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**UNESCO Chair in Cultural Policy and Management**

*Master thesis:*

## REDISCOVERING MANGALIA

Drafting a cultural policy for the city of Mangalia

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## **Table of contents**

Abstract.....	3
Introduction.....	4
Methodology//Research Objectives//Mission.....	6
Chapter I: The city. City branding.....	9
Chapter II: Local Cultural Policies.....	28
Chapter III: Focus: Mangalia.....	42
Conclusions//Local Cultural Strategy.....	59
Bibliography.....	62
Annexes.....	65

## **Abstract**

Taking off from the overall theme of local development through cultural projects, this paper examines the re-imagination and re-imaging of a city and the possibilities of its remaking through both public policies and private initiatives. Is culture the best solution for nurturing local development or just a second-rate option? Is the ‘fourth pillar’ just a metaphor, or is a working paradigm?

First, I will offer a broad theoretical framework for understanding the ways in which states may interfere into the sphere of culture through the instruments belonging to cultural policies. Afterwards, I will stress upon different concepts related to local communities, and urban life: ‘creative cities’, ‘children friendly cities’, ‘city branding’, etc.

I will afterwards focus on the case of Mangalia, a city that is characterized by poor public interventionist schemes and low private interest. This has been manifested in policies aimed at enhancing Mangalia’s competitiveness vis-à-vis other cities, especially in view of growth of cultural industries and the so-called creative economy. In particular, I consider the formulation and implementation of cultural policies in Mangalia, and the implications of the relative absence of cultural politics for its ambition to become an important city or (why not?) a creative city.

This paper is based on a sheer objective analysis of the cultural resources of the city of Mangalia: heritage – both material and immaterial (myths, present urban stories), local habits and values, natural environment, urbanism and demography, educational and cultural institutions – everything that builds up the *cultural capital* within community responsible for branding a city, namely making it more attractive both for the inhabitants and tourists.

## **Introduction**

I was born in Mangalia, a small town on the coast of the Romanian Black Sea. My entire adolescence and early grown-up hood I felt living in this city was like being kept prison in a cage. Why? Imagine, what could happen in terms of cultural events in city with approximately 40 000 inhabitants? Except the summer season when a small theatre festival for emerging actors and a book festival were on, nothing used to happen back home. Even films were cast in the cinema at least half a year after their release. This until the cinema was close in order to transform it in a club.

Now, being almost on the verge of finishing my master in cultural management I feel I owe something to this city. This master thesis is both an attempt to draw an effective set of policy instruments and a manner of expressing my own gratitude towards my roots and my educational and professional path.

### **Research objectives:**

I will try to assess the existing cultural practices and propose strategies in order to let the other frustrated inhabitants discover the city they have live in but have never really seen.

My plan is to map the existing cultural milieu, to identify possible branches for further artistic and cultural actions, and finally to draw an effective cultural policy strategy that will be hand out to the local authorities (elections for local authorities are to take place this very June, so I am confident that the new administration will at least have the curiosity to face such an attempt).

One important issue for my research is that I want to focus primarily on the inhabitants, not on the tourists and on the city, not on the summer resort.

Another striking aspect is that the city and the surroundings have a very strong potential in terms of heritage that has been almost ignored by authorities, be it local or national. The city has been strongly populated after the Second World War and thus there are no strong connections between the population and the place. There is cultural memory! This could be one reason for the huge migration of highly-educated people, since economically the city has grown rapidly after the Communist Revolution and the rate of unemployment is relatively low.

**Main issues to be considered:**

- City policies keywords and principles of functioning relevant for the city of Mangalia;
- Culture as a trigger for further local development;
- Culture as an important factor for social cohesion and prevention of huge immigration phenomenon;
- Culture acting in developing and sustaining a local identity;
- The existing heritage to be cherished and not doomed to oblivion;
- Mangalia – for cultural and not just ‘tanning’ tourism;

**Mission**

The overall mission of this research project master thesis is to establish the premises of an effective long-term platform for dialogue among the local decision-making bodies, cultural institutions, NGOs and cultural industries of Mangalia. This dialogue should result in the development of new principles of cultural policymaking in Mangalia, whereby the cultural actors become equal partners in the decision-making process in the field of cultural policy, and moreover the citizens are to be included in this decision-making process.

‘Cultural policy’, ‘creative cities’, ‘local development through culture’ - these are all peculiar concepts for the employees of Cultural Direction within the City Hall Mangalia. Sometimes, the ‘wooden language’ characterizing one particular domain remains totally unknown to those working in that particular field. One might say that not knowing the concepts is not commensurate with not knowing the mechanisms. However, in order to fully understand the process, and to be able to deliver the necessary policy instruments we have to turn to the literature.

The Eastern-Europe area is already facing a new era of cultural policy research due to several factors such as: decentralization process, enlargement of the third sector, European Union integration; continuous professionalisation in the cultural field, culture interacting with other sectors, including business, etc. This new step has influenced massively the various research attempts: the focus shrank from national to regional, and local, special attention is given to the legitimacy of the research purpose, outcomes and mechanism involved.

There have already been performed and published some researches on local level in Romania (Iasi, Timis County), and we will take them into consideration when trying to discuss upon local cultural policies drafting experiences.

## **METHODOLOGICAL CONSIDERATIONS: RESEARCH DESIGN AND DATA ANALYSIS**

The methodological approach will be an inductive one: starting from data observation and leading to conclusions.

Due to the nature of the topic, I will combine desk and field research. First of all, I am gathering data related with the topic of city cultural policy, and then after processing all the information relevant to the issue, I will channel my endeavor to discover the city of Mangalia, by assessing to what extent the national and international trends on city policies are applied and effective at the city.

The research focused on Mangalia consists in two different parts, strongly interdependent:

1. mapping the cultural infrastructure
2. drafting a cultural policy

Since the aim of this research is very practical, I will combine quantitative with qualitative methods.

As **qualitative methods**, I will conduct interviews with:

1. Open ended interview – director of the Museum of Archeology, Director of the City Cultural Center, director of the public library, director of the municipal department of culture, director of the HOP festival, the owners of the bookshops, the manager of the Summer Book Festival, etc. During the interview I focused on offer, needs' assessment, audience development techniques and strategy.
2. Participant observation

Since I am going in the next two months to focus on this issue, I plan to spend as much time as possible in these establishments, either for making contacts or just to observe their daily activity.

Among the quantitative methods I will use, I outline:

1. Content Analysis: will also be gathered from written documents such as a number of sold tickets, number of programs per year and their presentation, number of book borrowed, number of books sold, etc. Also table and chart presentation of number of visitors per year etc. Structure of audience could be followed through sold tickets because there are different tariffs for children, grown ups, professionals etc. Also I will assess the impact on different media.

2. Second Analysis especially for the historical and economical issues of the thesis.

When it will come to drafting a city cultural policy I will rely on the City Development Plan (2007-2015) and on the existing literature on the topic.

**Possible obstacles and drawbacks:**

One possible obstacle is that the local authorities will not be willing to put at my disposal some internal documents and will be reluctant to take part in the interviewing process.

Since I have to confine my research to an experimental attempt, I doubt I will gather sufficient information in what concerns the behavior (cultural consumption) and cultural needs of the inhabitants.

Another thing to mention is that there is not much specialized literature except tourist guides dedicated to Mangalia, since it seems that, despite its history this city has always been somehow shadowed.

## Chapter I. The city and its importance in nowadays Europe

A city is a complex structure consisting of *‘an area defined by clear geographical boundaries and endowed with certain natural characteristics; an environment shaped by human intervention, comprising infrastructures, buildings and a designed layout of streets, squares, public and open spaces; a community of people, with particular social networks and dynamics (a society); a system of economic activities and relationships (an economy); a natural environment, a built form, a society and an economy governed by a set of principles and regulations from the interactions between different political actors’*<sup>1</sup>.

But cities are mostly more than plane surfaces, they are *‘first and foremost a meeting place for people (which) at its best, operates as a series of interconnected networks of places and spaces devoted to making the most of human interaction’*<sup>2</sup>. To this, Charles Landry adds that *‘to be a city requires more than houses and people. It needs what Benedict Anderson formulated to define a nation: ‘imagined community’, or the sense that other inhabitants in distant streets, whom one will never meet or see, share elements of a common culture and react to events as one would react oneself’*<sup>3</sup>.

The present-day tendency is to view the city in these last terms, going beyond descriptions that condition it to physical boundaries, so as to outline a more subjective territoriality based on a special cohesion among its members. The different definitions of the city and their evolutions are also important to the evolution of urban cultural policies and the elements they introduced together with the acknowledgement of the city as an ‘imagined community’ (e.g. see further on the introduction of city branding strategies that use concepts like ‘emotional economy’).

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<sup>1</sup> Chapter in Nystrom, L. (ed.), ‘City and Culture. Cultural Processes and Urban Sustainability’, 1999, p.1

<sup>2</sup> Richard Rogers, Urban task force, 1990, p. 45

<sup>3</sup> ‘The Art of Regeneration’, 1996, p. 23

## **Cities as brands and inhabitants as consumers. City Branding.**

A brand is a set a values, characteristics and principles that differentiates a product/a service/ a person. Or even a city. According to John Cass<sup>4</sup>, a Public Relations and Communications specialist: 'a brand is everything you do'.

Assuming that a city may be considered a brand, we will follow the pattern that has to be implemented in order for a brand to become an icon. Briefly, an icon defines a well known product so easy to recognize that it becomes the brand itself, the most common example being Coca-Cola.

We live in the century of images, namely made-up positive images. Even cities thrives to create an image in order to foster socio-economical growth that leads to community's prosperity.

The chances for towns to develop such integrative policies in order to redefine the possible meanings and socio-cultural importance of the towns are enormous, even in the case of small cities.

Even small communities take now steps towards 'image and myths creating', and they have to know how to use political and economic interest for making synergetic approach toward policy making. The modern city and regional economic policy should integrate also cultural policy to nurture important outcome.

### **Added value**

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<sup>4</sup> Cass, J, *Brand Is Everything You Do*, [http://pr.typepad.com/pr\\_communications/brand/](http://pr.typepad.com/pr_communications/brand/), accessed on 19<sup>th</sup> July 2008

Not all products are brands. Real brands provide not only functional benefits but non-functional added value. Strong brands must have added value in the mind of the consumer. No matter what marketing is behind a brand, we want some personal benefit to come out of our association with it. If we perceive an added value or benefit, then a good relationship will develop. This applies not just for goods, but for cities. There are some cities in the world that have that 'je ne sais quoi', but usually that 'je ne sais quoi' is the result of huge marketing investment.

These added values are normally non-functional. These come from our experience with the brand, what kind of people use the brand, whether or not we believe the brand to be effective, and the appearance of the brand. A strong brand must possess these qualities in order for brand loyalty to be established. Getting the brand to deliver is much easier said than done, but this is what strong brands are built on: functionality and added value. Some of this is logical, but most of it is not. It's emotional and subconscious.

Added value translates into loyalty, and this loyalty is key in determining the success of the brand. If there is added value or perceived added value, we will make time for the brand.

### **What are the sources for added value?**

Added Value can come in many forms, most of them non-functional and emotional and not as quantifiable as the functional ones. Outlined below are four of the added values that brands must have in order to succeed.

#### *1. People's Experience of the City:*

Much city branding is based on people's experience. Although we have the most technologically advanced ways of reaching people with advertising, most information is

still communicated by the old fashioned way: *word-of-mouth*, namely local narratives, stories that make up the common history of one place.

If people have a good experience with a city, they communicate this to others. On the other hand if they have a rather negative experience, the result is just the opposite.

### *2. Perception. How is the population perceived?*

There are two different points of view on Mangalia, considering the angle we are approaching this issue. By tourists, Mangalia is commonly perceived as a resort perfect for holidays in families, namely it is sensed as a very comfortable and cozy place.

By inhabitants, Mangalia is perceived either as a small, limiting city, or as a safe and pleasant place to live in.

### *3. Belief in the City. Does it stand for something?*

In order for a city to have a brand, it has to stand for something. In my opinion, Mangalia doesn't stand for something clearly at the moment.

### *4. Appearance: What does the city look like?*

An important element of city branding is the appearance. What a city actually looks like and the physical characteristics it possesses are extremely important. Cities now are largely defined by location, function, or cultural attainments.

Since it is a summer resort, Mangalia derives from all the benefits linked to this status. Even more, the city has the appearance of a neat place.

## **Is a city eligible to turn into a brand?**

These question addresses both to cities with a specific identity and those that do not have one yet. There is a strong need to further research on those cities that have been successful in branding themselves and to contrast those cities that do not possess strong brands. This sub-chapter also determines what cities need to focus on in order to survive in the global economy, and the effects of globalization on cities.

Also, we have to highlight what strong brands possess and what cities need to take into consideration in order to brand themselves successfully.

In defining city branding, and in particular the case of Mangalia, the following issues were included in the case study: history, cultural and tourist attractions, nicknames and urban legends, branding efforts(both public and private), demographics, economics and tourism, residents, visitors and tourists, the actual and alternative city brand strategy, and problems and suggested solutions.

In order for any city to become a strong brand, it must possess **defining and distinctive characteristics that can be readily identified**<sup>5</sup>. These are functional as well as non-functional qualities. These include city appearance, people's experience of the city, people's belief in the city, what the city stands for, and what kind of people inhabit the city.

### **Focus: Mangalia**

When discussing about cities' branding we have to clearly differentiate between two distinct types of cities: already-known cities and no-name cities. Then we have to consider the proportion and the over-all strategy of the city/ies concerned.

The successful cities stories linked to the following cities New York, Paris, London, Tokyo – cities that posses the qualities that strong brands usually do: history, quality of

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<sup>5</sup> Julia Winfield-Pfefferkorn, The branding of cities: Exploring city branding and the importance of brand image, pg. 3, available at [www.brandchannel.com](http://www.brandchannel.com), accessed on 4<sup>th</sup> June 2008

place, lifestyle, culture, diversity, and strong partnerships between the public and the private sector. They developed a **proactive inherent approach**<sup>6</sup>.

In my opinion, such cities like those mentioned above are already so famous that there is no real current need for further efforts to be put in branding.

There are cities which are currently in **need of a re-branding process**: Berlin for example – had confusing non-distinctive brands, economic problems, and in some cases, negative history. Their brands were not identifiable and lacked awareness. However, one of the most important principles in marketing is that ‘but publicity is still good publicity’.

The **up-and-coming city brand**: Manchester – is a good example of a city and a brand that is still evolving, but seems to have a good future as the template the city is using directly relates to strong brand management.

If a city is to be considered eligible for becoming a brand, it must start with a brand’s most important characteristics; its fundamental properties.

This means that a good city must have the following characteristics:

<b>Characteristic</b>	<b>Mangalia</b>	<b>Details</b>
Offer attractive employment.	√	Heavy industry Industry Tourism
Not be unduly expensive in relation to wages.	-	
Provide good and affordable housing.	-	85.88% of the total population live in flats
Have reasonable public transportation.	-	Almost inexistent

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Have good schools and recreational/cultural attractions.	√	
Have a reasonable climate.	√	Summer resort, Temperate climate

The way that brands work for a city is how these qualities are projected: by word of-mouth, public relations, and in some cases, advertising. These attributes must be based on something substantial. The city must be “live-able”. There must be an attraction to individuals.

Competition for residents has increased substantially among cities. This is in part because of globalization and technology. Society now has the choice of living in one place and working in another because of the Internet, laptops, home offices, and wireless connections. Living in one place but working for an employer in another state, city, or country is no longer an idea but a reality.

Living *in one particular city* if you want to succeed in a certain industry still exists, but is starting to erode. People now have the option of being able to do business anywhere in the world and can decide what is best location wise to provide them with the most benefits. Cities are also giving way to foreign manufacturing and can no longer bank on their traditional industries as a means to keep them alive. To combat this, they need to brand themselves as good places to live, where a diverse range of technology, industry, retail, and other attractions can thrive. For many cities, this could be their last opportunity to keep current residents and attract new ones.

Globalization has made it easier for newly developing cities to compete with older more established cities, simply because people can live and work almost anywhere now. Cities are competing for people’s lifestyles, and in order to do this successfully they need to maintain a strong brand. Dying cities are weak in these areas.

### **But what about no-name cities?**

The no-name cities have two options: either to remain no-name and limit themselves to the current existence, or to develop a strong branding strategy in order to be able to compete on the market.

### **What would be the best solution for Mangalia?**

First, we have to consider that the city is a summer resort that it is near the Bulgarian border (namely, it has a strong competition to win). In such circumstances, the only possible and feasible solution would be a strong branding strategy that would include elements from all the four types of branding strategies: cultural, mind-share, emotional and viral.

### **The city's identity is the starting point in developing a integrate strategy**

Even more, nowadays, in globalization era, every city has to develop not just one, but multiple identities, trying to use the best elements of its resources: economical, human, cultural, historical, etc in order to create an attractive image saleable outside.

### **The community**

Community will also be a component of this discussion. Community is shapingn the new world. Instead of the majority of people moving to the strong cities, we need to make the weak cities better places to live in and to visit. This is an essential part of the new world order. We are seeking re-connection through a new sense of communalism. Strong involvement in community strengthens the core of cities and connects people. This leads to a more satisfied society, less focused on differences and negativity, more willing to embrace diversity. It is culture who has to act as for *social inclusion*.

Historically, decreasing the gap between rich and poor and increasing understanding of diversity breeds open minds, which in turn spark new ideas. If we make the communities in our cities good places to live, people see individual benefits, leading to the personal satisfaction that assists in creating positive brand images for both cities and communities.

### **The municipality**

Municipal Marketing, selling landmarks and/or other municipalities for sponsorship in order to gain a profit, has a new role in city branding. It has become a short-term solution to cities' financial problems. This has caused controversy and criticism of city planners because cities are sometimes seen as operating in a pro-active way – selling themselves out to corporate brands, in an attempt to make a profit. However, the reality is this trend is being driven by city officials trying to balance budgets. Citizens expect more efficiency from government, but they are not interested in paying for it. There has been a backlash from residents in response to cities striking deals with corporate sponsors in order to raise money, but ironically residents are the ones who stand to benefit most. Part of the popularity of Municipal Marketing stems from cities wasting time and money attempting to market themselves beyond the realm of believability. Since they are not branding themselves properly, they are seeking alternative ways to make money.

### **The creative city and the creative class**

The history of the creative city concept emerged in the late 1980s. The philosophy behind it is that there is always more potential in any place than any of us would think at first sight, arguing that conditions need to be created for people to think, plan and act with imagination in harnessing opportunities or addressing seemingly intractable urban problems, which might range from addressing homelessness, to creating wealth or enhancing the visual environment.

In the creative city it is not only artists and those involved in the creative economy that are creative, although they play an important role. Creativity can come from any source including anyone who addresses issues in an inventive way, be it a social worker, a business person, a scientist or a public servant. The belief is that by stimulating creativity and legitimizing imagination in the public, private and community spheres, the possibilities and potential solutions to any urban problem will be broadened.

The Creative Class is becoming a widely talked-about and important class of individuals who are now considered almost essential to the survival of a city. This is a class of people known as 'idea workers'. The argument that too much municipal regulation can kill the creative potential of a city will also be discussed, and cities without these strict regulations have developed creative communities that have evolved over time. The reason for these communities can be attributed to many factors which also will be explored. Creativity and culture flourishing in some cities and dying in others also will be examined. Cities as population centers know that their importance to the future of mankind cannot be exaggerated. If we are to market a brand, the brand needs to deliver. In order for a brand to deliver, it needs support. Support for a city brand can be seen in many forms, including the following:

- The city's equivalent of a brand's functional properties. What does the city deliver?
- The demographics of the city's population.
- The wisdom and long-sightedness of the city government.
- The creative climate.
- How all this is projected in terms of a brand.

### **A portray of a millenary fortress: Callatis**

For the history of a city, a myth is like a unique selling proposition, and making the myth effective in the 21<sup>st</sup> century is the key for successful branding.

*'In contemporary cultural life, those myths developed in European cities through history are used not only as part of cultural policy programs for the sake of preserving of cultural heritage or in different forms of cultural tourism, but even more in the branding processes developed to make city as a product.'*<sup>7</sup>

Marketing strategies nowadays operate with myths<sup>8</sup>. Old myths need 'refurbishment' in order to integrate best the new practices and lifestyle, but what is more important is creation of "positive" town image and new town myths in order to propagate new town economic and cultural policy leading to prosperity.

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<sup>7</sup> Dragicevic-Sesic, M, Culture as a resource for local development

<sup>8</sup> idem

## Comparison of Axioms Across Four Branding Models<sup>9</sup>

<b>Branding strategies</b>	<b>Cultural Branding</b>	<b>Mind-Share Branding</b>	<b>Emotional Branding</b>	<b>Viral Branding</b>
<b>Key Words</b>	<ul style="list-style-type: none"> <li>• Cultural icons,</li> <li>• iconic brands</li> </ul>	<ul style="list-style-type: none"> <li>• DNA,</li> <li>• brand essence,</li> <li>• genetic code,</li> <li>• USP<sup>10</sup> (Unique Selling Proposition) benefits,</li> <li>• onion model</li> </ul>	<ul style="list-style-type: none"> <li>• Brand personality,</li> <li>• experiential branding,</li> <li>• brand religion,</li> <li>• experience economy</li> </ul>	<ul style="list-style-type: none"> <li>• Steel marketing,</li> <li>• cool hunt,</li> <li>• meme<sup>11</sup>,</li> <li>• grass roots,</li> <li>• infections,</li> <li>• seeding,</li> <li>• contagion,</li> <li>• buzz</li> </ul>
<b>Brand definition</b>	Performer of, and container of, an identity myth	A set of abstract associations	A relationship partner	A communication unit
<b>Branding definition</b>	Performing myths	Owning associations	Interaction with and building relationships with the	Spreading viruses via lead consumers

<sup>9</sup> Holt, D, *How brands become icons: the principles of cultural branding, chapter 2, pg. 14*

<sup>10</sup> For example, iPod is a USP because it is different to any other MP3Players; an iPhone is an USP

<sup>11</sup> A unit of cultural information, such as a cultural practice or idea, that is transmitted verbally or by repeated action from one mind to another, *Dictionary of the English Language, Fourth Edition, Houghton Mifflin Company.*

			customer	
<b>Required for a successful brand</b>	Performing a myth that addresses an acute contradiction in the society	Consistent expressions of associations	Deep interpersonal connections	Broad circulation of the virus
<b>Most appropriate application</b>	Identity categories	<ul style="list-style-type: none"> <li>• Functional categories,</li> <li>• low-involvement categories,</li> <li>• complicated products</li> </ul>	<ul style="list-style-type: none"> <li>• Services,</li> <li>• retailers,</li> <li>• Specialty goods</li> </ul>	<ul style="list-style-type: none"> <li>• New fashion</li> <li>• New technologies</li> </ul>
<b>Company's role</b>	Author	Steward consistent: expression of DNA in all activities over time	Good friend	Hidden puppet master motivate the right consumers to activate for the brand
<b>Source of consumer value</b>	Buttressing identity	Simplifying decisions	Relationships with the brand	Being cool, fashionable
<b>Consumers' role</b>	<ul style="list-style-type: none"> <li>• Personalizing the brand's myths to fit the biography</li> <li>• Ritual action to</li> </ul>	<ul style="list-style-type: none"> <li>• Ensuring that benefits become salient through repetition</li> <li>• Perceiving benefits</li> </ul>	<ul style="list-style-type: none"> <li>• Interaction with brand</li> <li>• Building a personal relationship</li> </ul>	<ul style="list-style-type: none"> <li>• 'Discovering' brand as your own</li> <li>• DIY ('Do it</li> </ul>

	experience the myth when using products	when buying and using products		yourself' concept) • Word of mouth
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## Focus: Mangalia

### Comparison of Axioms Across Four Branding Models

<b>Branding strategies</b>	<b>Cultural Branding</b>	<b>Mind-Share Branding</b>	<b>Emotional Branding</b>	<b>Viral Branding</b>
<b>Present/ Desired situation</b>	<ul style="list-style-type: none"> <li>• No icon</li> <li>• Obsolete logo: “At the shore”</li> <li>• No clear brand</li> </ul>	<ul style="list-style-type: none"> <li>• No brand DNA, namely no clear strategy</li> <li>• Summer resort, young and ancient city</li> <li>• genetic code,</li> <li>• USP: heritage at hand</li> <li>• onion model: inner image/ outside image</li> </ul>	<ul style="list-style-type: none"> <li>• Playful personality</li> <li>• Fresh attitude</li> <li>• Play (and Fast Forward)</li> </ul>	<ul style="list-style-type: none"> <li>• cool hunt: vintage fairs, urban culture festivals, cartoons festivals</li> <li>• grass roots actions: fashion, children community actions</li> </ul>
<b>Brand definition</b>	Mixed identity myth: ancient fortress, new urban culture	<ul style="list-style-type: none"> <li>• Traditional</li> <li>• Historical</li> <li>• Touristic</li> <li>• Family friendly</li> </ul>	When it comes to emotions, we don’t use any longer such terms as ‘consumer’ and ‘product’. It is all about an defined individual that has a personal background.	<ul style="list-style-type: none"> <li>• How to make the brand acknowledged and even more loved!</li> </ul>

				<ul style="list-style-type: none"> <li>Any type of communication channel is allowed</li> </ul>
<b>Branding definition</b>	The mixture itself: ancient and fresh	Owning associations	Lively interaction between the individual and the city	<ul style="list-style-type: none"> <li>Identify leading fans of Mangalia that would promote the city</li> <li>Trend-setting</li> </ul>
<b>Required for a successful brand</b>	The two images linked with Callatis/Mangalia have to communicate more	Consistent expressions of different associations based on the features listed above	<ul style="list-style-type: none"> <li>Deep interpersonal connections</li> <li>Stories that have to be told and remembered</li> </ul>	Broad circulation of the virus via any kind of communication channel
<b>Most appropriate application methods</b>	Through edge-cutting educational and cultural events	<ul style="list-style-type: none"> <li>Functional events: festivals, fairs</li> <li>'appropriate'<sup>12</sup>, marketing actions</li> </ul>	<ul style="list-style-type: none"> <li>Services,</li> <li>retailers,</li> <li>Specialty goods</li> </ul>	<ul style="list-style-type: none"> <li>New fashion</li> <li>New technologies</li> </ul>
<b>Main role</b>	The cultural	Steward consistent:	'Good friends' <sup>13</sup> of the city.	The best trendsetters that

<sup>12</sup> As opposite to the viral one

<sup>13</sup> The 'friend of a friend' technique

<b>has to be performed by:</b>	community both public and independent	expression of DNA in all activities over time		already have the image the city thrives to have
<b>Source of consumer value</b>	<ul style="list-style-type: none"> <li>Reinforces attachment towards the community</li> <li>Build trust in the community and future</li> </ul>	<ul style="list-style-type: none"> <li>Advantages easy to perceive</li> <li>Effective (but not impressive) on both short and long term</li> <li>Does not imply risks</li> </ul>	<ul style="list-style-type: none"> <li>Inhabitants: 'friendly' community</li> <li>Tourists: 'at home' feeling</li> <li>Comfort for the both categories</li> </ul>	<ul style="list-style-type: none"> <li>Identify the city as 'cool'</li> <li>Feel 'different'</li> <li>Sense of belonging to a distinct community</li> </ul>
<b>Consumers<sup>14</sup> role</b>	<ul style="list-style-type: none"> <li>Inhabitants: recognize the story and their person lives as being included in the local history</li> <li>Develop other 'small</li> </ul>	<ul style="list-style-type: none"> <li>Develop traditional behavior, and then are reluctant to any changes that might occur</li> <li>Perceiving the benefits on the spot</li> <li>Are always ready to make choices</li> </ul>	<ul style="list-style-type: none"> <li>Inhabitants: less inclined to migration</li> <li>Tourists: to come back</li> </ul>	<ul style="list-style-type: none"> <li>'Discovering' brand as your own</li> <li>DYI ('Do it yourself' concept)</li> <li>Word of mouth</li> </ul>

<sup>14</sup> Both inhabitants and tourists

	narratives'			
<b>Risks</b>	•	• Pertains to the same traditional image that the city has ever had	•	• Niche, might not be easily read and perceived

## **Chapter II. Local Cultural Policies: Trends and Examples in Europe at large, in the Balkans and in Romania**

The role of culture has been strongly highlighted in the last decades, starting with the end of the Second World War and with the earliest attempts of designing cultural policies.

Cultural policies are defined as *'systems of ultimate aims, practical objectives and means, pursued by a group and applied by an authority that can be discerned in a trade union, a party, an educational movement, an institution, an enterprise, a town or a government, but regardless of the agent concerned, a policy implies the existence of ultimate purposes (long-term), objectives (medium-term and measurable) and means (men [sic], money and legislation), combined in an explicitly coherent system'*<sup>15</sup>.

Franco Bianchini identified three<sup>16</sup> broad phases in the evolution of urban cultural policies: 'the age of reconstruction' (from the late 1940s to the late 1960s); 'the age of participation' (from the 1970s to early 1980s); and 'the age of city marketing' (from the mid-1980s to the present day). These phases are not absolutely distinguished, as a policy rationale does not neatly replace the previous one with the passage from the historical period to the next. The process must be understood more as one of accumulation, with the coexistence of old and new rationale.

According to Bianchini, the period 1940s - 1960s was focused on economic growth, physical and civic reconstruction and a belief in instrumental rationality.

Culture was perceived as *'a realm separate from, and actively opposed to, the realm of material production and economic activity and, I would add, somewhat disconnected from other spheres of life and of public policy-making'*<sup>17</sup>.

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<sup>15</sup>Girard, A, *Cultural Development: Experiences and Policies*, p. 171-172

<sup>16</sup> 'Cultural Planning for Urban Sustainability', 1999

<sup>17</sup> Bianchini, 1999, p.3

And, therefore, urban cultural policies were enabled to contribute to (re)educating and civilizing people after the experience of the two world wars. As a consequence, city cultural policies were centred on the spritual and humanistic values of high culture. It was the time when most of the cultural infrastructure was developed: a lot of opera houses, museums and civic theatres were built in order to widen the access culture through the provision of public subsidy.

Between the '70s and the '80s the 'age of participation' was on: *'The decline in working time and the increase in the proportion of disposable income spent on leisure activity led city governments to expand their expenditure on cultural services, to cater for growing, more sophisticated and differentiated public demand. Urban cultural policy-making bodies were either newly created or separated from larger units, within which cultural affairs had traditionally occupied a minor position. The quality of the political personnel in charge of cultural policy improved and the profile of cultural policy issues grew as witnessed by increasing media coverage and growing interest among politicians and academics'*.<sup>18</sup>

As Bianchini observed, this phase was primarily characterized by a focus on social and political objectives. Cultural policies emphasized the importance of creating more public spaces and of making the city more attractive. Forms of cultural animation, such as arts festivals, were used to encourage participation in the city centre's public life for people of different ages, social classes, genders, lifestyles and ethnic origins and to re-ascribe meaning to the 'dead' time of the elderly and the unemployed and to 'dead' space - such as abandoned industrial buildings becoming useless after the economic shift.

The third evolution phase after WW II in Europe, according to the same author is that of 'the city marketing', reaching till the present day. This topic will be further considered.

Cultural policies were increasingly viewed as valuable tools to diversify the local economies: *'A lively, cosmopolitan cultural life became a crucial ingredient of city and*

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<sup>18</sup> Bianchini, 1999, p.3

*regional marketing and internationalization strategies, designed to attract mobile international capital and specialized personnel. The focus of cultural policy-making shifted once again to city centres, which were used as showcases for the local economy in the emerging inter-urban and inter-regional competition games*<sup>19</sup>.

Throughout this period, cultural policy for urban and regional economic development brought to light policy dilemmas such as those between cultural provision in the city centre and disadvantaged, peripheral neighbourhoods, between consumption-oriented strategies and support for local cultural production and innovation and between investment in buildings and expenditure on events and activities.

In the 1990s, the formulation of local cultural policies in a ‘participative’ way, gradually also became an essential ambition of civil society based cultural organizations in the new democracies of Central and Eastern Europe. On a policy level, the collapse of the formerly centralized systems of governance, along with increasing democratization and administrative decentralization, urgently required the reactivation or complete redevelopment of decision-making processes for culture at local level.

Local actors developed more and more a sense of taking matters into their own hands and solving problems directly, on the spot, instead of referring to the super-ordinate levels of former decision-making structures. Nevertheless, Jordi Pascual argues that *‘Despite the increasingly significant role civil society organizations played in delivering cultural services to urban communities, they often did not have a sufficient say in the ongoing processes of cultural policy reform in their cities*<sup>20</sup>, as cultural city administrations were still very much occupied with managing the ongoing crises of the public funded cultural institutions under their responsibility to integrate civil society actors in cultural policy reform. Moreover, introducing the requirements of local citizens into decision-making steps was still unknown to post-socialist administrations, which met with certain reluctance this aspect.

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<sup>19</sup> Bianchini, 1999, p. 5

<sup>20</sup> p. 56

But that was the case at the beginning of the 1990s. Nowadays, we can say that the involvement of civil society in policy-making has grown when compared to previous periods of time and that unilateral policies are starting to slowly disappear (even if even slower in Southeastern Europe).

In the early 1990s, we witnessed the introduction of the concepts of cultural planning and cultural resources in urban and community development. According to Charles Landry, *‘Cultural resources are embodied in people’s creativity, skills and talents. They are not only ‘things’ like buildings, but also symbols, activities and the repertoire of local products in crafts, manufacturing and services. Urban cultural resources include the historical, industrial and artistic heritage representing assets including architecture, urban landscape or landmarks. Local and indigenous traditions of public life, festivals, rituals or stories as well as hobbies and enthusiasms. Resources like language, food and cooking, leisure activities, clothing and sub-cultures or intellectual traditions that exist everywhere are often neglected but can be used to express the uniqueness of a location. And, of course, cultural resources are the range and quality of skills in the performing and visual arts and the creative industries’*<sup>21</sup>.

Landry thus advocated for culture shaping urban planning and development rather than being seen as a marginal addition that is taken into account only after all the other important planning questions like housing, transport and land-use have been dealt with.

It is important to notice that cultural planning is not intended as ‘the planning of culture’, which is actually a rather dangerous approach, but rather as a cultural approach to urban planning and policy. Moreover, while traditional cultural policies tend to take a sectoral focus (e.g. policies for the development of theatre, dance, literature, etc), cultural planning adopts a territorial remit, investigating how the cultural resources mentioned above can contribute to the development a neighbourhood, a city or a region.

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<sup>21</sup> ‘The Art of Regeneration. Urban Renewal through Cultural Activity’, 1996, p. 87

Furthermore, it ought to be added that what cities today seen as creative infrastructure is a combination of the hard and the soft including too the mental infrastructure, the way a city approaches opportunities and problems, the environmental conditions it creates to generate an atmosphere and the enabling devices it fosters generated through its incentives and regulatory structures. London and Amsterdam are probably good practice examples in Europe of cities which are working to identify, nurture, attract and sustain talent.

## **Overview on the Romanian Cultural Policy**

According to the National Development Plan for the period 2007-2013 **culture** is considered as "[...] **a factor of social development**, not merely a sector that only consumes public financial resources. In this respect, culture may be also viewed as an instrument for the accomplishment of other social and economic objectives (e.g.:m employment, economic and education benefits, social cohesion, and addressing social problems) and must be understood as a tool to promote social value and dynamics.<sup>22</sup>"

Both culture and the access to culture are regarded as rights and as sources of sustainable development.

According to Hawkes<sup>23</sup>, an Australian famous for enuntiating the paradigma 'culture-the fourth pillar', actions for the development of societies rest on four pillars: the economic pillar responsible for generating wealth; the social pillar redistributes this wealth, whilst the third pillar, the ecological, protects the environment; and the circle of development cannot be squared without the fourth pillar which is culture.

*'Today, there is a strong basis for claiming that culture becomes the fourth pillar of development. Cultural agents need strong metaphors and images to raise*

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<sup>22</sup> Compendium: Cultural policies and trends in Europe. Country profile: Romania, pg 14

<sup>23</sup> Apud Ruiz&Dragoevic, pg 14

*awareness of the cultural dimension of human development, and to secure a solid role for culture in public action. Furthermore, it is difficult for anyone to advocate for culture without creating bridges with the other spheres of governance. The “fourth pillar” offers such a strong image and creates solid bridges<sup>24</sup>.*

## **Flaws/Issues to be further considered**

There are two main public policy priorities in the field of culture that have been constantly debated upon in the recent years, namely decentralization process and institutional reform. However, these processes are not yet accomplished, since it implies also changing mentalities, and this takes more time than estimated.

As other countries from the Eastern Europe block, the Romanian cultural system inherited a deficient legacy of the communist times: centralization, poor managerial abilities, state interventionism in culture, etc.

Since the early '90, the socio-political discourse abused in using these euphemistic phrases: ‘decentralization’, ‘reform’, ‘private-public partnerships’, ‘public management’, but now we have to admit that it takes more to change mentalities.

In the development of the policy priorities, the main issues<sup>25</sup> that Romanian policy-makers are facing are the following:

- obsolete infrastructure
- obsolete and insufficient equipment;
- weak managerial knowledge;
- reduction in budgetary allocations;
- low levels of remuneration - no incentives for young people;

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<sup>24</sup> Ibidem

<sup>25</sup> idem

- steady decrease of the level of employment in the cultural field;
- harmonisation with EU trends and developments.

When applied to the city level, cultural policies are the actions supported and decisions taken by the local authorities, as reflected in their documents, strategies, objectives, priorities, legislation and other formal guidelines. This approach can be explicit or implicit, which, in the latter case, means that City Hall administrations do not have a special document of cultural policy or declared priorities in the field. In this situation, analyses of the current state of affairs have to look at what the policy by default is, i.e. what is financed and supported. Cultural policy profiles can thus be done by inferring data from what is implicit.

The main objectives of the Ministry's activities are:

- increasing the degree of access to and participation in culture;
- promotion of diversity and preservation of cultural identities;
- promotion of multiculturalism and protection of the culture of minorities;
- protection of cultural, material and immaterial heritage;
- promotion and development of contemporary creation and support of the creators;
- support for the circulation of cultural works and creations, promotion of intercultural dialogue and of cultural creation within of the world's circuit of values;
- support for artists' and creators' mobility, and also for cultural specialists;
- fostering of cultural life within local communities;
- support for community involvement in the development of the knowledge society through promoting universal access by public institutions to information centres;
- designing a specific social protection system for creators and artists;

- fostering development of the cultural industries sector;
- special lised training for workers in the cultural sector;
- promotion of programmes and projects dedicated to adult education; and
- support for the law recognising religious groups.

The Romanian cultural policy model can be characterised, therefore, as more oriented towards consumer- generated benefits / satisfaction, especially through the strengthening of managerial responsibilities of the directors of cultural institutions, the establishment of new and more complex decentralised services and the financial operation of "arm's length bodies", such as the Administration of the National Cultural Fund.

The same flaws are to be identified at local level.

Issue	Action needed	General Desirable Solution (at national cultural policy level)	Feasible solutions for Mangalia	Alternative solution for Mangalia
<b>Obsolete infrastructure</b>	<ul style="list-style-type: none"> <li>• Nurture diversification</li> <li>• Encouragement of the private and civil sectors</li> </ul>	<ul style="list-style-type: none"> <li>• private investment</li> <li>• business mentality (profit generating)</li> <li>• public investment</li> </ul>	<ul style="list-style-type: none"> <li>• long-term partnership with the private sector</li> <li>• Offer diversification</li> </ul>	<ul style="list-style-type: none"> <li>• Raise money for cultural and educational sector from other tax producing activities</li> <li>• Encourage alternative movements</li> <li>• Hosting festivals, manifestations and movements</li> </ul>
<b>Obsolete and insufficient equipment</b>	<ul style="list-style-type: none"> <li>• Refurbishment</li> <li>• Renewal</li> </ul>	<ul style="list-style-type: none"> <li>• Re-technologization</li> <li>• Digitalization</li> </ul>	<ul style="list-style-type: none"> <li>• Reallocation from the local budget</li> <li>• Private partnerships, sponsorship, donation</li> </ul>	<ul style="list-style-type: none"> <li>• Build strong links with the wealthy business sector</li> <li>• Build partnerships for the best of the community</li> </ul>
<b>Weak</b>	<ul style="list-style-type: none"> <li>• Professionalization</li> </ul>	<ul style="list-style-type: none"> <li>• Providing information in</li> </ul>	<ul style="list-style-type: none"> <li>• Make information</li> </ul>	<ul style="list-style-type: none"> <li>• Strong alternative</li> </ul>

<b>managerial knowledge</b>	<ul style="list-style-type: none"> <li>• Long-life learning</li> <li>• E-learning</li> <li>• Specific knowledge</li> </ul>	order to access the training and/ or educational resources	related more accessible <ul style="list-style-type: none"> <li>• Links with other cultural actors at regional level</li> </ul>	connections with private cultural actors
<b>Reduction in budgetary allocations</b>	<ul style="list-style-type: none"> <li>• Identify other means of budgeting</li> </ul>	<ul style="list-style-type: none"> <li>• Access to different funding opportunities</li> <li>• Develop business-like minds</li> </ul>	<ul style="list-style-type: none"> <li>• Develop business-like minds</li> <li>• Seek other funding sources</li> <li>• Partnerships instead of sponsorship</li> </ul>	<ul style="list-style-type: none"> <li>•</li> </ul>
<b>Low levels of remuneration</b>	<ul style="list-style-type: none"> <li>• Increase budget</li> <li>• Determine institution to increase own generated income</li> </ul>	<ul style="list-style-type: none"> <li>• Legislation needed for offering the employees the chance to increase their earnings through other activities linked to their working place</li> </ul>	<ul style="list-style-type: none"> <li>• Bonuses schemes developed through partnerships with the private sector</li> </ul>	
<b>Decreasing levels of employment</b>	<ul style="list-style-type: none"> <li>• Make the field more attractive to young people</li> </ul>	<ul style="list-style-type: none"> <li>• Decentralization: Involve the cultural community in decisions making</li> </ul>	<ul style="list-style-type: none"> <li>• To be identified</li> </ul>	<ul style="list-style-type: none"> <li>• Experience sharing practices and exchanges</li> </ul>

<b>rate compared to other working fields</b>				<ul style="list-style-type: none"> <li>• Summer internships for international students</li> <li>• Volunteering</li> </ul>
<b>Low rates of cultural consuming</b>	<ul style="list-style-type: none"> <li>• Increase the consuming rates of cultural products</li> </ul>	<ul style="list-style-type: none"> <li>• Educational policies</li> <li>• Public proactive policies</li> <li>• Marketing campaigns</li> </ul>	<ul style="list-style-type: none"> <li>• Specific partnerships with educational institutions</li> <li>• Active campaigns</li> <li>• Community minded actions</li> </ul>	<ul style="list-style-type: none"> <li>• Viral marketing campaigns</li> </ul>

There were many public debates, involving cultural workers and the general public, regarding issues related to financing, management, specific infrastructure, training, etc. which influenced the governmental actions and decisions in the field of culture.

Participation in cultural life includes participation in the policy making process.

In the study 'Guide to citizen participation in local cultural policy development for European Cities', Jordi Pascual i Ruiz and Sanjin Dragoevic forensic the importance of involving the local community in enabling coherent local cultural policies<sup>26</sup> :

'Establishing a proactive, responsible citizenry and fostering citizens' participation in European policy-making is easiest activated on local level. Policies developed and implemented on local level concern the immediate personal living environments of European citizens. Locally responsible public administrations and political decision-makers work closer to their citizens, are often better able to reach their citizens, and are more accessible for them'.

## **Local cultural policies**

Establishing a proactive, responsible citizenry and fostering citizens' participation in European policy-making is less complicate to activate on local level. Policies developed and implemented on local level concern the immediate personal living environments of European citizens. Locally responsible public administrations and political decision-makers work closer to their citizens, are often better able to reach their citizens, and are more accessible for them.

The framework proposed by Hawkes is extremely powerful. The metaphor it suggests is based on the triangle of sustainable development (economic concern + social inclusion + environment) that was developed in the second half of the 1980s, was successfully

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<sup>26</sup> Ruiz & Dragoevic, *Guide to citizen participation in local cultural policy development for European Cities*, pg 5

consolidated in the 1990s and is used today in local, national and global strategies as a pattern for analysis and public action.

Hawkes intends to create the conceptual bases for culture to become the fourth axis of local policies:

*‘If it is accepted that cultural vitality is as essential to a sustainable and healthy society as social equity, environmental responsibility and economic viability and that culture resides in all human endeavour, then we need a way to ensure that all public activity is evaluated from a cultural perspective’.* Hawkes continues, *‘rather than the creation of a discrete Cultural Policy, the most effective way forward is the development of a Cultural Framework that can be applied to all policy’*<sup>27</sup>.

The most recent document also dwelling on this aspect is the 2007 Leipzig Charter on Sustainable European Cities (appendix 2), a document of the EU Member States containing common principles and strategies for urban development policies. Cities are in this document *‘valuable and irreplaceable economic, social and cultural assets’* (article 1). The Charter acknowledges that *‘in the long run, cities cannot fulfil their function as engines of social progress and economic growth as described in the Lisbon Strategy unless we succeed in maintaining the social balance within and among cities, protecting their cultural diversity and establishing high quality in the fields of design, architecture and environment’* (article 3).

The Charter also introduces the concept of integrated urban development policy (IUDP), which means *‘simultaneous and fair consideration of the concerns and interests which are of relevance in urban development’* (article 8). The preparation of IUDP represents a process in which the coordination of key areas of urban policy, the involvement of sectors, stakeholders and public and the decisions about future development in terms space, subject matter and time are taking place. IUDP involves actors external to the

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<sup>27</sup> Ibid, p.26-27

administration and enables the citizens to play an active role in shaping their immediate living environment.

This brief depiction has provided the broad context of developments for the topic of the thesis, looking at the way urban cultural policies shifted in focus since the 1940s, going through the so-called elitist approach to culture seen only as a way of bringing about spiritual uplifting to local cultural administrations gradually embedding culture in cities' development strategies and giving more and more importance to concepts like cultural planning and cultural resources, culture-led rehabilitation of city neighbourhoods, city branding, citizen participation in policy-making, cultural diversity, creative city, inter- and transculturalism.

This chapter offers a contextualisation of the analysis of Bucharest's cultural policy, its evolution phase and endeavour to line up with the recent European development strategies, approaches and concepts just outlined here.

### **Culture: ranging from *why not* or the first-rated solution?**

When reflecting upon small towns like Mangalia, culture should not be considered the only trigger for extensive development. It could be even dangerous to focus only on cultural activities in order to draw attention upon this very city.

## Chapter III Focus: Mangalia

### About an ancient and modern city: Pangalia/Mangalia/Callatis

Mangalia (Greek: Callatis, Panglicara, other historical names: *Pangalia*, *Tomisovara*) is a city and a port on the Romanian coast of the Black Sea in the south-east of Constanța County. The following resorts are administered by the Mangalia municipality: Cap Aurora, Jupiter, Neptun, Olimp, Saturn, and Venus

First, the settlement was known as Acerbis or Cerbatis, after the writings of Pliny the Elder. A Greek colony named *Callatis* (*Kallatis*) was founded in 6<sup>th</sup> century BCE by the city of Heraclea Pontica<sup>28</sup>. Its first silver coinage was minted approximately 350 BCE. In 72 BCE, Callatis was conquered by the Roman general Lucullus and was assigned to the Roman province of Moesia Inferior. Throughout the 2nd century CE, the city built defensive fortifications and the minting of coinage under the Roman emperors Septimius Severus and Caracalla continued. Callatis suffered multiple invasions in the third century CE but recovered in the 4th century CE to retain its status as an important trade hub and port city<sup>29</sup>.

Since the 9th century it was known by the Turks as *Pangalia*, by the Romanians as *Tomisovara* and by the Greeks as *Panglicara* and it was one of the most important ports on the west coast of the Black Sea. Mangalia (former Callatis) is the oldest city, continuous inhabited, on the present territory of Romania.

In contrast to Histria and Tomis (the ancient Greek name of the city of Constanta) which were Milesian fortresses, Callatis was a Dorian one.

Mangalia is located at 43°49' latitude and 28°35' longitude, with an approximate elevation of 10 meters, 44 kilometers south of the municipality of Constanța, kilometers

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<sup>28</sup> Amphoras from Callatis (Romania) ,International Journal of Nautical Archaeology

<sup>29</sup> Michael Grant, "A Guide to the Ancient World", New York: Barnes and Noble Books 1997. (page 140)

11 north of the Bulgarian border, on the same latitude as the French resort *Nice*. Mangalia is one of the southernmost resorts on the Romanian coast of the Black Sea.

Mangalia is characterized by a moderate maritime climate (annual average temperature 11.2°C - one of the highest in Romania) with hot summers (July average over 22°C) and mild winters (January average 0.2°C), Mangalia being the country's second place, after *Băile Herculane*, with positive average temperatures in wintertime. Spring comes early but is cool and autumn is long and warm. In summer, cloudiness is reduced (about 25 sunny days in a month) and the duration of sunshine is of 10-12 hours a day. Annual precipitation is low (about 400 mm).

The sea breeze is stronger in summer. The natural cure factors are the water of the Black Sea, which is chlorided, sulphated, sodic, magnesian, hypotonic (mineralization 15.5g), the sulphurous, chlorided, bicarbonated, sodic, calcic, mesothermal (21-28°C) mineral waters of the springs in the northern part of the city, in the area of the beach between Saturn and Venus, the sulphurous peat mud, rich in minerals, which is extracted from the peat bog north of the city (expected to last another 250 years) and the marine climate, rich in saline aerosols and solar radiation that have a bracing effect on the organism.

The resort has a large, fine-sand beach developed for purposes of aero heliotherapy and wave therapy, as well as high seawalls with a specific microclimate where one may benefit from inhalations of saline aerosols having therapeutic effects.

### **Facts and figures about the population**

According to the latest demographic survey, the total population amounts to 40.150 with the following demographical structure:

<b>Age category</b>	<b>0-14 years</b>	<b>15-30 years</b>	<b>30-59</b>	<b>over 60 years</b>
<b>Percentage</b>	29%	28,10%	38%	4,9%

As it can be noticed in the table above, the population is rather young, just 4.9% are older than 60 years old. Related to the migration registries, there are two different trends that counteract each other:

- The adult high-educate population migrates to bigger cities as Constanta, or even Bucharest
- The adult education population from the neighbouring rural areas migrate to Mangalia due to the high employment offers;

The labouring structure shows that just a small percentage of the total population is still involved in activities related to the primary sector, more than half of the total population being active in the services sector.

<b>Sector</b>	<b>Primary</b>	<b>Secondary</b>	<b>Tertiary</b>
<b>Percentage</b>	5.5%	42.3%	52.2%

The majority consists in Romanians (89.91%). The other nationalities are: Turkish (4,36%) and Tatars (3.52), the other measuring less than 1%. In the last couple of yours, an interesting phenomenon has been registered: due to the fact that the biggest employer in the city is the Navel Dockyard Daewoo, a lot of Koreans and Vietnamese<sup>30</sup> relocated. Thus, the ethno-demographical

### **Integration**

A city must be integrated in order to have a good brand. What many unknown or poorly branded cities forget in their planning stages is that sameness is mundane and boring. Urban planning and development with cohesiveness are often necessary and always look

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<sup>30</sup> 700 Vietnamese relocated in Mangalia in the last year

good on paper, but in order for people to get excited about living somewhere there has to be diversity.

Fundamentally, cities that make things different and accept alternative lifestyles are the ones that thrive in culture, the arts, science, and technology<sup>31</sup>:

‘A vibrant, diverse and inspiring cultural life to which citizens of all local communities and subcultures have access and can connect with, makes up a substantial part of the social fabric that determines functioning and attractive living localities – the quality of life that a place offers’.

## **Tourism**

How important is tourism in terms of branding cities? What makes people want to visit or stay to live?

Creating a distinctive brand that captures the spirit of a city must be able to inspire – the travelers, the industry and the general populace itself.

Branding of cities has to be very specific about what it wants to sell and to whom, yet also has to appeal to as wide a market as possible.

This is the ultimate challenge in city branding. Many cities may have more to offer tourists than residents, so it is vital to maintain their tourism status. These cities simply may not be affordable for middle class individuals, such as New York or Paris, but are rich in culture, history, and attractions that make them wonderful tourist destinations.

The high potential tourism is bolstered by the city’s position, demographical structure, business milieu, cultural and natural resources, etc. The statistics covering the last 5 years show a slight increase of tourists, however the figures can not yet counteract the fierce

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<sup>31</sup> Ruiz & Dragoevic, *Guide to citizen participation in local cultural policy development for European Cities*, pg 5

competition with other destinations in Bulgaria, Turkey and Greece, countries that are acknowledged for their high quality at good prices tourism services.

- ✓ Classical tourism: the first and most important type of tourism developed in the area since the offer includes beaches, hotels and restaurants. The classical type is the most inclined to contribute heavily to the local budget if the facilities and offer will be further improved.
- ✓ Spa and health tourism: with a long tradition in offering complex and high-quality services, Mangalia and the neighbouring resorts keep attracting a lot of foreign tourists. There are 6 complex spa centers.
- ✓ Business tourism: The 'Black Sea' Business Center reunites private investors from all the countries bordered by the Black Sea. Even more, the center hosts different national or international symposia and conferences.
- ✓ Cultural tourism: Despite its huge potential, Mangalia has never been conceded as a destination for this type of tourism. This present thesis includes also a start-up strategy for cultural development which also addresses the issue of cultural tourism. In the years 2000, the local authorities put a lot of effort in designing and implementing high-scale events such as 'Callatis Festival', but however the efforts were not reflected either by the income generated or by fame. Such events remain unknown at international level.
- ✓ Entertainment tourism: Although in the Local Development Strategy, 'Callatis Festival' is mentioned within 'activities carried out in order to increase cultural tourism', I would definitely use this example in order to differentiate between entertainment and cultural tourism. One efficient event under this category is 'Liberty Parade' - a very popular house music parade and concert that takes place yearly between two resorts of Mangalia.

- ✓ Sports tourism: The sports activities undergone in Mangalia in the last years have brought an incredible number of tourists, most of them foreign. There are yachting, windsurfing, kayaks and canoes competitions regularly. In the last two years, there have also been car fairs, exhibitions and prix. In May 2008, the tourist port Mangalia was inaugurated. The port can accommodate up to 50 yachts, boats and has a complete panel of services. In the local strategy 2007-2013, the development plan for the tourist port includes also a shopping area and restaurant-terraces-coffee shops. An international boxing competition is organized yearly by the Romanian Boxing Federation in partnership with the Belgian counterpart.

### **Tourist attractions**

The Scythian tomb discovered in 1959 where archaeologists unearthed fragments of a papyrus in Greek, the first document of this kind in Romania; the incineration tombs (the necropolis of the Callatis citadel, dating back to the 4th-2nd centuries BC); the ruins of the Callatis citadel (6th century BC); the Turkish Mangalia Mosque (16th century); the Archaeology Museum which shelters a rich collection of amphorae and sculptures from the Hellenistic epoch, fragments of stone sarcophagi, paintball Romania top club in the world with indoor field at Hotel Apollo Neptun and extreme sports teambuilding non stop for the tourist , etc.

The city has been well known in recent years as the place where one of the largest summer pop music festivals in Romania takes place: Callatis Festival.

### **Cultural attractions**

The cultural events that are somehow related to the city of Mangalia are actually happening in the summer, they are not managed by organizations belonging to the city, they do not address to the inhabitants of the city. Among the most accurate cultural

events we mention: the festival of emerging theatre actors HOP, the summer book festival, and the festival of writers (held in Neptun) and “7 nights and days festival”.

### **Cultural institutions**

There are four organizations active and working on a permanent basis in the cultural field. Both of them are public institutions, relying just on public money, having no clear strategy or long-term vision.

- the Museum of Archeology
- Cultural Center Mangalia
- City Library
- The National Army Museum

Except these, there are also 3 bookshops, one open-air cinema (working just in the summer). What is strange is that there is no NGO active in the field of culture, and the private initiatives are rarely and linked with some charity actions.

### **Educational institutions**

There are 5 kindergarten(4 public and 1 private), 5 elementary schools, 3 high-schools and 1 professional school deserving a total of 7387 pupils, namely a percentage of 18,39% of the total population.

There are always fests and theatres plays organized by the kindergartens, but they are usually indoor and limited-access, except in the summertime, when most of these events take place on the outside scene of the Army Cultural Center.

One of the high schools has initiated a popular dancing club ‘Rapsodia Toamnei’, which used to take part in different competitions of its kind in countries around Europe. In the

last 4 years, the club witnessed a slight decrease since most of the funding members went for university.

### **Sport centers**

Mangalia is deserved by several sports centers, out of them:

- 1 complex new indoor sports center;
- 1 complex outdoor (acvatic mainly) sports center;
- 7 sports centers affiliated to schools and high-schools;
- Several footballs and handball field

There is a strong need for a roller-blading and skateboarding terrain since the closed specialized place is to be found in Constanta, 45 kilometers north.

### **SWOT Analysis**

I specially designed the SWOT analysis in two different directions: one more general analysis including the socio-economical context<sup>32</sup>, and one particular referring to the cultural aspect<sup>33</sup>.

#### **General SWOT**

<b>Strengths</b>	<b>Weaknesses</b>
<ul style="list-style-type: none"> <li>- privileged location on the coast of the Black Sea ;</li> <li>- pleasant climate (including low pollution rates) that offers good conditions for tourism for a longer period of time;</li> <li>- good infrastructure (roads, railways,) and services (hotels, restaurants);</li> </ul>	<ul style="list-style-type: none"> <li>- lack of a regional development strategy;</li> <li>- poor economical branches development except those related to the naval or tourism industries;</li> <li>- poor private-public partnership practices;</li> <li>- poor civil sector;</li> <li>- poor knowledge on EU integration</li> </ul>

<sup>32</sup> data taken from the Local Cultural Strategy

<sup>33</sup> as a result of the cultural mapping process

<ul style="list-style-type: none"> <li>- active local business sector;</li> <li>- dynamic economic area</li> <li>- strong cultural and historical features;</li> </ul>	<p>challenges and opportunities;</p> <ul style="list-style-type: none"> <li>- no coordination in promoting natural, cultural or historical sites at regional level;</li> <li>- lack of local funds to improve the condition of archeological sites and relics;</li> <li>- no tourism offices and promotional materials;</li> <li>- no 'city branding' strategy;</li> <li>- high intellectual migration to bigger cities;</li> </ul>
<b>Opportunities</b>	<b>Threats</b>
<ul style="list-style-type: none"> <li>- national or European policies for the promotion of tourism (including cultural tourism);</li> <li>- the chance to attract diversified funds from investments in maritime activities and tourism;</li> <li>- premises for business sector development;</li> <li>- chance to access irredeemable and structural funds from the European Union;</li> </ul>	<ul style="list-style-type: none"> <li>- the rivalry with Bulgaria and Turkey on tourism services;</li> <li>- Mangalia perceived just as a summer resort;</li> <li>- high concentration of the business milieu in the city of Constanta;</li> <li>- high bureaucracy with the European funding;</li> <li>- difficulties in attracting foreign investments;</li> </ul>

**SWOT on the cultural milieu (and cultural life in general)**

<b>Strengths</b>	<b>Weaknesses</b>
<ul style="list-style-type: none"> <li>- strong historical and cultural identity;</li> <li>- great potential for cultural tourism;</li> <li>- good facilities for different type of cultural activities (including performing</li> </ul>	<ul style="list-style-type: none"> <li>- poor condition of the following: north and north-west side of the roman fortress wall, fresco &amp; graffitis of the Documaci mortuary monument (IV century BC);</li> </ul>

<p>arts);</p> <ul style="list-style-type: none"> <li>- good existing cultural infrastructure;</li> </ul>	<ul style="list-style-type: none"> <li>- poor exploitation of the cultural, artistic potential;</li> <li>- lack of a local/regional strategy regarding the preservation of archeological sites;</li> <li>- lack of local/regional funding for culture;</li> <li>- no interest from the business sector in the cultural activities;</li> <li>- poor alternative to the official culture;</li> <li>- summer cultural life;</li> <li>- poor activities of the cultural centers;</li> <li>- poor management professionalisation of cultural actors;</li> <li>- lack of knowledge regarding the national and international funding possibilities;</li> <li>- no sociological research on cultural needs and consumption behaviour on the local population;</li> </ul>
<b>Opportunities</b>	<b>Threats</b>
<ul style="list-style-type: none"> <li>- national and European cultural policies including cultural tourism policies;</li> <li>- inclusion in a broader cultural route;</li> <li>- attractive for international cultural organizations;</li> <li>- build partnerships with European actors;</li> </ul>	<ul style="list-style-type: none"> <li>- high focus on the sports related activities;</li> <li>- outside initiatives instead of local initiatives;</li> <li>- lack of audience during the year time;</li> </ul>

## The cultural map of Mangalia

*Cultural mapping* is a method used to identify the cultural assets of one particular city/region/country in order to nurture further public, private or civil investments or just to raise the community attachment to that particular place. Cultural mapping has been recognized by UNESCO as an effective tool and technique used in preserving the world's intangible and tangible cultural assets. It comprises in a wide range of techniques and activities from community-based participatory data collection and management to sophisticated mapping using Geographic Information Systems.

*‘Cultural mapping involves a community identifying and documenting local cultural resources. Through this research cultural elements are recorded – the tangibles like galleries, craft industries, distinctive landmarks, local events and industries, as well as the intangibles like memories, personal histories, attitudes and values, public Institutions. After researching the elements that make a community unique, cultural mapping involves initiating a range of community activities or projects, to record, conserve and use these elements. ...the most fundamental goal of cultural mapping is to help communities recognize, celebrate, and support cultural diversity for economic, social and regional development’<sup>34</sup>.*

We have to make a clear distinction between *cultural mapping* as ‘a process of collecting, recording, analyzing and synthesizing information in order to describe the cultural resourced, networks, links and pattern of usage of a given community or group’<sup>35</sup> and cultural inventory understood as ‘a list or database of information about cultural resources and assets’<sup>36</sup>.

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<sup>34</sup> Cultural Mapping, [www.unesco.org](http://www.unesco.org)

<sup>35</sup> Cultural Mapping Toolkit, p 8

<sup>36</sup>

The aims of cultural mapping the city of Mangalia are:

- to identify the cultural assets in terms of infrastructure, operators, potential
- to identify the gaps where further attention/investment is needed

The objectives are:

- to identify the resources that make the local cultural identity;
- to identify the strengths that makes the community unique;
- to identify the limitations and propose means to overcome them;
- to assess whether there are enough funds, facilities, means of access and resources for cultural consumptions;
- to assess the potential impact of coming developments;
- to improve the cultural offer.

### **Methodology used**

There are different types of cultural mapping. In order to fully understand the outcomes of this attempt, we have to state from the beginning the data on which we base our endeavor.

### **Data collection: meetings with significant people**

The resources and assets submitted to our analysis are: human, natural, social, economical, brick and mortar.

### **Audience:**

Those who need to get familiar with the conclusions of this research are: local authorities, local media, leaders of the community, cultural local associations and institutions, business actors, and the city residents at large.

There are few initiatives coming from the civil and private sector. Therefore, I intentionally missed this separation on the third sectors. However, if necessary I marked it where it was needed.

## Local Cultural Sector Inventory

		Location/ Access and Finance	Level of usage	Programming	Audience
<b>Reading</b>	Publishing* <sup>37</sup>	private investments			
	International Festival <i>Days and nights of literature</i>	Neptun/ Hard to access; National support and private investments;	6 <sup>th</sup> edition this year; striving to get international acknowledgments;	High profile; Elaborated programme;	Specialized audience;
	Bookshelves Festival	Private initiative; Different venues; Central;	10 <sup>th</sup> edition	High profile; Elaborate programming including public lecturing and staging, contests; Highly acclaimed	Large audience;
	<b>Libraries</b>	Local Library	Central; Local support;	recently refurbished; not informatized; poor acquisition	No other activities;

<sup>37</sup> \* = private

\*\* = civil

				system;		
	Army Library	Not central, (within the Army Center) Army support;	Obsolete; Good offer; Good acquisition system	The Army Center host different cultural and educational events.	Narrow audience;	
	French Library	Not central; Local Council support; Private donations;	Obsolete; not informatized;	Different events related to the francophone culture;	Medium audience limited to pupils and professors	
	Turkish Library	Not central; Local Council support and the community;	Obsolete; On the verge of losing its siege; not informatized; Poor acquisition system	Rarely activities just for the Turkish population	Narrow audience	
<b>Visual Arts</b>	Archaeological Museum	National and local budgeted;	Recently refurbished; Impressive collection; Professional staff;	No other activities;	Narrow audience; Summer audience;	

	Black Sea Business Center – archaeological site		Public investment;	Recently refurbished; Professional staff;	n.a.	Narrow audience
	Documaci archeological site		Hard to reach area	Poor condition;		Narrow and specialized audience
	President Gallery		Central; Private investment	Great siege; No clear strategy; No specialized staff: curator, gallerists,	Profile: sale gallery	Medium Audience
	<b>Cinemas</b>	Pescarus	Central; Private;	Obsolete;	Commercial Profile; Light agenda; Poor technical equipment;	Medium audience;
		Open air cinema	Central; Private;	Obsolete;	Commercial profile; Other activities: popular music concerts, and shows;	Large audience due to the tourists;
Performing Arts	Hop Young Actors Gala		Public funds;	11 <sup>th</sup> edition;	High profile; Music shows; Lectures and debates;	Narrow and specialize audience;
	Callatis festival		Local funds;	6 <sup>th</sup> edition;	High profile;	Large audience;

		Private investments;		Commercial profile; International event; Diverse programming;	Cast on television in prime time;
Interdisciplinary	City Cultural Center	Central location; Local Budget;	Obsolete state; No specialized staff;	Light programming;	Narrow audience;
	Youth Foundation	Local Budget;	Obsolete state No specialized staff;;	Light programming;	Narrow audience;
	Army Center	Army budget;	Obsolete;	Mainly sports activity	Narrow audience;

## Strategic Priority Lines<sup>38</sup>

### Local Cultural Strategy

The development of a local cultural strategy involves the debate, drawing up and approval of a document that describes the cultural priorities of a city. The most effective process would be one that engages all the cultural agents in a territory along with the citizenry and the public administration.

The process usually begins with an audit and assessment of the cultural resources of a city and the economic, social and territorial trends. The local cultural strategy can then be formed into a document, debated and approved by the municipal plenary or by authorities such as councils or commissions with the participation of the citizenry. The document normally consists of a mission statement, various objectives and several actions. The document establishes mutual responsibilities between the local government, the cultural agents and the civil society.

A local cultural strategy normally includes an implementation timetable, follow-up and evaluation indicators for each objective and action, as well as monitoring procedures.

1. Development of a stable infrastructure that will support cultural life in the city.

Although the existing infrastructure is quite sufficient, there is still a lot to be done in order to make those facilities more attractive to the potential audience, namely, refurbishment is urgently needed.

Measures for a Stable Infrastructure:

- Build a multifunctional hall for cultural activities.

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<sup>38</sup> following the Plovdiv cultural strategy as example

- Introduce a computer system in museums, libraries and other cultural institutions, connecting them to scientific- and cultural-information networks at both regional and national level.
- Reconstruct and renovate the City Cultural Center to allow it to fulfill its designated functions.
- Develop the Local library as an audio-visual and Internet centre at regional level;

2. Cultural tourism development. Making use of the high potential of the rich cultural heritage and enabling it in order to transform the city into an attractive cultural tourism centre. Securing access to local cultural monuments (eg. The fortress is not guarded during the nights) in order to preserve them and developing cultural routes to include also sites from the neighbouring region (Documaci site).

3. Coordination and communication between cultural institutions. Establishing a link between the municipal, the regional and the state authorities with regard to cultural programmes and initiatives. Although there are currently some existing good practices on collaboration between states and local institutions (e.g. HOP Festival, Callatis Museum), further links are to be established so as the local community and the cultural operators could derive more benefits.

4. Developing audience strategy.

First, any cultural operator from Mangalia should better target the programmes since it is easy to notice that some of the cultural events taking place in the city do not manage to appeal to the local community, but just to the tourist. (Eg. HOP Festival, Bookshelves festival).

5. Taking consumers' needs into consideration.

A survey on population's needs and aspirations has never been conducted. Without this primary information, any cultural programme is based solely on predictions and assumptions.

6. Partnerships. Joint actions with cultural organisations at local, regional, national, cross-border and international level should be fostered. The international networking is almost inexistent. Without having broader access to resources, information and practices from abroad, the cultural milieu is doomed to stiffness.

The linkage strategies are effective mainly on long-term, the effects not being notable at first sight.

7. Qualified staff. Encouraging the life-long-learning of educational programmes related to the different fields of cultural management ranging from marketing to financial analysis. Most of the employees from the cultural sector are aged between 40-50, and were educated during the communist regime.

8. Media as a partner in the process of developing cultural activities. The media is quite developed in Mangalia, so rethinking the existing relations between the cultural organizations and the media, and developing joint initiatives would just contribute to increasing the level of cultural consumption.

9. Supporting new initiatives and cultural entrepreneurship. Last, but not least, since this is mostly needed. There is little to be done by the local authorities on infrastructure since this involves financial efforts, but fostering and encouraging new practices of cultural manifestations does not require much investment.

Increasing the volume of cultural products and services available for the local community and the tourists will bring economic growth. Usually, large-scale festivals are the most money-generating cultural actions, but the local practices (Callatis Festival) have shown that quality comes first.

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## **Annexes**

### **Agenda 21 for Culture**

#### **An undertaking by cities and local governments for cultural development**

We, cities and local governments of the world, committed to human rights, cultural diversity, sustainability, participatory democracy and the creation of the conditions for peace, assembled in Barcelona on 7 and 8 May 2004, at the IV Porto Alegre Forum of Local Authorities for Social Inclusion, in the framework of the Universal Forum of Cultures – Barcelona 2004, agree on this Agenda 21 for Culture as a guiding document for our public cultural policies and as a contribution to the cultural development of humanity.

#### **I. PRINCIPLES**

1. Cultural diversity is the main heritage of humanity. It is the product of thousands of years of history, the fruit of the collective contribution of all peoples through their languages, imaginations, technologies, practices and creations. Culture takes on different forms, responding to dynamic models of relationship between societies and territories. Cultural diversity is “a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence” (UNESCO Universal Declaration on Cultural Diversity, article 3), and is one of the essential elements in the transformation of urban and social reality.
2. Clear political analogies exist between cultural and ecological questions, as both culture and the environment are common assets of all humanity. The current economic development models, which prey excessively on natural resources and common goods of humanity, are the cause of increasing concern for the environment. Rio de Janeiro 1992, Aalborg 1994, and Johannesburg 2002, have been the milestones in a process of answering one of the most important

challenges facing humanity: environmental sustainability. The current situation also provides sufficient evidence that cultural diversity in the world is in danger due to a globalisation that standardises and excludes. UNESCO says: “A source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature” (UNESCO Universal Declaration on Cultural Diversity, article 1).

3. Local governments recognise that cultural rights are an integral part of human rights, taking as their reference the Universal Declaration of Human Rights (1948), the International Covenant on Economic, Social and Cultural Rights (1966) and the UNESCO Universal Declaration on Cultural Diversity (2001). They recognise that the cultural freedom of individuals and communities is an essential condition for democracy. No one may invoke cultural diversity to infringe upon the human rights guaranteed by international law, nor to limit their scope.
4. Local governments are worldwide agents of prime importance as defenders and promoters of the advance of human rights. They also represent the citizens of the world and speak out in favour of international democratic systems and institutions. Local governments work together in networks, exchanging practices and experiences and coordinating their actions.
5. Cultural development relies on a host of social agents. The main principles of good governance include transparency of information and public participation in the conception of cultural policies, decision-making processes and the assessment of programmes and projects.
6. The indispensable need to create the conditions for peace must go hand in hand with cultural development strategies. War, terrorism, oppression and

discrimination are expressions of intolerance which must be condemned and eradicated.

7. Cities and local spaces are a privileged setting for cultural invention which is in constant evolution, and provide the environment for creative diversity, where encounters amongst everything that is different and distinct (origins, visions, ages, genders, ethnic groups and social classes) are what makes full human development possible. Dialogue between identity and diversity, individual and group, is a vital tool for guaranteeing both a planetary cultural citizenship as well as the survival of linguistic diversity and the development of cultures.
8. Coexistence in cities is a joint responsibility of citizens, civil society and local governments. Laws are fundamental, but cannot be the only way of regulating coexistence in cities. As the Universal Declaration of Human Rights (article 29) states: “Everyone has duties to the community in which alone the free and full development of his ...(/her)... personality is possible”.
9. Cultural heritage, tangible and intangible, testifies to human creativity and forms the bedrock underlying the identity of peoples. Cultural life contains both the wealth of being able to appreciate and treasure traditions of all peoples and an opportunity to enable the creation and innovation of endogenous cultural forms. These qualities preclude any imposition of rigid cultural models.
10. The affirmation of cultures, and the policies which support their recognition and viability, are an essential factor in the sustainable development of cities and territories and its human, economic, political and social dimension. The central nature of public cultural policies is a demand of societies in the contemporary world. The quality of local development depends on the interweaving of cultural and other public policies – social, economic, educational, environmental and urban planning.

11. Cultural policies must strike a balance between public and private interest, public functions and the institutionalisation of culture. Excessive institutionalisation or the excessive prevalence of the market as the sole distributor of cultural resources involves risks and hampers the dynamic development of cultural systems. The autonomous initiative of the citizens, individually or in social entities and movements, is the basis of cultural freedom.

12. Proper economic assessment of the creation and distribution of cultural goods – amateur or professional, craft or industrial, individual or collective – becomes, in the contemporary world, a decisive factor in emancipation, a guarantee of diversity and, therefore, an attainment of the democratic right of peoples to affirm their identities in the relations between cultures. Cultural goods and services, as stated in the UNESCO Universal Declaration on Cultural Diversity (article 8), “as vectors of identity, values and meaning, must not be treated as mere commodities or consumer goods”. It is necessary to emphasise the importance of culture as a factor in the creation of wealth and economic development.

13. Access to the cultural and symbolic universe at all stages of life, from childhood to old age, is a fundamental element in the shaping of sensitivity, expressiveness and coexistence and the construction of citizenship. The cultural identity of each individual is dynamic.

14. The appropriation of information and its transformation into knowledge by the citizens is a cultural act. Therefore access without discrimination to expressive, technological and communication resources and the constitution of horizontal networks strengthens and nourishes the collective heritage of a knowledge-based society.

15. Work is one of the principal spheres of human creativity. Its cultural dimension must be recognised and developed. The organisation of work and the

involvement of businesses in the city or territory must respect this dimension as one of the basic elements in human dignity and sustainable development.

16. Public spaces are collective goods that belong to all citizens. No individual or group can be deprived of free use of them, providing they respect the rules adopted by each city.

## **II. UNDERTAKINGS**

17. To establish policies that foster cultural diversity in order to guarantee a broad supply and to promote the presence of all cultures especially minority or unprotected cultures, in the media and to support co-productions and exchanges avoiding hegemonic positions.

18. To support and promote, through different means and instruments, the maintenance and expansion of cultural goods and services, ensuring universal access to them, increasing the creative capacity of all citizens, the wealth represented by linguistic diversity, promoting artistic quality, searching new forms of expression and the experimentation with new art languages, as well as the reformulation and the interaction between traditions, and the implementation of mechanisms of cultural management which detect new cultural movements and new artistic talent and encourage them to reach fulfilment. Local governments state their commitment to creating and increasing cultural audiences and encouraging cultural participation as a vital element of citizenship.

19. To implement the appropriate instruments to guarantee the democratic participation of citizens in the formulation, exercise and evaluation of public cultural policies.

20. To guarantee the public funding of culture by means of the necessary instruments. Notable among these are the direct funding of public programmes and services, support for private enterprise activities through subsidies, and newer models such as micro-credits, risk-capital funds, etc. It is also possible to consider establishing legal systems to

facilitate tax incentives for companies investing in culture, providing these respect the public interest.

21. To open up spaces for dialogue between different spiritual and religious choices living side by side in the local area, and between these groups and the public authorities to ensure the right to free speech and harmonious coexistence.

22. To promote expression as a basic dimension of human dignity and social inclusion without prejudice by gender, age, ethnic origin, disability, poverty or any other kind of discrimination which hinders the full exercise of freedoms. The struggle against exclusion is a struggle for the dignity of all people.

23. To promote the continuity and the development of indigenous local cultures, which are bearers of a historic and interactive relation with the territory.

24. To guarantee the cultural expression and participation of people with cultures from immigration or originally rooted in other areas. At the same time, local governments undertake to provide the means for immigrants to have access to and participate in the culture of the host community. That reciprocal commitment is the foundation of coexistence and intercultural processes, which in fact, without that name, have contributed to creating the identity of each city.

25. To promote the implementation of forms of “cultural impact assessment” as a mandatory consideration of the public or private initiatives that involve significant changes in the cultural life of cities.

26. To consider cultural parameters in all urban and regional planning, establishing the laws, rules and regulations required to ensure protection of local cultural heritage and the legacy of previous generations.

27. To promote the existence of the public spaces of the city and foster their use as cultural places for interaction and coexistence. To foster concern for the aesthetics of public spaces and collective amenities.

28. To implement measures to decentralise cultural policies and resources, legitimating the creative originality of the so-called peripheries, favouring the vulnerable sectors of society and defending the principle of the right of all citizens to culture and knowledge without discrimination. That determination does not mean avoiding central responsibilities and, in particular, responsibility for funding any decentralisation project.

29. To particularly promote coordination between the cultural policies of local governments that share a territory, creating a dialogue that values the identity of each authority, their contribution to the whole and the efficiency of the services for citizens.

30. To boost the strategic role of the cultural industries and the local media for their contribution to local identity, creative continuity and job creation.

31. To promote the socialisation of and access to the digital dimension of projects and the local or global cultural heritage. The information and communication technologies should be used as tools for bringing cultural knowledge within the reach of all citizens.

32. To implement policies whose aim is the promote access to local public media and to develop these media in accordance with the interests of the community, following the principles of plurality, transparency and responsibility.

33. To generate the mechanisms, instruments and resources for guaranteeing freedom of speech.

34. To respect and guarantee the moral rights of authors and artists and ensure their fair remuneration.

35. To invite creators and artists to commit themselves to the city and the territory by identifying the problems and conflicts of our society, improving coexistence and quality of life, increasing the creative and critical capacity of all citizens and, especially, cooperating to contribute to the resolution of the challenges faced by the cities.

36. To establish policies and investments to encourage reading and the diffusion of books, as well as full access for all citizens to global and local literary production.

37. To foster the public and collective character of culture, promoting the contact of all sectors of the city with all forms of expression that favour conviviality: live shows, films, festivals, etc.

38. To generate coordination between cultural and education policies, encouraging the promotion of creativity and sensitivity and the relations between cultural expressions of the territory and the education system.

39. To guarantee that people with disabilities can enjoy cultural goods and services, facilitating their access to cultural services and activities.

40. To promote relations between the cultural facilities and other entities working with knowledge, such as universities, research centres and research companies.

41. To promote programmes aimed at popularising scientific and technical culture among all citizens, especially taking into account that the ethical, social, economic and political issues raised by possible applications of new scientific knowledge are of public interest. subsidiarity, there is a need for a continental cultural policy based on the principles of the legitimacy of public intervention in culture, diversity, participation, democracy and networking.

42. To establish legal instruments and implement actions to protect the cultural heritage by means of inventories, registers, catalogues and to promote and popularise heritage appreciation through activities such as exhibitions, museums or itineraries.

43. To protect, valorise and popularise the local documentary heritage generated in the public local/regional sphere, on their own initiative or in association with public and private entities, providing incentives for the creation of municipal and regional systems for that purpose.

44. To encourage the free exploration of cultural heritage by all citizens in all parts of the world. To promote, in relation with the professionals in the sector, forms of tourism that respect the cultures and customs of the localities and territories visited.

45. To develop and implement policies that deepen multilateral processes based on the principle of reciprocity. International cultural cooperation is an indispensable tool for the constitution of a supportive human community which promotes the free circulation of artists and cultural operators, especially across the north-south frontier, as an essential contribution to dialogue between peoples to overcome the imbalances brought about by colonialism and for interregional integration.

### **III. RECOMMENDATIONS TO LOCAL GOVERNMENTS**

46. All local governments are invited to submit this document for the approval of their legislative bodies and to carry out a wider debate with local society.

47. Ensure the central place of culture in local policies and promote the drafting of an Agenda 21 for culture in each city or territory, in close coordination with processes of public participation and strategic planning.

48. Make proposals for agreeing the mechanisms for cultural management with other institutional levels, always respecting the principle of subsidiarity.

49. Fulfil, before 2006, a proposal for a system of cultural indicators that support the deployment of this Agenda 21 for culture, including methods to facilitate monitoring and comparability.

## **TO STATE AND NATIONAL GOVERNMENTS**

50. Establish instruments for public intervention in the cultural field, bearing in mind the increase in citizens' cultural needs, current deficiencies of cultural programmes and resources and the importance of devolving budgetary allocations. Moreover, it is necessary to work to allocate a minimum of 1% of the national budget for culture.

51. Establish mechanisms for consultation and agreement with local governments, directly or through their networks and federations, to make new legislation, rules and systems for funding in the cultural field.

52. Avoid trade agreements that constrain the free development of culture and the exchange of cultural goods and services on equal terms.

53. Approve legal provisions to avoid the concentration of cultural and communication industries and to promote cooperation, particularly in the field of production, with local and regional representatives and agents.

54. Guarantee appropriate mention of the origin of cultural goods exhibited in our territories and adopt measures to prevent illegal trafficking of goods belonging to the historic heritage of other peoples.

55. Implement at state or national level international agreements on cultural diversity, especially the UNESCO Universal Declaration on Cultural Diversity, approved at the 31st General Conference, in November 2001, and the Plan of Action on Cultural Policies for Development agreed at the Intergovernmental Conference in Stockholm (1998).

## **TO INTERNATIONAL ORGANISATIONS**

### **Organisations of Cities**

56. To United Cities and Local Governments: adopt this Agenda 21 for Culture as a reference document for their cultural programmes and also assume their role as coordinators of the process after their adoption.

57. To continental networks of cities and local governments (especially the ones that promoted this Agenda 21 such as Interlocal, Eurocities, Sigma or Mercociudades): consider this document within their technical action and policy programmes.

### **United Nations Programmes and Agencies**

58. To UNESCO: recognise this Agenda 21 for Culture as a reference document in its work preparing the international legal instrument or Convention on Cultural Diversity planned for 2005.

59. To UNESCO: recognise cities as the territories where the principles of cultural diversity are applied, especially those aspects related to coexistence, democracy and participation; and to establish the means for local governments to participate in its programmes.

60. To the United Nations Development Programme (UNDP): deepen its analysis of culture and development and incorporate cultural indicators into the calculation of the human development index (HDI).

61. To the Department of Economic and Social Affairs – Sustainable Development Section, which is responsible for the monitoring of Agenda 21: develop the cultural dimension of sustainability following the principles and commitments of this Agenda 21 for Culture.

62. To United Nations – HABITAT: consider this document as a basis for the establishing the importance of the cultural dimension of urban policies.

63. To the United Nations Committee on Economic, Social and Cultural Rights: include the urban dimension in its analysis of the relations between cultural rights and other human rights.

### **Intergovernmental and Supranational Organisations**

64. To the World Trade Organisation: exclude cultural goods and services from their negotiation rounds. The bases for exchanges of cultural goods and services must be established in a new international legal instrument such as the Convention on Cultural Diversity planned for 2005.

65. To the continental organisations (European Union, Mercosur, African Union, Association of Southeast Asian Nations): incorporate culture as a pillar of their construction.

66. To the multilateral bodies established on principles of cultural affinity (for example, the Council of Europe, the League of Arab States, the Organisation of Iberoamerican States, the International Francophone Organisation, the Commonwealth, the Community of Portuguese Language Countries, the Latin Union): promote dialogue and joint projects which lead to a greater understanding between civilisations and the generation of mutual knowledge and trust, the basis of peace.

67. To the International Network for Cultural Policies (states and ministers of culture) and the International Network for Cultural Diversity (artists' associations): consider the cities as fundamental territories of cultural diversity, to establish the mechanisms for the

participation of local governments in their work and to include the principles set out in this Agenda 21 for culture in their plans of action.

Barcelona, 8 May 2004