

CREATIVE CITY AND URBAN DEVELOPMENT – COMPETITIVENESS THROUGH CULTURE. SIBIU IN THE CONTEXT OF UNESCO CREATIVE CITIES NETWORK

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The present context seems to indicate that one of the major drivers for cities' economic development is human creativity, expressed through the production and consumption of unique cultural experiences. Consequently, academic literature presents and debates the creative city concept as an urban complex in which various cultural activities are an integrant element that contributes to the well function of economic and social systems. Creative cities work as centres that explore cultural experiences in favour of residents and visitors, by presenting cultural patrimony goods or through their cultural activities in the theatre and visual arts field. These facts have led to the establishment of an institutionalized framework, UNESCO Creative Cities Network, which facilitates the development of cultural groups, know-how, experience and good practices transfer, with the aim of promoting local economic and social development through creative industries. Our paper presents positive experiences of several creative cities from the United Kingdom, with the purpose of identifying the advantages generated by the UNESCO Creative Cities Network membership. Moreover, we analyse the possibility for the city of Sibiu, the European Cultural Capital in 2007, to become a member of this Network, due to its strengths and opportunities that might be highlighted in an urban development context.

Keywords: Urban culture, Creative cities, Creative industries, UNESCO creative cities network, Urban development.

Introduction

The concept of “creative city” describes an urban complex where the cultural activities of various types are an integral element that assures the proper functioning of the economic and social systems. Thus, the cities tend to be based on a strong social and cultural infrastructure, to have a high percentage of workers who are active in the “creative industries”, and to be attractive for investors as a result of the cultural facilities these offer (Landry, 2000).

Creative cities use their potential in various ways. These function as centres, exploring the cultural experiences in favour of residents and visitors, by presenting cultural heritage assets or cultural activities in the area of theatre and visual arts (for example, Bradford is the city of film, Glasgow is the city of music, Lyon is the city of media arts, and Berlin is the city of design). Cities, such as Bayreuth (Germany), Salzburg (Austria), or Edinburgh (United Kingdom) promote festivals that crayon the identity of the entire city. Certain cities seek to develop the cultural and media industry in order to increase the

offer of employment and household income, and also act as centres of urban and regional development. Other cities want the urban culture to encourage the quality of life, social cohesion and cultural identity.

The Creative Cities Network

Established in 2004, the UNESCO Creative Cities Network reflects the role of culture in society and economy. Creating the network was based on the observation that although many cities around the world realize that creative industries¹ play an important role in the economic and social development plan, these don't harness this potential or don't imply proper actors in the development of the city (UNESCO, 2011a).

Therefore, the main objective of the network is to facilitate the development of cultural groups around the world, to exchange the know-how, experience and best practices as a way to promote local economic and social development through creative industries. In order to better target the specific development needs of sub-sectors within the cultural industries, Creative Cities Network has developed seven thematic networks (see table 1), from which cities can choose an area on which to focus their efforts. The areas supported by the network are: literature, film, music, folk art, design, media arts and gastronomy.

This platform helps cities to pass in review their strengths and the requirements of the cultural industry, in a collaborative context that promotes better communication and local cohesion. The network is opened to all cities that meet the requirements established by UNESCO, especially encouraging the cities that are not capitals, but do have historic and cultural resources, and are related to one of the thematic networks (UNESCO, 2011a).

Table 1. Creative Cities Network.

Network Activities	City	Country
<i>Literature</i>	Edinburgh	UK
	Iowa City	USA
	Melbourne	Australia
	Dublin	Ireland
	Reykjavik	Iceland
<i>Music</i>	Bologna	Italy
	Ghent	Belgium
	Glasgow	UK
	Seville	Spain
<i>Design</i>	Berlin	Germany

¹ The significance of "creative industries" varies from country to country. This concept is relatively a new one, being launched initially in Australia in 1994, together with the report "CreativeNation". The concept has received wide exposure in 1997, when policy makers of the UK Department for Culture, Media and Sport have established working group "Creative Industries Task Force". It is worth noting that the concept "creative industries" has expanded the scope of creative industries across the arts, and marked a change in approaching activities with commercial potential, which until recently were considered predominantly non-economic activities (UNCTAD, 2004, p 6). In short, creative industries relate to products of artistic and scientific creativity that have an industrial potential, meaning that in the economic cycle these can produce value, generate government revenue through fees and taxes, create jobs and profits and help the national and regional development. In Europe, the creative industries are classified as follows: (UNCTAD, 2010, p 9):

- *Central cultural industries*: literature, music, performing arts and visual arts;
- *Other central cultural industries*: film production, museums and libraries;
- *General creative industries*: property services, media and literature, industry sound, radio and TV, video and video games;
- *Related industries*: advertising, architecture, design, fashion.

	Buenos Aires	Argentina
	Graz	Austria
	Kobe	Japan
	Montreal	Canada
	Nagoya	Japan
	Shenzhen	China
	Shanghai	China
	Seoul	South Korea
	Saint-Étienne	France
Film	Bradford	UK
	Sydney	Australia
Crafts and Folk Art	Aswan	Egypt
	Kanazawa	Japan
	Icheon	South Korea
	Santa Fe	USA
Media Arts	Lyon	France
Gastronomy	Chengdu	China
	Östersund	Sweden
	Popayan	Colombia

Source: UNESCO, 2011b.

Creative Cities in the UK: Models of Success

A. Bradford: The City of Film

Bradford¹ is the first City of Film (see figure 1) declared by UNESCO, in June 2009 (Bradford City of Film, 2008, p. 2). It functions as an important film and mass-media centre; here those interested can learn many things about the film industry, the education in this area start from the formal one to the professional.



Figure 1. City of Film logo.

Source: http://www.bradford-city-of-film.com/clients/cityfilm/files/CoFLogoBrandGuide_2.pdf

Facilities that have transformed Bradford into the city of film (Bradford City of Film, 2009, p. 6) are as follows:

¹ According to the Mid-2009 population estimates published by the Office for National Statistics (ONS), Bradford's resident population stands at 506,800, making Bradford the 4th largest metropolitan district in England, and 5th largest in the UK (City of Bradford Metropolitan District Council, 2010).

- National Media Museum is the most important film resource from Bradford; it is the only national museum from UK dedicated to film, television and media. Therefore, it is a catalyst for a large part of the activities in the city related to film. The museum has a collection of over 3.5 million items, of which 13.000 are artefacts depicting the history of cinema, starting from optical toys, magical lanterns, to today's digital technologies. The museum runs over 400 different films every year, attracting more than 600.000 visitors¹ (in 2010) (NMM, 2011a);
- In 1983, the Museum opened Britain's biggest cinema screen and became the first venue in Europe to have a permanent IMAX theatre, transporting visitors to locations around the world through a screen measuring five storeys high and boasting six channel surround-sound. The cinema has sold over 5 million tickets from its opening until 2010 (NMM, 2011b);
- In 1989, the Museum developed an industry standard television studio which was the first ever live broadcasting studio in a museum. The facilities were used by TV AM, Nickelodeon, Bradford University BSc students and an outreach project called Youth TV. In 2003 the Museum opened a functioning BBC tri-media studio enabling visitors to watch journalists producing material for the BBC West Yorkshire website and gather news items to be broadcast on local and national radio and television. The studio also has a television interview point with video editing equipment and an observable radio studio (NMM, 2011b);
- In 1992 the Theatre Library, located near the MNM, has been changed into a cinema with 306 seats;
- In 1993, Pictureville cinema was built, the only public cinema in the world where it ran movies on the Cinerama screen, a curved screen that uses three projectors;
- In 1999, inside the MNM was opened the Cubby Cinema which is equipped with 35mm projectors that allows broadcasting the archive projections;
- The city makes available to the ones interested over 30 commercial screens, positioned in such a way that the maximum time duration travelled by a car to the nearest cinema is 15 minutes;
- There are four film clubs in Bradford District where you can learn and watch all types of cinema from mainstream, to art house and international film;
- There are over 135 film professionals to make, crew and support film making in Bradford;
- Bradford hosts the unique Academy Innovation Technologies Centre, which people visit from all parts of the UK to take part in the 3D animation, games development, image manipulation, filming and other 3D technologies on offer;
- The film industry in Bradford has provided, over the last three years, 150 film makers with the opportunity to learn more about film, 70 businesses with grants or investment and over 270 individuals with employment support;
- In Bradford are held five annual film festivals;
- Five different colleges organize over 45 specialized courses, which offer those interested the possibility to learn more about the film;
- There are almost 300 sites where you can shoot films (of which the most famous are: Keighley and Worth Valley Railway, or Ilkley Moor);
- There are over 30 feature and television films that have been made in Bradford in the last five years (among the cinematographic successful movies shot in Bradford are: "The King's Speech" and the TV show "The Railway Children", or "Liar Billy");
- Every year in Bradford it is held a competition that offers six grants worth 1.000 pounds to local filmmakers for making a movie that has the brand "Made in Bradford". There can be any film

¹ Of these:

60.000 come from universities and schools;

More than 15% are aged between 16 and 24;

Less than 20% have 60 years or more;

Most spend two hours in the museum;

99% are satisfied by the visit to the museum (82% very satisfied);

92% of visitors consider that the value for money is very good.

genre (including fiction, animation or documentary), the competition is open to people living and working in Bradford, that over 18;

- With the help of numerous partners, including Educational Bradford, Cape UK and National Media Museum, there was developed a new initiative “My City, My Family, My Film”, which promotes ways to improve literacy , basic skills to support children's growth, as well as an efficient communication between generations;
- In the summer of 2010 was built the world's smallest mobile cinema, with a capacity of 7 or 8 seats. In October, 2010 was built another similar cinema (Piccolo cinema) by Jack Lockhart, running movies from the Bradford archive, made with the help of the local communality;
- The city makes available to the ones interested projection equipment without any charge; any organization in Bradford can borrow a projector, screen and sound equipment.

The city of film status plays an important role in making Bradford a top tourist destination, presenting the city as a landmark of film heritage, but also in learning opportunities. The strategy to promote the city (within the 2020 time frame) is based on four themes (see figure 2) (Bradford City of Film, 2009, p. 2):

- *Enjoy film*: Bradford intends to become a place that offers world-class conditions for watching films;
- *Learn about film and through film*: Bradford intends to become a place that provides the necessary conditions to learn about films, and with the help of films;
- *Make film*: Bradford intends to become a world-class place for making films;
- *Visit because of film*.



Figure 2. Vision for 2020.

Source: Bradford City of Film, 2009, p. 3

B. Edinburgh: The City of Literature

In October, 2004, Edinburgh¹ was named the City of Literature by UNESCO (see figure3).

¹ According to the statistics, in 2010, the city had a population of 486.120 (City of Edinburgh Council, 2011, General Register Office for Scotland, 2011, p 22).



Figure 3. City of Literature logo.

Source: <http://www.creative-edinburgh.com/memberdetails/peggy-hughes.aspx>

Facilities that have transformed Edinburgh into the city of literature (Edinburgh UNESCO City of Literature, 2005) are as follows:

- The city is the capital of the nation renowned for its writers: Robert Louis Stevenson known for his novel “Treasure Island”, JM Barrie - author of the famous novel “Peter Pan”, Kenneth Grahame famous for his children's novel “Wind the Willows”, Sir Arthur Conan Doyle's famous “Sherlock Holmes” adventures series, Muriel Spark the novel “The Prime of Miss Jean Brodie” and Sir Walter Scott known for the series “Waverley”, the creator of the historic novel and one of the best novels sold (UNESCO, 2009a, p. 1);
- Scotland was one of the first literate societies in Europe. Educational pioneers in Scotland recognised literacy as a basic right and used it as a tool to lift men, women and children in Scotland from poverty and to achieve equality of opportunity. By the 1790s, almost all Scots could read, regardless of wealth, gender, status or location;
- In 1508, the first book is printed in Edinburgh, Scotland. The Encyclopaedia Britannica, Chambers Encyclopaedia, Blackwood's magazine, and the Edinburgh Review all came from the Scottish capital, and the spectacular John Murray publishing archive is now housed at the National Library of Scotland;
- In 1763, in Edinburgh there were six publishers (for a population of 60.000 residents), in 1790 their number has risen to 16, currently there 80 publishers (for an estimate population of 450.000 residents) including Canongate Books, Birlinn, Polygon and Mainstream;
- BOSLIT, the Bibliography of Scottish Literature in Translation, has already recorded over 20,000 Scottish titles translated into over 100 languages worldwide;
- Edinburgh hosts 140 libraries and information centres, as well as many prestigious collections. The National Library of Scotland is the twelfth largest in the world and third largest in the United Kingdom. The first public library was opened in 1725;
- Today Edinburgh is home to three Universities – the University of Edinburgh, Napier University and Heriot-Watt University, all of which are internationally renowned research and teaching centres;
- In Edinburgh there is an impressive number of literary organizations: Scottish Arts Council, Edinburgh International Book Festival, Scottish Publishers Association, National Library of Scotland, Scottish Book Trust, Scottish Poetry Library, Scottish Storytelling Centre, City of Edinburgh Council Libraries, Scottish Enterprise, Scottish Enterprise Edinburgh, Lothians, Glasgow City Council Libraries (UNESCO, 2007, p.1);
- There are more than 45 libraries (from bookstore chains to antiques) only in the centre of the city;
- Edinburgh hosts the largest in, in international Book Festival in the world that lasts over 17 days, in August. In 2008, it was celebrated the 25th anniversary, during which 700 events were organized both for adults and children, there were invited 800 authors from 45 countries, and more than 200.000 attended the festival;

Edinburgh hosts the first Man Booker International Prize in June 2005. Partnership with Orange, the Scottish Book Trust, the Scottish Arts Council, Arts & Business Scotland and the LIST Glasgow and Edinburgh Events Guide to publish 100 Best Scottish Books of all time, allowing public to vote Also published *The Literary Traveller* and *The Edinburgh Literary Companion* (UNESCO, 2007, p.3);

- The data collected during a survey conducted in 1966 showed that almost half of the city's population read books every week. To make sure that the number will continue to grow, local authorities together with the organizations from the literary area, have developed educational programs that will encourage reading since childhood:
 - *Book start* has become the world's first national program that promotes children's books. The program provides books for every new born in the United Kingdom, and also advice for parents on how to approach children to literature;
 - *National Poetry Day*, celebrated in October, is marked in Scotland by the distribution of half a million free poetry postcards;
 - Another initiative for children regards *Summer Reading Challenge in libraries*: children are encouraged to read at least six books during the holidays in order to get a medal;
 - *The CLAN* program supports young people that face health problems that affect their ability to read;
 - "*A Touch Of...*" program is intended for the blinded having the purpose to facilitate the access to literature.
- The Edinburgh literature industry generates millions of pounds a year for the city and the country's economy, the income comes from: (1) organizing festivals, events and conferences, (2) sales of books and (3) tourism (UNESCO, 2007, p.1).

C. Glasgow: The City of Music

Glasgow¹ was named the City of Music by UNESCO, in August 2008 (see figure 4). Time magazine has named the city of Glasgow "Europe's Secret Capital of Music" (UNESCO, 2009b, p. 2).



Figure 4. City of Music logo.

Source: http://www.unesco.org.uk/glasgow_unesco_city_of_music

Facilities that have Transformed Glasgow into the City of Music

- Glasgow is home to four of the five National Companies (including Scottish Opera and the Royal Scottish National Orchestra) alongside other national organisations including the BBC Scottish Symphony Orchestra, BBC Scotland, National Youth Orchestra of Scotland, Royal Scottish Academy of Music and Drama (RSAMD) and the Scottish ensemble (UNESCO, 2009b, p. 2);

¹ With a population of 592.820 (2010), Glasgow is the largest city in Scotland and the third in the United Kingdom (General Register Office for Scotland, 2011, p 22).

- In the past 30 years important investments have been made in various locations dedicated to performing arts and musical performances, currently the city can be proud of its divers and enviable portfolio (UNESCO, 2009c, p. 2);
- Glasgow has the highest density of higher education institutions offering courses in music, drama, dance, art and design and the largest population of music students in Scotland (see table 2) (UNESCO, 2009b, p. 2);

Table 2. Glasgow specialist training in music, drama, dance, art and design (2009).

	Turnover (£K)	Staff	Students
Glasgow Education Service	2.820	77	12.994
Scottish national youth organisations	4.150	855	2.384
Royal Scottish Academy of Music & Drama	12.190	250	766
Glasgow School of Art	19.462	295	1.898
Total	38.622	707	18.042

Source: Myerscough, 2011, p. 65.

- In 2008, in Glasgow there were over 220 successful bands and about 739 professional musicians. The city has held about 1.308 shows in large performance halls. To these were added over 200 concerts that were held in universities, churches, theatres, and clubs. 239 location (for example, clubs, pubs, hotels and restaurants) are licensed to play live music (Myerscough, 2011);
- The city hosts an impressive number of events and musical festivals: *Celtic Connections* (January / February) is renowned as one of the largest musical winter festivals of its kind in the world (it gathers some of the most talented folk music players and more), it attracted more than 90.000 spectators during the three weeks of performance (see table 3); *Hinterland Festival* (April/May) gathers for two days over 30 Scottish bands, singers / composers and compositions of international artists; *SPT Subway Festival* (May) is one of the most unusual festivals, including a series of events (carnivals, live music), which takes place over a three days span in the subway; *Glasgow International Jazz* (June); *Glasgow Festival on the Green* (August); *Piping Live! Music of Clans* (August); *World Pipe Band Championships* (August) was associated with Glasgow since 1948, and it represents a celebration of music, culture and Scottish dance, at the event are invited over 8.000 pipers and drummers around the world who can enter the competition;

Table 3. Evolution of the number of spectators at the main festivals held in Glasgow during 1997-2008.

Music Events and Festivals	Number of spectators (thousands)			
	1997	2006	2007	2008
<i>Celtic Connections</i>	52	100	100	92
<i>Piping Live! Music of Clans</i>	-	24	25	25
<i>World Pipe Band Championships</i>	-	38	40	40
<i>Glasgow International Jazz</i>	10	10	25	25

Source: Myerscough, 2011, p. 62.

- Music is everywhere in Glasgow and, in a typical week, 130 events take place across the city (more than any other Scottish city) and music generates an estimated £75m to Glasgow's economy each year (UNESCO, 2009b, p. 2);
- Five of the six biggest Scottish employers in the music industry are based in Glasgow and the city employs over half the country's entire music workforce (UNESCO, 2009b, p. 2).

Sibiu, ex-European Capital of Culture

Sibiu¹ is one of the most important cities in Transylvania having a remarkable economic development potential.

Sibiu is one of the cities with the most numerous and diverse cultural elements in Romania. Thanks to the opportunity to be one of Europe's cultural capitals in 2007, Sibiu has managed to develop a niche in the urban tourism, becoming one of the most competitive cities in Romania, in this field.

Among the elements underlying the cultural development in this area, we can mention (Sibiu City Hall, 2012):

- The first library in Sibiu dates from 1330, belonging to Dominican monks;
- The first printed press is established in 1528; in 1529 the first book is printed in Sibiu: Latin Grammar. In the 17th century, in Sibiu were operating 12 printing workshops. In 1612, the first calendar is published in Romania, while in 1788, the first library is opened. In the same year, the first theatre magazine appears in Transylvania, "Theatral Wochenblatt". Also, in Sibiu, it's opened the first lithographic workshop in Transylvania;
- In 1380, in Sibiu already operates a school, which was probably much older;
- In the 18th century, Sibiu becomes the most important centre of Saxon education in Transylvania;
- In literature, it's worth mentioning the great humanist Nicolaus Olahus, Georg Reicherstorffer (1495 – 1554), Conrad Haas who, in Sibiu, has described in writing the multistage rocket, the humanist Valentin von Franckenstein, Ioan Molnar Piuariu who published, in Sibiu, the first Romanian book of medicine;
- Between 16th and 17th century, a real school of masons is founded who worked for the city patricians gate frames, gravestones and coats of arms in Renaissance style, while retaining elements of the late Gothic;
- There are many concerns for music and theatre. The first guild of musicians was founded on 1598, while Martin Hochmeister opened the first theatre in Romania, in 1778;
- In the 19th century, Sibiu knows a cultural and artistic development with no precedent. In this time frame, dozens of German magazines and newspapers appear next to the first Romanian newspapers. In 1853, Andrei Saguna publishes the "Romanian Telegraph, the oldest newspaper in the South-East of Europe. In 1855, the theatre in Sibiu has an important progress tanks to the permanent theatre seasons;
- The end of the 19th century brings in Sibiu the first film, just three years after the first world experiment of Lumiere brothers;
- In 1909, the first public cinema is opened in Sibiu;
- In 1906, ASTRA library becomes one of the largest library in the country;
- In 1944, the first folk group "Junii Sibiului" is founded, the oldest folklore ensemble in Romania that promotes specific songs and dances from the nearby villages;
- In 1949, the State Philharmonic of Sibiu is founded, together with the State Theatre and Puppet Theatre;
- In 1953, the Arts School is established, while in 1956, the Sibiu Branch of Union of Artists is founded;
- Numerous cultural and artistic festivals begin to take shape; the most notably is the International Jazz Festival 1973. After the fall of communism, are organized (Sibiu City Hall, 2012b):
 - *The International Theatre Festival in Sibiu (FITS)* (May 27 – June 5) is one of the most important annual theatre festival in Romania that gathers renowned theatre companies from the entertainment area, Romanian and foreign filmmakers, critics, local and regional tour

¹ According to the National Institute of Statistics, at the end of 2011, Sibiu counted 134.828 inhabitants.

- operators, foreign cultural operators, ten of thousands spectators from the local, regional and international community who meet in Sibiu to celebrate for ten days the artistic creation and creativity in a cultural event that aims to promote the global values. In 2011, this festival has proposed a program that brought to Sibiu participants from 70 countries, has presented 350 events that took place in 66 areas, and attracted 35.000 spectators daily;
- *Sibiu BookFest* takes place during FITS, as part of the most important cultural even in Romania;
 - *The International Competition of Classical and Contemporary Dance* (June);
 - *The Medieval Festival “Transylvania Fortress”* (August);
 - *The annual festival of contemporary music in Transylvania, ARTmania* (August), gathers some of the prominent national and international artists. The 2011 edition was structured as follows: international concerts, concerts of major Romanian bands, exhibitions, film screening, Street art, workshops, conferences, professional meetings, meetings between participants and public, press conferences;
 - *The International Folklore Festival “Songs of the Mountains”* (August);
 - *The International Festival of Lyrical Art* (September): the project events include opera, operetta and ballet performances, opera for children, concert opera, lieder recitals and opera galas;
 - *The International Film Festival* (June).
 - Sibiu has two important museum complex (The Sibiu City Hall, 2012d):
 - *Brukenthal* is the first museum in Romania and Eastern Europe, which was opened to the public in 1817. It owes its existence to one of the most important personalities of Transylvania: *Baron Samuel von Brukenthal*¹, governor of this province in the second half of the 18th century. The museum includes: *Museum of History, Natural history Museum, History of Pharmacy Museum, Museum of Hunting, European Art Gallery, Contemporary Art Gallery* (opened in 2007) and the *Romanian Art Gallery* (opened in 2008). Brukenthal Museum has received repeated recognition of the Romanian Ministry of Culture, for success in promoting the museum's heritage and adjusting to contemporary public in 2007, and for the best cultural managers in 2008. In 2010, Brukenthal Museum was among the winners of the European Union Prize for Cultural Heritage – Category: Education, Training and Awareness;
 - *ASTRA National Museum Complex* is the largest ethno-museum structure in Romania, dealing separately, the specific of the Romanian folk culture, Saxon and Gipsy (this is a project phase). In 2009, the quality of the cultural offer of the museum has attracted 176.549 visitors, plus 125.338 visitors to events held in different locations.
 - In 2004, the Council of Ministers of the European Union have decided that Sibiu will be the European Culture Capital in 2007, together with Luxembourg. Under the aegis of Sibiu – European Cultural Capital 2007 (see figure 5) 337 projects were presented in Sbiu, totalling 2.062 events – a kaleidoscope of genres and artistic actions for the most diverse tastes (Sibiu City Hall, 2008).

¹ Baron Samuel von Brukenthal (1721-1803) was the only representative of the Transylvanian Saxon community to whom was attributed important public offices in the Austrian state led by Empress Maria Theresa, the first held position being that of "aulic chancellor of Transylvania". His time spent in Vienna as chancellor coincides with the establishment of his collection of paintings mentioned in the Almanach de Vienne, in 1773, as one of the most valuable private collections that could be admired in the Viennese cultural milieu of the time.



Figure 5. "Sibiu 2007: European Cultural Capital" logo.
 Source: <http://www.sibiu2007.ro/>

The allocated funding for this year cultural projects have been about 13.4 million Euros, to which were added 1.4 million Euros for closing events (Sibiu City Hall, 2012c). The investments for the modernization and rehabilitation of the city have been considerable. Apart from the quality of the cultural program in 2007, Sibiu had to show those who have granted their trust, that it is a European city in terms of city infrastructure and cultural infrastructure. The Sibiu cultural program CCE 2007 was an opportunity to revive the tourism in Sibiu and in Sibiu County. Starting from the beginning of the year, it was recorded a significant increase in the number of tourists, and by the end of the year about 1.000.000 tourists have visited Sibiu and its surroundings.

Discussions and Recommendations

Knowing the realities regarding the cultural events in Sibiu, it can be made a SWOT analysis. This is an effective method to indicate the priorities when implementing cultural programs / projects, obtaining thus a better fit of the supply of cultural services to the demand and needs of the community, increasing the access and participation in culture, better knowledge of funding possibilities, etc.

Strengths

- Sibiu has a rich cultural portfolio, which is the subject of the main political and cultural strategies;
- An important multicultural and multi-ethnic space that contributes to cultural diversity;
- Centres with a great ethnographic potential in the adjacent are of Sibiu;
- Traditional cultural centre;
- Rich themes for events / cultural programs;
- EU programs, national and regional funding;
- A diverse cultural offer (theatre, philharmonic, museums, libraries, artistic assemblies);
- A dynamic cultural life, an increasing cultural supply and demand;
- The existence of a good, trained staff;
- The increase level of local autonomy;
- A good material base (equipments, exhibitions areas, etc.);
- an increasing number of cultural events held in unconventional spaces that attract a larger audience;
- An increased collaboration with the international culture institutions, as a result of accessing European programs, or twinning with cities from other countries, in these cases, culture becomes a true ambassador.

Weaknesses

- Strategic and managerial deficiencies in terms of perception and promotion of cultural activities for cultural consumption (reduced promotion etc.);
- Lack of interest in culture, few participants in some cultural events;
- Insufficient involvement of civil society into cultural life;
- Small number of partnerships for some institutions.

Opportunities

- The possibility to diversify funding by accessing structural funds and national funding programs;
- The possibility to conclude international partnerships to promote local culture abroad, and also to promote in Sibiu artistic international events;
- Opportunities for twinning arrangements with cities in Europe;

Improving educational and cultural standards of the population, coupled with the fact that public education has become a crucial element in the cultural policy, which enables the population to enjoy or to take part in the cultural life.

Threats

- Excessive bureaucracy;
- Decrease in budget allocations and funding opportunities;
- Low interest of the local business community in supporting cultural activities, lack of legislation to encourage those who support the cultural actions;
- The economic crisis;
- Demographic decline;
- Low interest of the mass-media for cultural events;

The evaluation of these issues shows that Sibiu has a great cultural potential, based on some strong advantages and opportunities that can be used in the context of urban development. Thus, the basic recommendation would be that of becoming a member of the UNESCO Creative Cities Network, which would enable the city to:

- Highlight its cultural assets on a global platform;
- Make creativity an essential element in the economic and social local development;
- Train local cultural players in business skills;
- Share knowledge in cultural groups worldwide;
- Foster innovation by sharing the know-how, experience and best practices;
- Promote various cultural products on the national and international markets;
- Create new opportunities for cooperating with other cities;

Access to resources and experiences in all member cities, as a way to promote local creative industries, as well as global cooperation for a sustainable urban development.

Conclusions

Taking into account that the new economy is developing rapidly into a new form, giving rise to production and consumption of unique cultural experiences, the cities that can efficiently harness human creativity will become the core of this advancement. Therefore, the involvement of the city Sibiu in the

UNESCO Creative Cities Network accession is a natural consequence of the actions taken so far and a viable option for further cultural development. Also, this action is facilitated by the rather easy application procedure: interested cities must submit a documentation that should include appropriate information regarding the city and its connections to one of the thematic networks, must indicate a contact person and a management team of three or four persons to represent the public, private and civil society, must include a description of the economic, social and cultural context of the city and an extensive description of the cultural offerings.

Sibiu, as part of the UNESCO Creative Cities Network, would allow a better use of the already outlined strengths, would provide a means to generate new opportunities, and would transform the city into a catalyst for development of the whole region.

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