to this definition, business model describes a unique combination of products, services, image and method of distribution.

It also describes organizational and operational infrastructure, in which these activities are conducted. Petrovic et al. (2001) confirm that a business model represents the logic of creating value through the business system and consists of seven components: client's accounting, resources, products, sources of income, relationships with buyers, markets and capital models. The business model by Afuah (2004) is a set of actions, which a company undertakes to ensure benefits for customers and profit for itself. As suggested by Obłój (2002), business model should combine technology and business strategic concept with its practical implementation. This set is defined as effective operation of the value chain enabling the company to renew its resources and skills.

Osterwalder and Pigneur (2010), the most popular authors recently writing and studying business models assume that a business model is a tool that includes a set of components and relationships among them, allowing to characterize company's business logic. Each company has got its own unique business model, which determines how the company develops, publishes, collects value, and generates revenue. The authors have proposed a universal structure of the business model, which allows to characterize the logic of the functioning of any organization, regardless of its specifications or activity area.

<table>
<tr><td rowspan="2">Key Partners</td><td>Key Activities</td><td rowspan="2">Value Proposition</td><td>Customer Relationships</td><td rowspan="2">Customer Segments</td></tr>
<tr><td>Key Resources</td><td>Channels</td></tr>
<tr><td colspan="3">Cost structure</td><td colspan="2">Revenue streams</td></tr>
</table>

Figure 4. Business model structure by Osterwalder and Pigneur

Source: A. Osterwalder, Y. Pigneur. (2010). *Business Model Generation*. Willey, New York, pp. 18–19.

According to Osterwalder and Pigneur (2010), the business model of the organization shown in Figure 4 must be completed. To present these key activities, the following points should be taken into consideration: novelty, productivity, personalization, aesthetic value and quality of design, brand, price, cost reduction, risk reduction, accessibility and usability. Information on relationships with customers may be related to customer service, personalized customer service, self-service, automated customer service or community of customers and contribute to the leading product/service. The exact characteristics of the clients must also solve the problem: the mass market, niche market, multilateral segment of the market, market. Cost structure refers to main sources of costs generated by an organization, which can be stimulated by cost, value, fixed costs and variable costs, economies of scale and economies of scope.

In addition to many advantages proposed by Osterwalder and Pigneur (2010), such as simplicity and versatility, placing the client in the centre also has some disadvantages. The main disadvantages of the matrix are: static image, the lack of a monitoring mechanism of opinions on the adequacy to organizations and that it not fit to beginners, rapidly growing organization. This latter feature is used by Maurya (2012), who in his work derives less from business theory of mature businesses and more from management practices and consulting companies. The author has created his own business model, for start-up organizations, allowing them to configure the logic of thinking about business.

Case study model of Culture Incubator

In line with design thinking, "Media Dizajn" Association used this approach to create the Incubator for Culture. To achieve multi-perspective thinking within the project, they organised a creative session to design business model as suggested by Osterwalder and Pigneur (2010). Incubator for Culture was funded by the local government of Szczecin in 2011, it focuses mainly on non-profit organizations working in the field of culture, arts, heritage and people working in the same areas. The idea was to help the associated partners become self-empowered organizations operating in cultural and creative industries in a period not longer than 30 months. In addition, the aim of the incubator is to support artists in becoming reliable partners in relations with business, science, public administration and industry.

The authors considered the Incubator for Culture in the ecosystem in order to create value and innovative solutions. Key partners of the incubator come from three different fields: government — Town Hall as a founder and the Marshal Office of the West Pomeranian region; science — University of Szczecin and the Academy of Arts; business environment institutions Technopark — West-Pomerania Regional Development Agency.

Activities of the Incubator for Culture are based on an experimental model not existent before. Its clients are organizations, informal groups and individuals that are either new on the market or have little managerial competence and require support of the Incubator. Incubator for Culture has got three groups of creative workers:

1. Associations and foundations — receive professional support, how to manage registration procedures. At the time of accession to the incubator, the first step is to analyze the organization and plan their career path in the realities of the market.
2. Informal groups — use ad hoc aid and free counselling in the field of business or pay to use the facilities available in the Incubator.
3. Individual artists — enjoy legal personality of the incubator.

All organizations, informal groups and individuals associated in the incubator can find place for themselves and may use premises on a commercial basis — **key resources** (offices, open space, rooms, cinema, guest rooms), technical equipment, and services for sharing data and knowledge. It is also possible to have only a postal address (virtual office) in the Incubator for correspondence purposes instead of being actually based there.

Key activities of the Incubator for Culture include: education, sharing knowledge and experience through participation in free of charge workshops, seminars and consultations. Education focuses on accounting, finance, marketing, copyrights, applying for external funding, including grants and participation in projects. The aim of addressing education to artists and people in creative industries is to prepare them in the incubation period to manage autonomous non-profit organizations. Currently, new sessions are on the way, "let's go together" — multi-day trips for representatives of the creative class. They visit places and institutions particularly important from the point of view of creativity and networking. Workers of the Incubator for Culture constantly monitor current needs of organizations associated in the Incubator and the environment, in which they operate. This monitoring allows to adapt educational offer to current and future needs of these organizations.

In addition to all key activities, the Incubator for Culture organises networking meetings to establish relations with potential customers. The purpose of establishing relationships with customers s is to strengthen cooperation between related organizations and to help them continue operations in the long run. The aim is to establish long-term partnerships and build mutual trust based on social contract.

Accordingly, Incubator for Culture exploits various channels (newsletter, website and social media — Facebook and Instagram) to present the best practices in the field of cultural and creative industries and cross-border industrial cooperation. In 2014 it was mainly focused on cultural animation. The intention is to find a leader in cultural animation — a person who, thanks to her/his knowledge and social competence, is able to achieve long-term cooperation based on partnership relations with the environment.

In Incubator for Culture costs are divided into two parts. The first one includes the maintenance cost of infrastructure: electricity, heating, other utilities, and rent, which in total account for about 80% of all costs. The second part covers the costs of management and services, which is 20% of the total cost of the incubator. All costs are covered by the revenue and grants.

Grants come from the City of Szczecin. Szczecin Incubator for Culture is a project, which outsources public services managed by the Media Dizajn Association. The idea of the project is to regenerate a villa in the city centre by introducing services offered to the sector of culture into it. All services offered by the Centre in Szczecin are Incubator — either for free, e.g., workshops, individual consultations with experts or at a very low cost, such as renting offices, workshop rooms and a cinema.

One of latest initiative of Szczecin Incubator for Culture was REcreation — Professional Social Manager project. The participants experienced intensive work, planning and acquired leadership skills within the framework of non — formal education. They fought a paper battle, painted a few tables, shared a lot of ideas, and, as if that were not enough, shot a music video. Enough impetus to participate Recreation project — Professional Social Manager can work together to move mountains. REcreation team is a group of 21 animators from the Szczecin Metropolitan Area selected in the recruitment process. From September to December 2014 the participants jointly acquired knowledge and skills in the implementation of socio-cultural activities. Although participants to the REcreation — Social Professional Manager did not receive ready-made answers and recipes for success, they acquired competencies that help them navigate in the "labyrinth of institutional landscape" to be able to practically demonstrate their skills in practical terms by delivering a project in the public space[12]. The 21 leaders together designed 7 micro- projects that were directly inspired by end-users, citizens, needs. Some ideas are still on even if projects connected with them have already been completed.

Conclusions

During the study we found out that the business model is a tool containing conceptual elements and their relationships allowed the identification of non-profit organizations operating in the business logic in the cultural sector. These results extend those of Osterwalder and Pigneur (2010), confirming that the logic of the local cultural industry structure — following which an organization makes profit and provides added value from the use of the environment, while meeting clients needs — determines the success of non-profit organizations in the cultural sector. In addition, we have created an interdisciplinary team to meet the needs of potential customers within limited competition guidelines contained in an open discussion, the city of Szczecin. In connection with this study, we can indicate that the design thinking process can be extended to the business model to fully identify needs and create social innovations for cultural and creative in-

[12] Http://inkubatorkultury.szczecin.pl/rekreacja/przylacz-sie-do-rekreacji/.

dustries in the community. First of all, this is the first study, to the best of our knowledge, to examine the design thinking applied to business model design in non-profit cultural and creative industries to create social innovations. Our results provide evidence that a Culture Incubator creates conditions for local artists to boost creative potential of the artistic community. They also show many different drivers and the combination of factors that determine success of non-profit organizations in the regional market of culture. Of course, the whole process of creating a Culture Incubator is iterative and it is constantly improved. Future research should therefore include steps before projects are submitted in response to the next open invitation to the Incubator for Culture to be announced by the City of Szczecin in 2017.

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Part VI

CHALLENGES FOR MARKETING OF INSTITUTIONS OF CULTURE

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Marketing challenges for marketing of cultural institutions and events

1. The need to continuously enhance marketing orientation in cultural institutions

When examining the operations of cultural institutions in Poland and globally we can observe that marketing is gradually gaining in importance in their strategies, which is a very positive tendency. At the same time, one might have an impression that these institutions are still not enough marketing-oriented. It seems they still have huge reserves to create new strategies even more strongly focused on selected target groups domestically and abroad.

The future of the institutions of culture and their position in local and international markets will thus largely depend on how much their marketing activities are intensified and, by the same token, how much they are able to generate value added for various audiences. Marketing orientation must consist, on the one hand, in noticing new groups of audiences and, on the other hand, in reinforcing relationships with the already existing audience. Thus we are dealing here with a deeper penetration of local markets and building the loyalty of selected groups of clients. The building of loyalty *vis-à-vis* cultural institutions provides also foundations for their positioning in local and regional markets. Various societies and clubs of friends of cultural institutions and non-governmental organisations may play vital role in the strategy. Such societies have a specific role in marketing because of their strong identification with a given institution and the loyalty *vis-à-vis* its values and offer (Passebois-Ducros J., Guintcheva G., 2010).

Studies conducted in cultural institutions in other countries provide inspiring material for marketing activities. For example, the analysis of museums in Spain demonstrates a strong link between their marketing orientation and effects of their presence in selected markets. The survey conducted on a sample of 182 Spanish museums revealed

an unambiguous need to improve their marketing orientation (Camarero Izquierdo C., Garrido Samaniego M.J., 2007, p. 811 and pp. 814–816).

The need to enhance marketing orientation in non-profit institutions, including the cultural institutions, was already pointed to by Philip Kotler back in the 1990s (Kotler P., Andreasen A.R., 1996; Kotler N., Kotler P., 1998). Marketing orientation and client-oriented approach are and should be the guiding principles practised by profit-oriented and non-profit organisations. Marketing orientation requires a continuous improvement of knowledge about the needs and preferences of recipients of cultural services and creating new attractive offers.

Huge potential for further development of cultural institutions lies in building strategic partnership relationships and alliances with different actors in their immediate neighbourhood. As demonstrated by the above quoted Spanish studies, marketing orientation of museums very clearly impacts their situation and performance measured with the number of visitors and total revenue. Marketing orientation favours the building of a positive image of a museum in a given market (Camarero Izquierdo C., Garrido Samaniego M.J., 2007, p. 825).

At the same time, Spanish researchers rightly suggest that managers of museums should make a wider use of relationship marketing in connection with other cultural organisations and organisers of cultural and tourist events in a given market. The outcome of marketing synergy will then be much stronger and favourable to all partners in the network.

2. New generation managers of cultural institutions

Enhanced marketing orientation of cultural institutions can be achieved primarily as a result of the inflow of well educated managerial staff to these organisations. They are increasingly often managers with interdisciplinary background that is a combination of specialist knowledge in the history of art or other humanities with managerial and marketing skills.

New generation managers more and more frequently join cultural institutions after having spent some time in business sector where they have gained experience in managing interdisciplinary, complex business projects. Their knowledge and expertise in managing big projects produce good results in managing cultural institutions.

In Poland and abroad managing new cultural organisations is very often linked with the use of European funds and developing new institutions from the idea through implementation and up to the management stage. The process needs interdisciplinary project teams able to harmoniously collaborate.

The new generation managers are also more aware of the need to build up good relationships with the city and region, in which their respective institutions are based.

Thus, the future challenge will mainly consist in attracting very good managers to cultural institutions, who are creative and aware of the roles these institutions may and should play in branding cities and regions.

The role of creative leaders who manage cultural organisations was stressed by, e.g., Rentschler (Rentschler R., 2001). In modern management of cultural institutions a ***manager-entrepreneur*** is especially valuable as he/she can her/himself attract spon-

sors, external partners, and donors. ***A manager-entrepreneur*** usually also very actively establishes new relationships and uses them to create the strategy of a given cultural institution, especially a museum.

3. New generation of city managers who appreciate the importance of culture in promoting cities and regions

Another future challenge is to have new generation city officials as interlocutors to managers of cultural institutions. It would also be advisable for the new category of officials to have some business background and be able to grasp the importance of cultural organisations for the growth of the city and building its strong brand. Surely, such a professional profile and carrier path are still rather rare.

For the education of officials it is important to promote an interdisciplinary model that would combine knowledge about administrative procedures with managerial competencies and in-depth knowledge on culture. Such an educational model for civil servants is particularly valuable but still rare. We mean here the managerial component as management knowledge among graduates of humanistic courses is often insufficient and the deficit of knowledge about culture among graduates of traditional economic or managerial studies.

The gap should be filled with interdisciplinary managerial master courses and specialist post-graduate management studies for graduates of humanistic studies that would cover management of culture, projects, marketing management and marketing communication.

New generation officials responsible for urban management should better understand the role of cultural institutions and events in the promotion of cities and in building their local, national and international image. It is not enough to be familiar with the rules of promoting but we need to combine city management skills with managing cultural events (Florek M., Augustyn A., 2011).

The intensification of international studies on the role of cultural institutions in promoting cities and in building their brands helps to improve officials' awareness and earmark funds that could finance such organisations and activities.

4. Seeking better synergy between marketing of culture and marketing of cities

As we have already stressed, we can observe an increasing professionalization of management in cultural institutions and events. That is also the effect of the development of specialist fields of management connected with managing tourist and cultural events (van der Wagen L., White L., 2010), as well as an increasing professionalism of brand building strategies for cities and cultural institutions (Ollins W., 2004; Anholt S., 2007; Ollins W., 2009; Domanski T. and others, 2008).

The key challenge for the future is to improve the synergy between actions designed to build strong brands of the leading cultural institutions and cities hosting these institutions or events. Clearly we do not mean temporary actions but a strategic plan to create a brand for the city based on its flagship cultural institution(s).

For smaller urban centres the strategy may consist in an alliance with a selected cultural institution or event that receive a lot of recognition and coverage, also at international level. In big cities we may sometimes focus on a single flagship institution if it is very distinct and can be used in the positioning or, more importantly, repositioning of a city. Good examples of such activities are offered by strategies of two Spanish cities: Bilbao and Saragossa (Sepe M., Di Trapani G., 2010).

Big cities can also be associated with a specific group of cultural institutions and events. The important element here is such a combination of these institutions and events that would create a coherent unit that could produce an attractive and coherent brand that can communicate to the external world a specific set of values decisive for its unique image. Unique image should be created based on authentic values connected with the identity of a given place as that may guarantee a lasting competitive advantage over other cities.

In the case of Lodz, its architecture, so meticulously renovated, is surely a lasting element that differentiates the city from its European and world counterparts while the embeddedness of cultural institutions in city identity opens up an opportunity of distinct branding.

From the point of view of synergy between the brand of a city and its cultural institutions it is vital to work out a coherent marketing communication strategy and to apply it consistently to reinforce certain relationships and values. The key threat is the lack of cohesion in activities and absence of good cooperation between the city and its main cultural institutions and events. That is especially pertinent when it comes to the discontinuity of funding for cultural events that are key for city branding.

Lack of coherence usually comes from decisions made by city or regional authorities that do not guarantee the continuity of funding for specific cultural institutions or events or suddenly reverse the hierarchy and priorities of funding for various areas of culture.

In city marketing increasingly more attention is paid to the idea of ***creative cities*** and the creativity of innovative activities that assist in urban development. Urban innovations are nowadays usually linked with the regeneration of cities and the development of cultural tourism. Such activities necessitate deep engagement of local communities around values connected with the identity of the place.

In innovative activities in cities purely material and infrastructural elements feature side by side with intangible factors connected with the history of the place, its identity, collective memory of this identity, social relationships, and purely emotional experiences associated with the place in question. New generation cultural institutions, especially different types of dialogue centres, have a prominent role to play in this area. By organising a variety of cultural events, cultural institutions may change the image of a city. The abovementioned examples of Spanish cities (Bilbao and Saragossa) confirm the thesis. How successful these activities are depends predominantly on the ability of city authorities and cultural institutions to involve local communities into cultural actions addressed to them. (Sepe M., Di Trapani G., 2010).

5. Modern forms of marketing communication in strategies of cities and cultural institutions

Cities and cultural institutions organise their marketing activities around their websites and social media. The substance of each and every cultural institution and event consists in the ability to generate a community of enthusiasts of a specific project or action. This ability to disseminate positive information and emotions connected with the perception of a given place in aesthetic, intellectual, symbolic or social terms provides the starting point for building new relations with the environment and to reinforce the already existing ones.

Each institution is judged against its ability to radiate in the environment and to create positive relations with it. In the case of cultural institutions and events huge role is played by sensory branding, resulting from the climate of specific places and emotions that they generate (Hulten B., Broweus N., van Dijk M., 2011). Something similar emerges in relation to cities and their unique climate. Harmonious intertwining of these impressions is decisive for the coherence in the perception of cultural institutions and cities, in which they are embedded. Sensory impressions, i.e., experiencing a city with senses, create many opportunities to develop various forms of communicating with the world about the city, in particular in visual terms.

The future of marketing of culture and cities will largely depend on the coherence of messages in the social media or, more broadly, on the Internet, especially in diverse forms of visual transmission that generate the image of places and cultural events inherently connected with them. Huge role may be played by light festivals that we have discussed, which combine aesthetic impressions with new perception of urban space at night.

In city marketing strategies more and more attention is paid to examine how the image of cultural institutions and events impacts the image of cities, in which they are based.

Amongst many studies it is worth mentioning the one of 2009 in Istanbul. It was performed before 2010, the year when Istanbul was the European Capital of Culture. The Turkish metropolis was perceived as a city rich in cultural attractions. The city appealed more to visitors on their second visits. It was also observed that the positive image of Istanbul museums strongly impacts good image of the city (Altinabasak I., Yalcin E., 2010, p. 241). The survey was conducted on a group of 250 foreign tourists who spoke English and visited the major museums of Istanbul (Altinabasak I., Yalcin E., 2010, p. 244). The results confirmed strong impact of museums upon the city image and highlighted the need to improve the management strategy in museums and to boost synergy between attractive city branding with the help of its main museums.

6. Increased role of European funds in funding cultural institutions and events

When observing the latest tendencies in the development of cultural institutions and generating cultural events we should stress that many of these tendencies would never emerge without European funds. We have in mind especially the biggest infrastructure projects as well as big festivals and artistic projects organised in Poland and in other EU

countries. That is due to the increasingly prominent role of European funds in financing new cultural institutions and to the growth of already existing institutions that are modernised and expand their operations.

The phenomenon runs in parallel to architectural and city planning regeneration projects, which highlight the identity of cities and favour cultural projects well embedded in regenerated historical space. The phenomenon should also be linked with increased relevance of urban aspects in European projects. In city marketing more and more space is, and will be, devoted to the idea of ***creative cities*** and innovative activities connected with the creativity that will help them grow.

In Lodz, in the period 2016–2020 well spent European funds may be one of the key pillars of urban development in the field of culture and regeneration of its cultural heritage. These activities may help to newly position the city as a centre of creative industries and a city with unique layout and architecture. Lodz also intends to bid to host the World Expo (the so called "Small Expo") in 2022 in its slot devoted to the regeneration of cities, which is where it has already got some remarkable achievements and projects that are ongoing or planned for the nearest future.

7. The need to continuously improve marketing communication of cultural institutions with their environment

One of the key challenges to cities and cultural institutions will consist in improving marketing communication with their environment with a wider, interactive deployment of social media (Wiktor J.W., 2013).

The importance of communication between cultural institutions and their environment was earlier stressed by Guilmore and Rentschler (Gilmore A., Rentschler R., 2002, p. 749). Both internal and external communication should be mastered. Nowadays, modern media enable continuous expansion and improvement of this functionality. For instance, in museums, as shown by studies, improvement of internal and external communication has a huge impact upon attracting new visitors. All the staff at the museum must be aware of how important marketing is for their institution and they should strive to enhance it. Improving communication strongly depends on marketing orientation and management style of the leader (Gilmore A., Rentschler R., 2002, p. 758). These observations may be extended upon other cultural institutions.

The way how social media are used by museums has become the subject of detailed examination (Richardson J., 2009). Such survey was conducted, inter alia, in British (Kidd J., 2011) and Australian museums (Australian Museum, 2009). Social media provide the platform for effective marketing activities (*the marketing frame*), help build the community of interests (*the inclusivity frame*), and develop new forms of collaboration and partnership (*the collaborative frame*) (Kidd J., 2011, pp. 67–72).

Social media also allow us to pose the question to what extent new technologies allow to mobilise the enthusiasts of cultural institutions and their offer and help enhance the degree to which they identify with a given institution which automatically leads to building a group of loyal audience.

8. New generation cultural institutions

Developing attractive operating principles for hybrid cultural, educational and entertainment institutions will remain a big challenge in building the synergy between cultural institutions and marketing. These institutions, in combination with authentic identity of places, may play a vital role in the repositioning of cities and their strong branding. Nevertheless, their embeddedness in the identity of a given place and establishing strong partnership relations with various local actors actively involved in city branding strategies and new interdisciplinary cultural, science and business institutions will continue to be vital. These new institutions may and should generate positive alliances for the dialogue about the role of culture and science in local development. It is important, however, for cultural institutions to be able to cooperate with smaller local entities and do not compete with them.

Wide audience… Museum of Contemporary Art Lyon, France

Wide audience… Museum of Contemporary Art Lyon, France

Wide audience of cultural institutions or how should we expand the attendance at cultural events. Museum of Contemporary Art Lyon, France

Wide audience of cultural institutions or how should we expand the attendance at cultural events. Museum of Contemporary Art Lyon, France

Art in university galleries — University of Lodz, Poland, Faculty of International and Political Studies

Art in university galleries. Gallery INTER — University of Lodz, Poland, Faculty of International and Political Studies

Art in university galleries. Ilustra Mundos exhibition — University of Santiago de Compostela

Art in university galleries. Ilustra Mundos exhibition — University of Santiago de Compostela

Art in university INTER Gallery — University of Lodz, Poland, Faculty of International and Political Studies. Exhibition "European fairy tale illustrated"

Art in university INTER Gallery — University of Lodz, Poland, Faculty of International and Political Studies. Exhibition "European fairy tale illustrated"

Art in university galleries. Fine art workshops at INTER Gallery — University of Lodz, Poland, Faculty of International and Political Studies

Art in university galleries. Fine art workshops at INTER Gallery — University of Lodz, Poland, Faculty of International and Political Studies

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