

THE CULTURAL VITALITY OF CITIES IN ROMANIA 2018



NATIONAL INSTITUTE
FOR CULTURAL RESEARCH AND TRAINING

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2018 edition

Coordinators: Carmen Croitoru, Anda Becuț,
Marinescu, Iulian Oană

Authors: Iulian Oană, George Matu,
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1. Introduction

Societies are in a continuous process of transformation, and this can be observed in concern with each of the basic social institutions, such as: politics, economy, religion, family and education¹. Human history has known a dynamic from pre-modern agrarian societies, transformed into urban industrial societies and, in the end, the present societies, defined as postmodern². Among the effects of these transformations we may list changes upon the family, organised around the extended family in pre-modernity and reorganised in such a way that at present the complexity of family life involves various ways of organising – from families that still include three generations to nuclear and monoparental families³. Likewise, the nature of human labour was changed, by shifting from a subsistence-work based organisation to industrial work, wherein time and labour force are the contracted elements⁴.

But urbanisation is not just a cause of the societal dynamics; it is, in its turn, affected by various factors. The way cities look and the activities they are based on with the purpose to facilitate the citizens' lives are, in their turn, the result of economic, social and political processes. The second half of the 20th century experienced the shift from a production-based economy to a post-industrial economy organised around services⁵. Such a shift was the basis of what we shall focus on in the following pages: *the cultural vitality of cities*.

- 1 P. Tufiş, 'Structură, Stratificare și Mobilitate Socială', in L. Vlăsceanu (coord.), *Sociologie, Iași, Polirom*, 2011, pp. 294–336.
- 2 J.-F. Lyotard, *Condiția Postmodernă*, trans. C. Mihali, Cluj, *Idea Design & Print*, 2003.
- 3 A. Giddens and P. W. Sutton (eds.), *Sociology: Introductory Readings*, Cambridge, UK, *Polity Press*, 2010.
- 4 T. Ingold, 'Work, Time and Industry', *Time & Society*, vol. 4, no. 1, 1995, pp. 5–28.
- 5 D. Bell, 'The Coming of the Post-Industrial Society', *The Educational Forum*, vol. 40, no. 4, 1976, pp. 574–579.

Various characterisations have been used for contemporary societies: postmodern⁶, supermodern⁷, societies of speed⁸, global societies⁹, societies of networks¹⁰ and many others. Such characterisations mark important changes in terms of the people's ways of relating to the space they live in, to their lifestyle and to the economy. Therefore, cultural vitality is becoming increasingly important in an economy where the creative sector is gaining ground every day – which should be considered when urbanisation projects are carried out. Creative cities, as an expression of a high urban cultural vitality, are cities with strong economies, i.e. a greater supply of jobs and above-average human capital¹¹, which operate as centres to attract the population, to the detriment of the cities that do not invest in creative industries' development at all.

- 6 Lyotard, *Condiția Postmodernă*.
- 7 M. Augé, *Non-Places: Introduction to an Anthropology of Supermodernity*, trans. J. Howe, New York, *Verso*, 1995.
- 8 H. Rosa, 'Social Acceleration: Ethical and Political Consequences of a Desynchronized High-Speed Society', in H. Rosa și W. E. Scheuerman (eds.), *High-Speed Society: Social Acceleration, Power, and Modernity*, University Park, PA, *Pennsylvania State University Press*, 2009, pp. 77–111. PA", "title": "Social Acceleration: Ethical and Political Consequences of a Desynchronized High-Speed Society", "type": "chapter"}, "uris": [{"http://www.mendeley.com/documents/?uuid=ebbee61f-632f-4c7a-bf70-82d34509d5a1"}]}, "mendeley": {"formattedCitation": "Hartmut Rosa, 'Social Acceleration: Ethical and Political Consequences of a Desynchronized High-Speed Society', in <i>High-Speed Society: Social Acceleration, Power, and Modernity</i>, ed. by Hartmut Rosa and William E. Scheuerman (University Park, PA, 2009
- 9 M. Albrow, *The Global Age: State and Society Beyond Modernity*, Cambridge, UK, *Polity Press*, 1996.
- 10 M. Castells, *The Rise of the Network Society*, ed. 2, Malden, MA, *Wiley-Blackwell*, 2010.
- 11 Joint Research Centre, *The Cultural and Creative Cities Monitor*. 2017 Edition, Luxembourg, 2017, <https://www.politico.eu/wp-content/uploads/2017/07/CulturalCreativeCitiesIndex.pdf%3E>. (accessed on 11 May 2018).

6 Introduction

There is a constant interaction and interdependence between all the above-mentioned institutional spheres. Generally speaking, cultural vitality involves decisions and effects at the level of each social institution – e.g. public policies in the sphere of the cultural sector, the adjustment of school curricula, how family life is organised etc. This interaction is also found in the manner in which the various dimensions of cultural vitality are defined and segmented.

The definition of *cultural vitality* underpinning this report is the one used in the study *Cultural Vitality in Communities: Interpretation and Indicators*. The authors of the study conceptualise cultural vitality as „as evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities“¹². From the viewpoint of this definition, cultural vitality is divided into three dimensions: presence, *participation* and *support*.

The first dimension refers to the „presence of opportunities for cultural participation“¹³. From this point of view, a city's cultural vitality obviously needs a basis to facilitate it. And this is necessary both for the cultural consumption and for the cultural production. Standard cultural organisations – museums, theatres, libraries etc. – as well as alternative ones make available to people spaces where they can consume certain cultural products and simultaneously their presence drives the creative actions of people (professionals and amateurs alike). Moreover, the authors use the term „opportunity“ in a general manner, which is not limited to cultural organisations only. In the authors' opinion, such events as festivals or fairs inclusively may represent opportunities for cultural consumption and production.

The second dimension is the *support* for cultural participation¹⁴. This dimension is found at the crossroads

12 M. R. Jackson, F. Kabwasa-Green and J. Herranz, *Cultural Vitality in Communities: Interpretation and Indicators*, Washington DC, Urban Institute, 2006, p. 4.

13 Id., p. 14.

14 Id., p. 18.

between the economic and political spheres. In this respect, the support for cultural consumption and production may come from both politicians and private actors or citizens. The public policies encouraging cultural production, specific percentages offered for artistic events from public and administrative budgets, volunteering, donations, making spaces available for the creation of cultural *hubs* – all these are support actions that increase the cultural vitality of an urban space.

The third dimension used by the authors of the study *Cultural Vitality in Communities: Interpretation and Indicators is cultural participation itself*¹⁵ – the logical conclusion of the first two dimensions that make up the foundation of cultural vitality. Similarly to the first dimension, which refers to opportunities, cultural participation must not be understood in its restrictive meaning – that of consumption / purchase of artistic and cultural produces – as it includes both the part of production and the part of consumption, professionals as well as amateurs. Furthermore, we have to mention that the general meaning the authors use for „participation“ is one that refers to the educational process, inclusively.

In our study, the multidimensionality of the concept of cultural vitality was captured by referring to: a) *cultural infrastructure*; b) *budgetary expenses for culture*; c) *specialised human resources*; d) *cultural participation*; e) *creative industries* and f) *cultural establishments*.

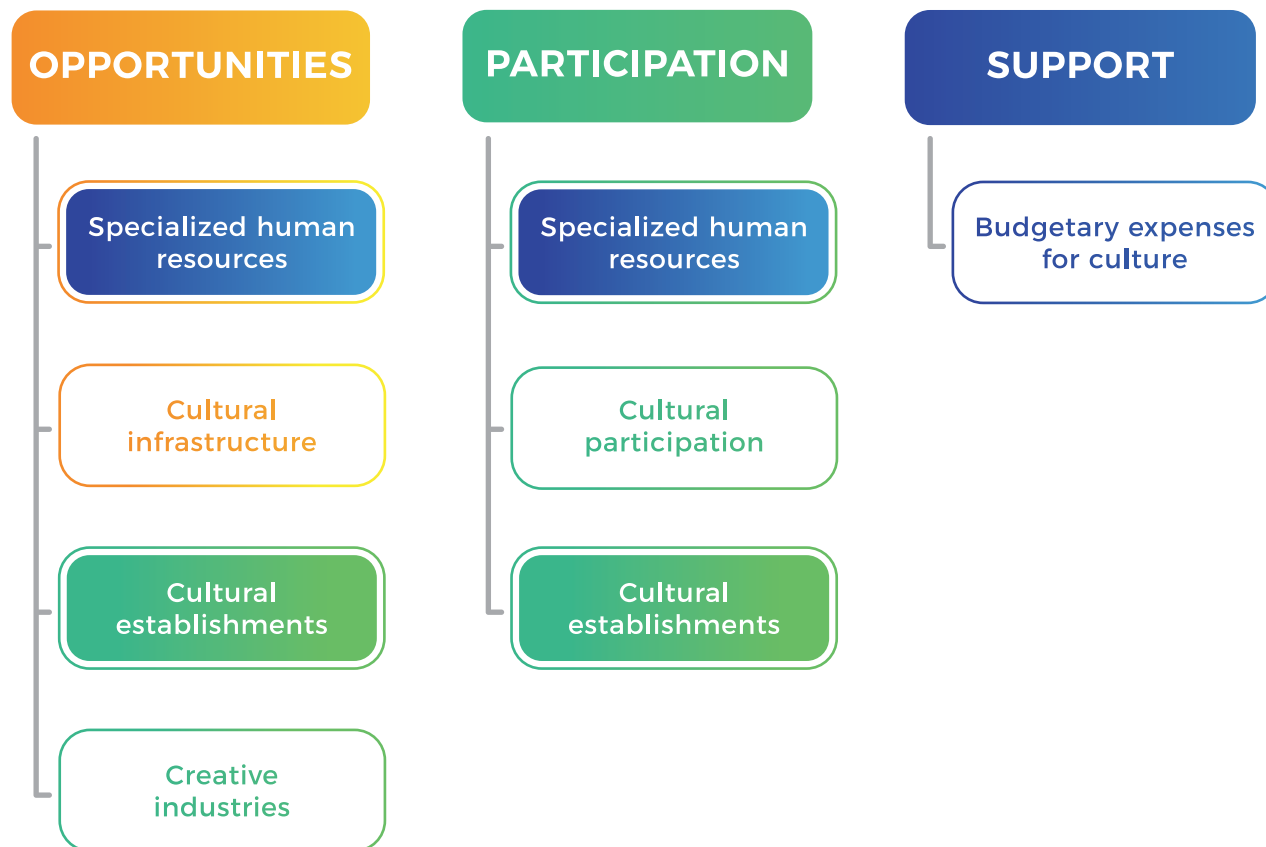
Figure 1 summarises the three big dimensions of cultural vitality and how the data we analysed fall into them. As we can see, the three dimensions of cultural vitality are not mutually exclusive. The „specialised human resources“ index may fall both into the dimension of participation opportunities, as any infrastructure element is useless in the absence of people populating it, and into the dimension of cultural participation, in the case of pupils and students who participate in the educational process. One may argue that,

15 Id., p. 17.

indirectly, this sub-index may also fall into the dimension of support for culture, as most of the education units in the

cultural field are funded from the state budget.

Figure 1. Categories and sub-indices of cultural vitality



2. Methodological aspects

Most of the concepts referring to the social world, regardless of the aspect we consider, are characterised by the need to be regarded from several viewpoints – and this is the reason for statistical practices that group a series of variables „observed” under the umbrella of a „latent”¹⁶ variable or, in other words, practices that group measurable indicators under an „abstract” concept. Therefore, even if we understand the notion of „culture” in its broader, anthropological sense, what refers to social norms and values¹⁷, whether we choose its more specific meaning, referring to artistic events, products and education, we still find ourselves in the same position of defining „culture” in a multidimensional manner. This reflects on the notion of „cultural vitality”, too, giving it a pluri-perspective character.

As already mentioned, the concept of *cultural vitality* encompasses both the cultural consumption part and the cultural production part, which is assumed by its supporters as being as inclusive as possible, from a three-dimension perspective: the *presence* of opportunities for cultural production and consumption; *participation* in cultural production and consumption activities; support for cultural activities¹⁸.

In practice, all these major dimensions are measured through indicators found on different levels of abstractization, measuring, availability and recurrence. Level one indicators are represented by annually-collected quantitative public data that allow for the comparison between various territorial-administrative units¹⁹. Level two indicators have all the characteristics of level

one indicators, but they contain elements that only allow for regional-level comparisons – between cities or other territorial-administrative units from specific region. Level three indicators, in their turn, also include quantitative data, but limited by the moment in time for which they provide information. While the level one and two indicators may be described as longitudinal data, level three indicators are transversal data – measured at one point in time only²⁰. In the end, the authors of the study *Cultural Vitality in Communities: Interpretation and Indicators* mention that level four data may also be used to study cultural vitality. Such data are qualitative (e.g. ethnographic studies), complementary to quantitative data²¹.

From the viewpoint of the data used in this report, we can say that they *fall into level one and three from the previous classification*. The level one data include indicators referring to: *cultural infrastructure, budgetary expenses for culture and creative industries*. The other three indicators – *specialised human resources, cultural participation and cultural establishments* – are level three data, being internally collected via questionnaires sent to the targeted cultural institutions.

For most indicators, the reference year of the data is 2016. The exception is the indicator regarding cultural establishments, for which the reference year is 2017.

This research is intended as a follow-up of the previous efforts from the research series *Cultural Vitality of the Cities*. In this respect, the cities for which we conducted analyses in this chapter are those also present in the study conducted in 2016, *The Cultural Vitality of Cities in Romania*²². This option was preferred for two reasons: 1) the analysed cities

16 A. Field, *Discovering Statistics Using SPSS*, ed. 3, Thousand Oaks, CA, Sage Publications, 2009.

17 G. Hofstede, *Cultures and Organizations. Intercultural Cooperation and Its Importance for Survival. Software of the Mind*, London, McGraw-Hill, 1991.

18 Jackson, Kabwasa-Green and Herranz, *Cultural Vitality in Communities: Interpretation and Indicators*.

19 Id., pp. 33–34.

20 Id., p. 34.

21 Id., p. 35.

22 Ș. Voicu and A. Dragomir, 'Vitalitatea culturală a orașelor din România – Ediția 2016'. In C. Croitoru and A. Becuț (coord.), *Caielele Culturadata, Volumul 1/2017*, Bucharest, Pro Universitaria, 2017.

are county-capital municipalities or number at least 50,000 inhabitants, which provides a minimum basis of comparison between the cities; 2) to maintain the possibility to compare some of the obtained results to those of the 2016 edition of the study. We must mention that the cities included in the analysis belong to 40 counties, excepting the county of Ilfov and the city of Bucharest.

The data used for the analyses conducted within this report were obtained from the following sources:

- a) Cultural infrastructure: National Institute of Statistics (INS);
- b) Budgetary expenses for culture: Ministry of Regional Development and Public Administration;
- c) Specialised human resources: National Institute of Statistics for the data referring to the personnel of the cultural institutions, as well as internal collection;
- d) Cultural participation: National Institute of Statistics;
- e) Creative industries: Borg Design;
- f) Cultural establishments: internal collection.

Table 1. Analysed cities

List of cities included in the analysis			
Alba Iulia	Alexandria	Arad	Bacău
Baia Mare	Bărlad	Bistrița	Botoșani
Brăila	Brașov	Buzău	Călărași
Cluj-Napoca	Constanța	Craiova	Deva
Drobeta-Turnu Severin	Focșani	Galați	Giurgiu
Hunedoara	Iași	Mediaș	Miercurea Ciuc
Onești	Oradea	Piatra Neamț	Pitești
Ploiești	Râmnicu Vâlcea	Reșița	Roman
Satu Mare	Sfântu Gheorghe	Sibiu	Slatina
Slobozia	Suceava	Târgoviște	Târgu Jiu
Târgu Mureș	Timișoara	Tulcea	Turda
Vaslui	Zalău		

2.1 Cultural infrastructure

The list of the items used for measuring the cultural infrastructure indicator includes several types of local public infrastructure: library, cinema theatre, museum, opera house, philharmonics, (drama, musical, animation) theatre, artistic ensembles and cultural centres. For the infrastructure elements dedicated to performances two indicators were used: one regarding the number of infrastructure spaces (halls, buildings) and one regarding the number of seats available in the performance halls. For libraries and museums there is a single indicator, which measures the number of buildings / spaces that provide cultural activities related to them.

A total of 18 variables were used, as follows:

11. Libraries (number of libraries per 10,000 inhabitants)
12. Cinema (number of cinema theatres per 10,000 inhabitants)
13. Cinema (number of seats in cinema theatres per 1,000 inhabitants)
14. Museums (number of museums per 100,000 inhabitants)
15. Opera (number of opera units per 100,000 inhabitants)
16. Opera (number of seats in opera houses per 1,000 inhabitants)
17. Philharmonics (number of philharmonics units per 100,000 inhabitants)
18. Philharmonics (number of seats in philharmonics institutions per 1,000 inhabitants)
19. Drama theatres (number of drama theatres per 100,000 inhabitants)
110. Drama theatres (number of seats in drama theatres per 1,000 inhabitants)
111. Musical theatres (number of musical theatres per 100,000 inhabitants)
112. Musical theatres (number of de seats in musical theatres per 1,000 inhabitants)

I13. Animation theatres (number of animation theatres per 100,000 inhabitants)

I14. Animation theatres (number of seats in puppets theatres per 1,000 inhabitants)

I15. Artistic ensembles (number of units for artistic ensembles per 100,000 inhabitants)

I16. Artistic ensembles (number of seats in units for artistic ensembles per 1,000 inhabitants)

I17. Cultural centres (number of cultural centres per 100,000 inhabitants)

I18. Cultural centres (number of seats in cultural centres per 1,000 inhabitants)

Unlike the previous edition, this one includes two changes in the used indicators. The first one refers to the report method of the artistic ensembles. While in the previous study we only had one indicator for artistic ensembles, focusing on the number of existing cultural institutions (ensembles), in this study there are two indicators in this respect: the number of units for artistic ensembles and the number of seats available in these units. The second change refers to the lack of data on the traditional folk music orchestras and – implicitly – to the elimination of this indicator from the analysis. Both changes were motivated by the manner of structuring the official statistical data on the cultural infrastructure, available for 2016. Considering the marginal nature of these modifications, they cannot distort the final scores of the cultural infrastructure index.

2.2 Budgetary expenses for culture

Unlike the previous edition of the study, the items regarding the budgetary expenses include the more general category of expenses for the field *culture, leisure and religion*. This limitation was imposed by the data sets available at central level, as they do not allow for a disaggregation of expenses for cultural, sports-related and religious activities.

Considering this methodological limitation, the comparisons depending on the local budgetary expenses for culture between the current edition of the study and the 2016 edition should be made with caution. This is why, in order to still allow for the analysis of the evolution in time of the cities depending on cultural expenses, we have calculated the values of this sub-index for the period 2014-2017²³ by using the same method of calculation.

In this case, two variables were used:

I1. Total expenses for culture from the local budget reported to the number of inhabitants of the cities.

I2. Share of budgetary expenses for cultural activities from the city's total expenses.

2.3 Specialised human resources

In the previous editions of the study only the indicators specific to the artistic / cultural educational system were used. For this edition indicators of specialised personnel from various cultural or artistic institutions were added. With their help we can observe the potential of the artistic educational system to create future specialists in the field of culture, as well as an image of the existing human resource.

Due to adding the indicators regarding the specialised personnel from various cultural institutions, the direct comparison of the obtained results for the specialised human resources index with the previous results of the study must be made with reservation.

In order for the comparison to be possible and to have an overview on the changes that occurred following the inclusion of indicators on the specialised personnel, two rankings of specialised human resources were made, one of them including

²³ In the case of the *budgetary expenses allocated to culture* there are data available for 2017, but they cannot be included in the calculation of the total index of cultural vitality in the absence of equivalent data for the other dimensions of the concept.

only the variables used for analysis in the previous edition of the study and another one also including the items regarding the specialised personnel.

A total of 18 variables were used, as follows:

I1. Trainees enrolled in people's art schools / arts and crafts schools (number of trainees per 1,000 inhabitants)

I2. Students and pupils enrolled in arts high schools / middle schools (number of students and pupils per 1,000 inhabitants)

I3. Students enrolled in arts / cultural universities (number of students per 1,000 inhabitants)

I4. Graduates from people's art schools (number of graduates per 1,000 inhabitants)

I5. Graduates from arts high schools (number of graduates per 1,000 inhabitants)

I6. Graduates from arts universities (number of graduates per 1,000 inhabitants)

I7. Specialised teachers within people's art schools / arts and crafts schools (number of teachers per 1,000 inhabitants)

I8. Teachers within arts high schools / middle schools artistic (number of teachers per 1,000 inhabitants)

I9. Teachers within arts / cultural universities (number of teachers per 1,000 inhabitants)

I10. Specialised personnel within artistic ensembles (number of specialists per 1,000 inhabitants)

I11. Specialised personnel within philharmonics (number of specialists per 1,000 inhabitants)

I12. Specialised personnel within traditional folk music orchestras (number of specialists per 1,000 inhabitants)

I13. Specialised personnel within libraries (number of specialists per 1,000 inhabitants)

I14. Specialised personnel within museums (number of specialists per 1,000 inhabitants)

I15. Specialised personnel within puppets and marionettes (animation) theatres (number of specialists per 1,000 inhabitants)

I16. Specialised personnel within drama theatres (number of specialists per 1,000 inhabitants)

I17. Specialised personnel within musical theatres (number of specialists per 1,000 inhabitants)

I18. Specialised personnel within opera houses (number of specialists per 1,000 inhabitants)

2.4 Cultural participation

Cultural participation is complementary to the other dimensions of cultural vitality, which means that a low index of cultural participation may show certain gaps within the other categories of indicators, while a high index shows a valorisation of the other dimensions of cultural vitality.

For this edition a new indicator was added, the *number of readers in libraries*, and the *number of spectators in cultural centres* was eliminated, as cultural centres are a part of the cultural establishments index.

A total of ten variables were used, as follows:

I1. Number of spectators in artistic ensembles performances (per 100 inhabitants)

I2. Number of spectators in philharmonics performances (per 100 inhabitants)

I3. Number of spectators in traditional folk music orchestras performances (per 100 inhabitants)

I4. Number of spectators in puppets and marionettes (animation) theatre performances (per 100 inhabitants)

I5. Number of spectators in drama theatres performances (per 100 inhabitants)

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- 16. Number of spectators in musical theatre performances (per 100 inhabitants)
- 17. Number of museum visitors (per 100 inhabitants)
- 18. Number of readers in libraries (per 100 inhabitants)
- 19. Number of spectators in opera performances (per 100 inhabitants)
- 110. Number of spectators in cinema (per 100 inhabitants)

2.5 Creative industries

The Cultural and Creative Sectors (CCS) are grouped on sub-domains of activity according to the framework of the Eurostat ESSnet Culture Report²⁴ and adapted to the model proposed within the *White Chart for Unlocking the Economic Potential of Cultural and Creative Sectors of Romania, 2016 edition*²⁵, where these sub-domains are classified as cultural and creative sectors as follows: Libraries and Archives; Cultural Heritage; Crafts and handicrafts; Performing arts; Architecture; Books and Press; Visual arts; Audiovisual and multimedia; Advertising; IT, software and electronic games; Development-Research.

These sectors are represented by independent artists, companies, non-governmental organisations and public institutions.

The items used for the calculation of the index on the creative economy dimension are:

- 11. Number of employees in the cultural and creative sectors (per 1,000 inhabitants)

- 12. Turnover of the CCS companies (related to the total number of inhabitants of the cities) Turnover of the CCS companies (related to the total number of inhabitants of the cities)
- 13. Profit of the companies within cultural and creative sectors (share of profit from total turnover)

2.6 Cultural establishments

In the case of cultural establishments, the data collection method was via self-applied questionnaires on the online platform. The questionnaire included several sections, referring to the owned infrastructure, employed personnel, budget and expenses and participating public.

A total of four variables were used to measure the activity of the cultural establishments:

- 11. Number of cultural establishments with and without legal personality (per 10,000 inhabitants)
- 12. Total number of employees (per 1,000 inhabitants)
- 13. Total annual budget (related to the total number of inhabitants)
- 14. Total number of participants in establishments' events (per 1,000 inhabitants)

The selection of the four variables resulted from the desire to maximise the number of towns to be included in the analysis. This maximisation took into account the lack of non-answers for the analysed items. Thus, of the 46 cities included in the study, 24 cities were included in the section dedicated to the cultural establishments.

As we can notice, the variables are not used in accord with their absolute value, but with their relative value, being calculated in relation to a specific standard (usually, the number of inhabitants). Such a practice is used in demography in order to see the real impact of a number of demographic events – e.g. birth, death, marriage, divorce etc. In other words,

24 ESSnet Culture, *ESSnet-culture. European statistical system network in culture. Final report*, 2012, http://ec.europa.eu/culture/library/reports/essnet-report_en.pdf (accessed on 9 June 2018).

25 C. Croitoru et al., *Cartea Albă pentru Activarea Potențialului Economic al sectoarelor culturale și creative din România*, Bucharest, Pro Universitaria, 2016.

the same number of events may „affect“ administrative units with varying population in a different manner. For example, a number of 15 children born in a village with 100 inhabitants does not have the same relative value as a number of 15 children born in a city with 20,000 inhabitants (even though the number is the same in absolute value). *Mutatis mutandis*, two theatres in a small town have a higher importance than two theatres in a heavily populated city.

The urge to classify various administrative units – countries, regions, towns etc. – by a specific criterion is not new. There are classifications of countries depending on the level of happiness²⁶ or the state of democracy²⁷, or of towns depending on the existing social stratification²⁸. But in many of the situations where we have to make classifications, the fact that we are dealing with abstract concepts, wherein each dimension has its own „unit of measure“ may be problematic. Obviously, towns may be classified depending on each dimension or sub-dimension that was measured, but the purpose of this index is to gather all dimensions in a single score, and for this reason all the dimensions and / or sub-dimensions considered must be brought under the same „unit of measure“.

From the viewpoint of statistics, the traditional solution is to standardise the scores. This practice is used in several types of statistical analyses – e.g. Pearson correlations, linear regressions – precisely with a view to solve the „problem“ given by the fact that the variables introduced in the analysis are expressed through different units of measure.

In our case, the method of results standardisation was via z scores, with the following formula of calculation:

$$Z_i = \frac{x - \mu}{\sigma}$$

; where X = the score observed for the analysis unit i, μ = arithmetic mean of all scores observed on the variable of interest, σ = standard deviation from the arithmetic mean.

For example, according to the INS data, in 2016, for the 46 cities we have a mean of libraries of 3.71 and a standard deviation of 1.51. For the city of Alba Iulia 26 libraries and a population of 74,233 inhabitants were reported. Therefore, the number of libraries per 10,000 inhabitants is 3.5. By applying the formula $(3.5 - 3.71) / 1.51$ we get a score of -0.14 for the item measuring the number of libraries in Alba Iulia.

Such a score was calculated for each of the previously presented items. The next step was to calculate the arithmetic mean of all previously-obtained z scores. Thus, a general score for a specific dimension was obtained. At the end, the scores obtained at the level of each dimension for each of the 46 cities were used to make a general classification. The values used for the general classification represent the arithmetic mean of the scores of the separate dimensions.

26 C. Helman, 'The World's Happiest Countries', *Forbes*, 19 Ianuarie 2011, <https://www.forbes.com/2011/01/19/norway-denmark-finland-business-washington-world-happiest-countries.html#24b91f83472e> (accessed on 5 April 2018).

27 M. J. Abramowitz, *Democracy in Crisis. Freedom in the World 2018*, Washington DC, Freedom House, 2018.

28 M. Savage et al., 'A New Model of Social Class? Findings from the BBC's Great British Class Survey Experiment', *Sociology*, vol. 47, no. 2, 2013, pp. 219–250. the Nuffield class schema, developed in the 1970s, was codified in the UK's National Statistics Socio-Economic Classification (NS-SEC)

3. General classification of towns and cities

This section is aimed to provide an overview of the cultural vitality and a wider context to interpret the subsequent chapters. The hierarchy we are about to present in this chapter is based on values of the scores obtained for each sub-index of cultural vitality used within our study. The exception is the sub-index related to the situation of the cultural establishments. In the case of the general classification, we did not use a score made from several items, because the non-answer rate on various items, for each of the 46 cities, was relatively high. For this reason, in the case of cultural establishments we chose to use the information referring to their number (regardless of their legal personality). Furthermore, given that this is the first year when cultural establishments are themselves a specific dimension, a series of analyses were made by including and excluding this sub-index. Further on we shall present the general results, followed by a short description of each city in the ranking that we made (including the first ten cities). More detailed descriptions will be analysed in the subsequent

chapters, approaching each cultural vitality dimension separately.

Table 2 presents the results obtained at general level – the cultural vitality scores of the cities in 2016²⁹. Besides the general values, it presents the scores and positions which the cities would have obtained if we had not included the sub-index related to the number of cultural establishments (CE) in the analysis. As we can see, the first six cities would have kept their position, with quite a small (up or down) variation of the score. For the rest of the cities, except for Timișoara, the exclusion of the measurements on the cultural establishments would have eliminated them from Top 10. The most obvious is the case of the municipality of Slobozia, which would have obtained a negative score and would have dropped by 13 positions. However, when taking all these aspects into consideration, we may argue that the sub-index of cultural establishments further nuances the results, given that some towns either increase or decrease their vitality score, without changing their position in the ranking.

Table 2. Top 10 cities by cultural vitality index

Position in the 2016 cultural vitality ranking	City	Score of cultural vitality index 2016	Score of cultural vitality index, cultural establishments excluded	Position in the 2016 cultural vitality ranking, cultural establishment excluded	Population 2016
1	Cluj-Napoca	1.00	0.85	1	321687
2	Sfântu Gheorghe	0.93	0.76	2	65080
3	Miercurea Ciuc	0.77	0.72	3	42120
4	Sibiu	0.61	0.68	4	169786
5	Târgu Mureș	0.56	0.62	5	150191
6	Craiova	0.53	0.58	6	305689
7	Alba Iulia	0.49	0.23	15	74233
8	Brașov	0.37	0.24	14	290743
9	Timișoara	0.35	0.52	7	332983
10	Slobozia	0.33	-0.11	23	53085

²⁹ For the classification and scores of all the 46 cities, see Table A1 in Annexes.

With the same purpose of a general presentation of the cultural vitality index a series of correlations were made between the general score of the cities and the values they received for each distinct dimension of vitality. The results are presented in Table 3.

What the correlation analyses highlighted first is that, statistically, the general score of cultural vitality correlates

positively and significantly with all its components. This gives legitimacy to the fashion in which the cultural vitality index and the used sub-indices were built. Secondly, we can notice which of its components the vitality score correlates more with. The results in Table 3 show that it correlates most strongly with the sub-indices specialised *human resources*, *cultural infrastructure* and *cultural establishments*.

Table 3. Correlations between the general cultural vitality scores and the scores obtained for each sub-index

	Score of index Vitality	Score of index Vitality - CE excluded	Score of sub-index Cultural infrastructure	Score of sub-index Budgetary expenses	Score of sub-index Human resources	Score of sub-index Cultural participation	Score of sub-index Creative industries	Score of sub-index Cultural establishments
Score of index Vitality	1	0.941	0.747	0.584	0.820	0.626	0.623	0.737
Score of index Vitality - CE excluded	< 0.001	1	0.770	0.631	0.817	0.742	0.656	0.465
Score of sub-index Cultural infrastructure	< 0.001	< 0.001	1	0.199	0.801	0.699	0.526	0.418
Score of sub-index Budgetary expenses	< 0.001	< 0.001	0.185	1	0.205	0.248	0.013	0.267
Score of sub-index Human resources	< 0.001	< 0.001	< 0.001	0.172	1	0.689	0.616	0.514
Score of sub-index Cultural participation	< 0.001	< 0.001	< 0.001	0.096	< 0.001	1	0.432	0.156
Score of sub-index Creative industries	< 0.001	< 0.001	< 0.001	0.934	< 0.001	0.003	1	0.321
Score of sub-index Cultural establishments	< 0.001	0.001	0.004	0.073	< 0.001	0.300	0.030	1

Notes to table:

The table includes two types of information, separated by the black diagonal. Above this diagonal there are the Pearson-correlation coefficients. The error probabilities are under the diagonal. The table is mirrored.

Colour codes:

Green-coloured cells show that there is a statistically significant correlation between the two variables, with an error probability smaller than the conventional threshold of 0.05 (i.e. 5%).

Grey-coloured cells show that there is a statistically insignificant correlation between the two variables, exceeding the 5% error threshold, but the error is under 10%.

Red-coloured cells show that there is a statistically insignificant correlation, with an error probability above 0.1 (10%).

Map 1. Cultural vitality index in Romania(2016)



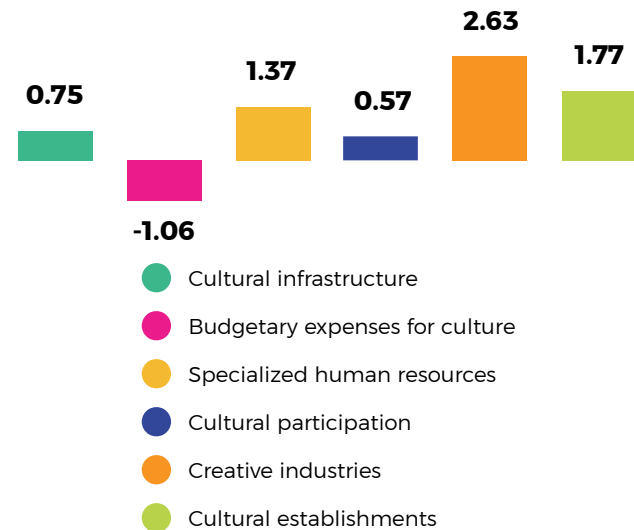
Other interesting outcomes from the correlations are those pertaining to the budgetary expenses for culture. At general level, statistically, these scores are positively and significantly associated with the general vitality score. Yet, at individual level, in pairs of two, the sub-index presents insignificant correlations with the cultural infrastructure, specialised human resources and creative industries. This should not be interpreted in the sense that budgetary expenses for culture are useless! We should not suppose that there is no relation between two variables merely because they do not correlate directly. This relation may be indirect.

Cluj-Napoca

The city of Cluj-Napoca, just like before, is on the first position in the cultural vitality ranking of the cities. In general, the scores obtained for each vitality dimension is above the average of the 46 cities included in the study.

What is obvious for this town is that it records impressive achievements in the field of creative industries, particularly by means of developing the IT sector. The second sub-index with a high score is that of cultural establishments. As shown in Table 2, Cluj-Napoca would have been on the first position in the ranking even in its absence, but with a lower value of the general score, which shows the importance of these establishments in our view on the cultural vitality. Furthermore, we can notice that when it came to budgetary expenses for culture, the city obtained a negative score, similar to the results from the previous edition of the study. This may be attributed to the size of the city's population, to which these expenses were related.

Graph 1. Scores of the sub-indices of the cultural vitality indicator, municipality of Cluj Napoca (2016)



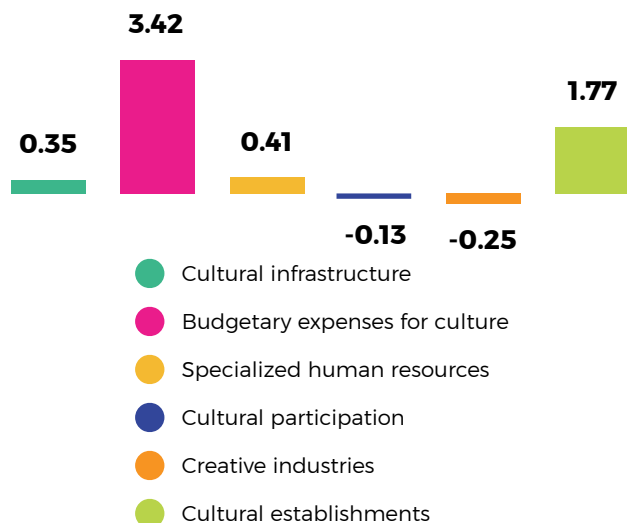
Sfântu Gheorghe

Both the general analyses and the analyses on each dimension show that the municipality of Sfântu Gheorghe has a substantial cultural vitality.

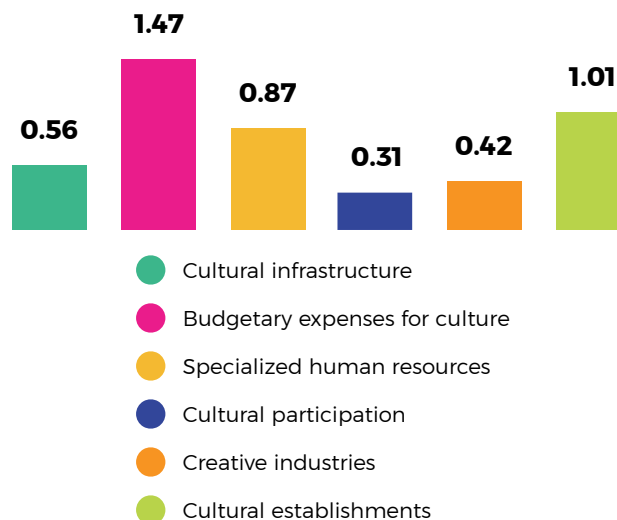
What makes this city stand out – at least for 2016 – are the budgetary expenses for culture, with high scores for both items that made up the sub-index – expenses for culture per capita and their share in the total amount. Similarly to Cluj, cultural establishments are a basic element in the final structure of the score. Another important dimension is that of specialised human resources, and, if we took it into account exclusively, Sfântu Gheorghe would still be in top 10.

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Graph 2. Scores of the sub-indices of the cultural vitality indicator, municipality of Sfântu Gheorghe (2016)



Graph 3. Scores of the sub-indices of the cultural vitality indicator, municipality of Miercurea Ciuc (2016)



Miercurea Ciuc

For the city of Miercurea Ciuc, its proximity to Sfântu Gheorghe is not only geographical, but it is also found in the cultural vitality ranking; in every edition of the study, Miercurea Ciuc is one of the highest ranked cities in terms of cultural vitality, regardless of the methodological changes that might occur.

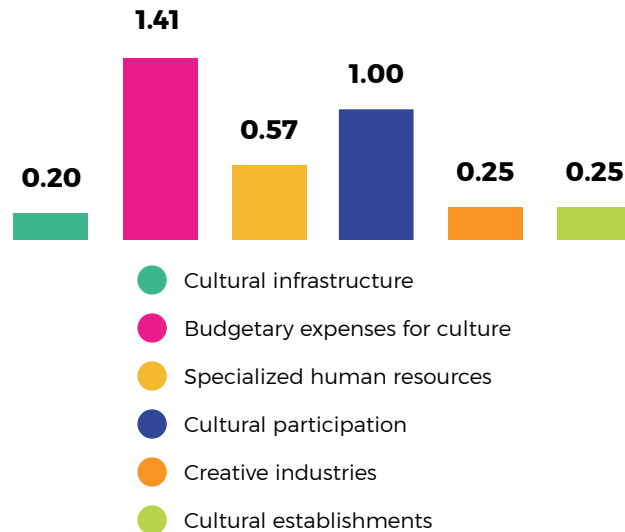
The strength of Miercurea Ciuc is given by its budgetary expenses for culture, just like in its neighbour's case. However, as we can notice in Graph 3, all the analysed dimensions obtained positive values, above the average of the 46 cities. In their turn, specialised human resources are one of the characteristics with great achievements, as Miercurea Ciuc obtained some of the highest scores in terms of potential human resources, still in training – pupils and students in arts education institutions.

Sibiu

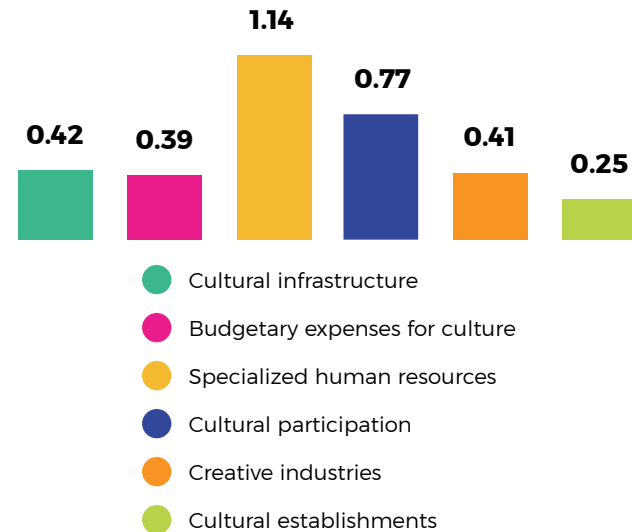
The municipality of Sibiu is not just one of the cities that held the title of European Capital of Culture, but also one of the cities that constantly held a place in the upper half of the cultural vitality ranking in the previous editions, regardless of methodological changes for the existing dimensions or the adding of a new sub-index.

The budgetary expenses for culture are, in terms of the data available for 2016, the main element that gives Sibiu the possibility to develop its cultural vitality, as the values recorded for this sub-index are way above the average of the 46 cities. And, similarly to the last edition of the study, cultural participation and specialised human resources are other two dimensions on which the city excels, and they are also two sub-indices that are strongly correlated in general.

Graph 4. Scores of the sub-indices of the cultural vitality indicator, municipality of Sibiu (2016)



Graph 5. Scores of the sub-indices of the cultural vitality indicator, municipality of Târgu Mureş (2016)



Târgu Mureş

In 2016, the municipality of Târgu Mureş was the fifth in the ranking of urban cultural vitality, obtaining positive scores for all categories that made up the general vitality indicator.

Just like in the previous years, specialised human resources are one of the city's strengths, Târgu Mureş being the second best of the 46 cities, according to this criterion. We remind that the method of calculating the specialised human resources has suffered quite big changes, by adding new items. This did not decrease the score, but, on the contrary, it improved it. Another positive aspect in terms of cultural vitality is cultural participation, which shows that the efforts made at the level of the other dimensions do materialise into cultural consumption of cultural-artistic products and events.

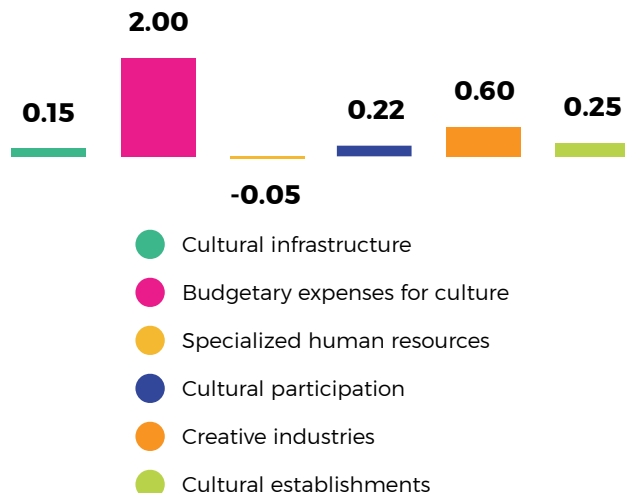
Craiova

The municipality of Craiova takes the sixth position in the 2016 cultural vitality ranking, being a very dynamic city, with a constant evolution, as shown by the data from the previous edition of the study. Furthermore, it is the last city in this top whose position is not influenced by adding the sub-index referring to the cultural establishments, as the variation of the score is very small.

Similarly to other cities presented in this section, budgetary expenses for culture are the main element that increases the score of this city, as it scores very high values on both items measuring this aspect and its evolution is almost constant from one year to another. Specialised human resources are Craiova's weakness, as this sub-index obtained a quasi-neutral score, which placed the city at the half of the ranking by this criterion.

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Graph 6. Scores of the sub-indices of the cultural vitality indicator, municipality of Craiova (2016)



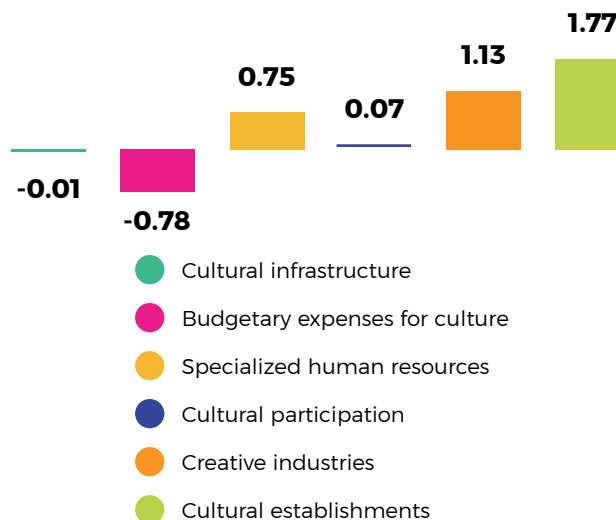
Alba Iulia

The municipality of Alba Iulia is the first city in this ranking for which the taking into account of cultural establishments considerably improved its score; thus, the city went up eight positions in the ranking. We remind that for the general classification the sub-index of the cultural establishments only measured their number.

However, in this city's case it is not only the number of establishments that counts. As the cultural establishments-related chapter will show, Alba Iulia obtained some of the highest scores even when this cultural vitality dimension was measured in-depth, combining several characteristics (e.g. human resources or the number of participants). Nonetheless, Alba Iulia is not based only on cultural establishments for the development of its cultural vitality. The creative industries and specialised human resources are other important characteristics of the municipality. Alba Iulia's weakness

is given by the budgetary expenses for culture, where it is found on the 33th position of 46.

Graph 7. Scores of the sub-indices of the cultural vitality indicator, municipality of Alba Iulia (2016)



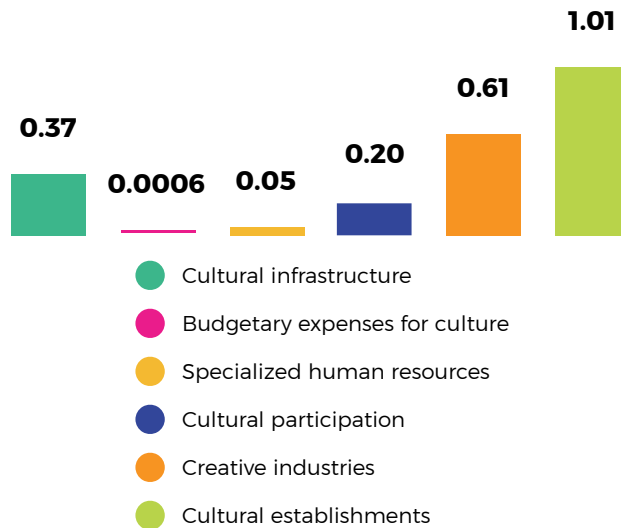
Braşov

The municipality of Braşov is the second city favoured by the inclusion of the cultural establishments sub-index into the calculation formula, which generated a 0.13 points increase of the score. However, Braşov's cultural vitality cannot only be due to a methodological change. Even in the absence of this sub-index, it would still have been positioned in the upper half of the ranking, on the 14th position – similar to those obtained in the previous edition of the study.

As we can notice in Graph 8, Braşov's cultural vibrancy is also based on the cultural and creative sectors, as well as on the infrastructure of the city. Not surprisingly, this

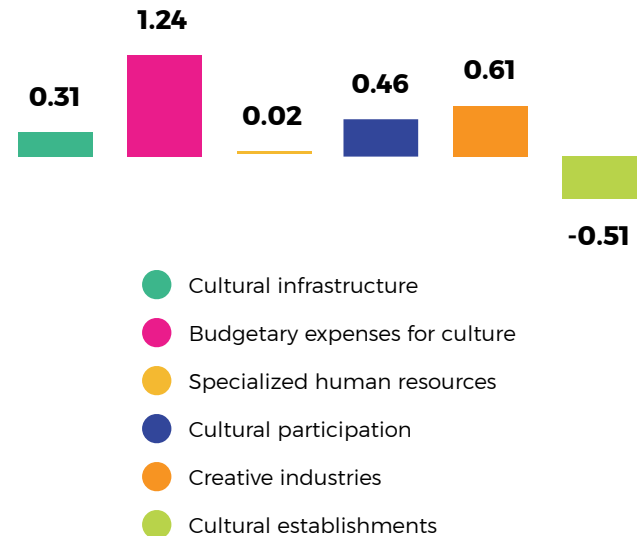
municipality is also present in the top 10 in terms of this dimension. Braşov's disadvantage, according to the used methodology, is the dimension of budgetary expenses for culture – and this characteristic actually recorded low scores in the previous edition of the study, too.

Graph 8. Scores of the sub-indices of the cultural vitality indicator, municipality of Braşov (2016)



for culture, the degree of creative industries development, of cultural participation and cultural infrastructure is high. On all of these items, Timişoara is among the first ten cities. One of its weaknesses pertains to the specialised human resources, but even in this case Timişoara is positioned in the upper half of the ranking.

Graph 9. Scores of the sub-indices of the cultural vitality indicator, municipality of Timişoara (2016)



Timişoara

Timişoara is the only city in this ranking whose position was negatively influenced by adding the sub-index of cultural establishments, as it dropped two positions. But this change is not major; Timişoara has remarkable achievements at the level of the other cultural vitality dimensions.

As we can notice in Graph 9 (and by comparison to the results presented in the previous graphs), the values obtained at the level of the items measuring the budgetary expenses

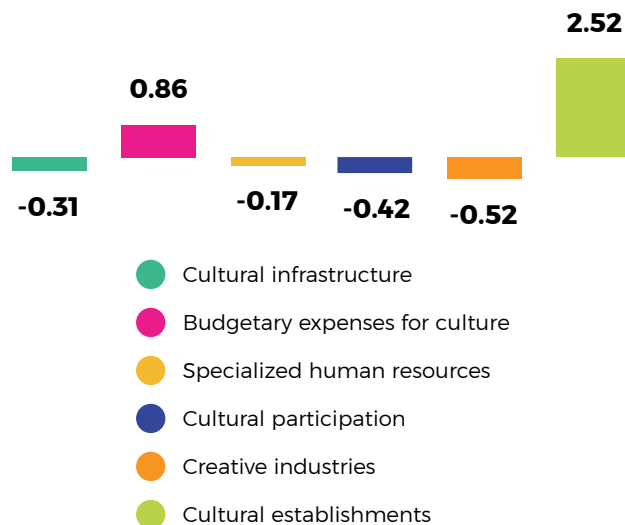
Slobozia

For the municipality of Slobozia, the year 2016 is the first year when this city is placed among the first ten Romanian cities in terms of cultural vitality. This is due to the introduction of the number of cultural establishments into the calculation formula.

For this city, the establishments are the strongest element of cultural vitality. As we can notice in Graph 10, the great

majority of the sub-indices obtained negative values. But, as mentioned for Alba Iulia, the cultural establishments are not an advantage for Slobozia strictly because of their number. Slobozia's cultural establishments obtained some of the highest scores when we carried out analyses referring to the human resource employed in these establishments, as well as from the viewpoint of the local budget allocated for the organised events and activities. Furthermore, we should mention that, at city level, the budget allocated in general to cultural activities is the sub-index that obtained one of the highest values, being positioned on the 7th place of 46.

Graph 10. Scores of the sub-indices of the cultural vitality indicator, municipality of Slobozia (2016)



4. Cultural infrastructure

In this study, cultural infrastructure is one of the cultural vitality dimensions, as it contributes to the cities' attractiveness for tourists and local people alike³⁰. In the first part of this chapter we shall discuss several theoretical aspects regarding the cultural infrastructure. The second subchapter is dedicated to the results of the research, starting from the ranking of Romania's cities depending on the scores obtained for the sub-index of *cultural infrastructure*.

Although it is considered an important dimension of cultural vitality, most of the time the cultural infrastructure is not approached in a distinct manner in the specialised literature studies. Since the articles in the field of cultural policies generally focus on case studies (usually restricted to a certain city or area), the cultural infrastructure usually becomes an implicit component of more ample concepts such as creative cities, urban regeneration, creative industries / economies etc.³¹

³⁰ S. Bernier and P. Marcotte, *Rapport final. Les infrastructures culturelles dans la municipalité. Nomenclature, recensement et état des lieux*. [website], 2010, <http://www.stat.gouv.qc.ca/statistiques/culture/infrastructures-culturelles.pdf>, (accessed on 10 May 2018), p. 3.

³¹ N. Duxbury (ed.), *Under Construction: The State of Cultural Infrastructure in Canada. Volume 2*, Vancouver, Centre of Expertise on Culture and Communities, 2008, p. 28.

Though it seems a concept with an intuitive definition, a short overview of the specialised literature (particularly from the north-American space) suggests a series of clarifications important for the conceptual framing of cultural infrastructure. Sharon Jeannotte³² mentions the distinction between the tangible (hard) cultural infrastructure and the intangible (soft) cultural infrastructure. The first category includes, for example, buildings, spaces for cultural events, monuments, centres for artistic production, cultural centres etc., while the soft infrastructure refers to cultural activities, as well as to administrative activities that ensure the functioning of the tangible cultural infrastructure.

In the typology of the cultural infrastructure made for the city of Quebec, Bernier and Marcotte³³ also use a series of delimitations to clarify their own definition of the concept. Firstly, the authors point out a difference between the *cultural infrastructure* (for example, a performance hall), *cultural products* (a play, a concert, a show etc.) and *cultural institutions* (theatre companies, artistic ensembles, production houses etc.).³⁴ Secondly, the authors make a distinction between public- and private access cultural infrastructure elements (for example, a private recording studio). They exclude from their analysis the cultural infrastructures with exclusively-private access, but include private ones that are open to the public (for example, a cultural-heritage house privately owned, but open for visits of the public, is a type of cultural infrastructure)³⁵. A third criterion of classification proposed by the two authors distinguishes between the infrastructure elements mainly meant for providing cultural services (museums, theatre halls etc.) and infrastructure elements that may occasionally

provide certain cultural services (for example, a bar where exhibitions may be set up or plays may be performed). In their proposed typology, Bernier and Marcotte include in the cultural infrastructure category only those infrastructure elements that mainly operate to provide cultural services³⁶.

The three conceptual delimitations discussed by Bernier and Marcotte³⁷ are extremely useful in this context, as the final goal of the typology proposed by the two authors is very similar to the goal of the study *The Cultural Vitality of Cities in Romania*, i.e. to provide relevant information, that can be compared and easy to use for the decision makers in the field of culture.

In their attempt to construct an exhaustive definition of cultural infrastructure, the authors of the volume *Under Construction: The State of Cultural Infrastructure in Canada* discuss the fact that the cultural infrastructure should include both the very visible infrastructure elements and the less visible ones. Thus, the authors propose the distinction between cultural facilities for public interactions (for example, performances, exhibitions, debates etc.) and facilities to support cultural activities (for example, spaces for rehearsals / music production, storage / archiving of art collections or objects etc.).³⁸ Besides the extension of the cultural infrastructure in order to also include these support spaces, from „behind the stage”, the authors of the report believe that a complete evaluation of the cultural infrastructure of a city should take into account not only the cultural spaces administered by public institutions, but also the spaces where non-governmental organisations carry out cultural activities and, in certain situations, even spaces administered by private companies³⁹.

32 M. S. Jeannotte, 'Shared spaces: Social and economic returns on investment in cultural infrastructure', in N. Duxbury (ed.), *Under Construction: The State of Cultural Infrastructure in Canada. Volume 2*, Vancouver, Centre of Expertise on Culture and Communities, 2008.

33 S. Bernier and P. Marcotte, *Rapport final. Les infrastructures culturelles dans la municipalité. Nomenclature, recensement et état des lieux*.

34 Id., p. 5.

35 Id., p. 7.

36 Id., p. 6.

37 Ibid.

38 N. Duxbury (ed.), *Under Construction: The State of Cultural Infrastructure in Canada. Volume 2*, p. 17.

39 Id., p. 24.

Although such an extensive approach would allow for much more comprehensive an inventory of the cities' cultural infrastructure, it has an important disadvantage: the set of data that we would have to obtain for each locality at national (or regional) level could not be comprehensive. This is why the systematic lack of certain types of data for some cities would generate significant distortions in the process of ranking and comparing the cities.

In spite of the various (more or less restrictive) approaches, the purpose of this section is to put forward a working definition of cultural infrastructure, adapted to the objectives and resources dedicated to this study. Therefore, the operationalisation of the cultural infrastructure had to produce a set of data for Romania's cities that would allow for their comparison and ranking. Furthermore, the data set had to be limited to the information already available or which did not require significant financial costs.

Under these circumstances, the operationalisation used in this study was limited to the available statistical data on the local public cultural infrastructure: *libraries, museums, opera, philharmonics, (drama, animation, musical) theatres, artistic ensembles, cultural centres*, to which *cinema theatres* were added. Except for libraries and museums, all the other items used pertain to performance and concert units. This is why both items regarding the number of performance and concert units and items regarding the number of seats in performance rooms were included in the operational definition of cultural infrastructure. We can thus notice that the items used pertain to tangible cultural infrastructure elements under public institutions' administration. The only exception is given by the items regarding the cinema theatres, where cultural activities may be organised by both public institutions and private companies (for example, the case of cinemas within shopping centres).

Furthermore, another criterion used to complete the items regarding the cultural infrastructure was to ensure the

comparability of the data with those used in the previous edition of the study *The Cultural Vitality of the Cities in Romania*⁴⁰.

Beyond the considerable limitations imposed by the available public data, the operationalisation proposed for the sub-index of cultural infrastructure is encompassed in the concept of cultural vitality, according to the definition used by the Washington Urban Institute⁴¹. More precisely, all the proposed items represent components of the dimension *presence of opportunities of cultural participation*.

4.1 Results

Following the statistical calculations described in the methodology section, the 46 cities were ranked by their scores obtained for the *cultural infrastructure sub-index (2016)*.

Further on in this section we shall present the data for the first ten cities in the ranking (Table 4), with a short description of each city from the viewpoint of the calculated sub-index. The full ranking of the 46 cities is may be consulted in the Annexes section (Table A2). Moreover, in order to arrange the data in a longitudinal perspective as well as from the viewpoint of the slight methodological changes, Table 4 includes additional information on the dynamics of the presented cities, by comparing the positions of 2015 to those of this edition of the study.

40 Ș. Voicu, A. Dragomir, *Vitalitatea Culturală a Orașelor din România – ediția 2016*. In C. Croitoru and A. Becuț (coord.), *Caietele Culturadata, Volumul 1/2017*, Editura Pro Universitaria, Bucharest, 2017.

41 The definition of *cultural vitality* used by the Washington Urban Institute includes three dimensions: the presence of cultural participation opportunities, participation itself and support for cultural participation. Source: Jackson, Kabwasa-Green and Herranz, *Cultural Vitality in Communities: Interpretation and Indicators*, pp. 14-17.

Map 2. Sub-index of infrastructure dedicated to cultural activities (2016)

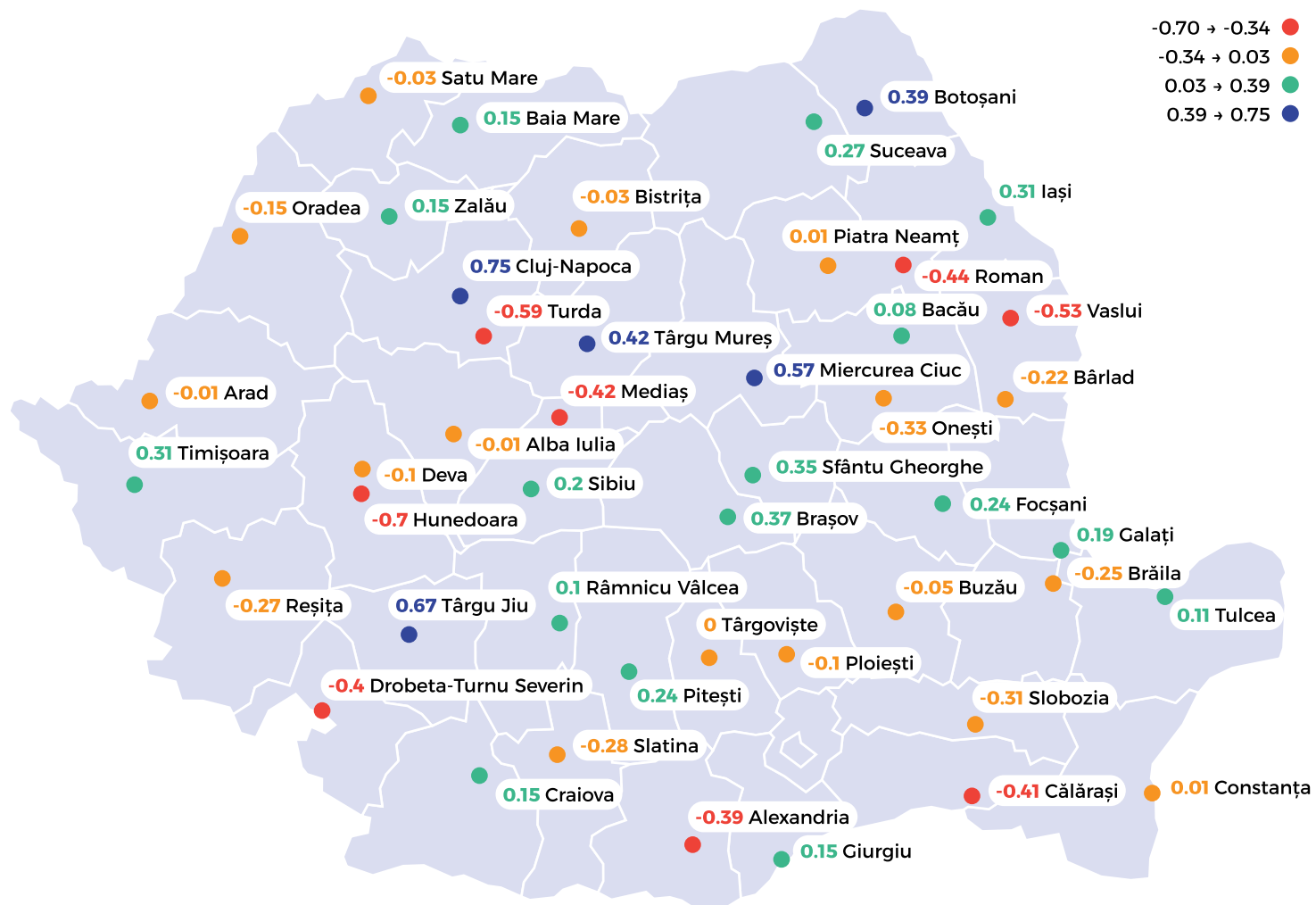


Table 4. Top of the first ten cities with the highest score for the cultural infrastructure sub-index (2016)

Position in top (2016)	City	Value of obtained score	Evolution versus the top of 2015	Population 2016
1	Cluj-Napoca	0.751642	0	321687
2	Târgu Jiu	0.668949	+12	96852
3	Miercurea Ciuc	0.565067	+2	42120
4	Târgu Mureş	0.424051	-1	150191
5	Botoşani	0.389193	+3	122311
6	Braşov	0.367222	0	290743
7	Sfântu Gheorghe	0.351391	+5	65080
8	Timișoara	0.314519	+3	332983
9	Iași	0.305124	+11	362142
10	Suceava	0.27186	+13	116404

We notice in the table above that the top ten cities of 2016 includes five cities that were also in top 10 in 2015: Miercurea Ciuc, Cluj-Napoca, Braşov, Târgu Mureş, Botoşani. Moreover, the cities of Sfântu Gheorghe, Târgu Jiu, Suceava and Iași were very close to entering the hierarchy of the first ten cities for the data of 2015, as they were positioned on the 12th, 14th, 23rd and 20th places. These cities also present the most notable modifications in the ranking made for 2016, as Suceava, Târgu Jiu and Iași went up 13, 12 and 11 positions, respectively, in the hierarchy of the cultural infrastructure sub-index.

Cluj-Napoca

Cluj-Napoca is still on the first place in the cultural infrastructure sub-index ranking, as this municipality obtained a relatively high score in 2016, too. The in-depth analyses highlighted that Cluj-Napoca possessed a diverse cultural infrastructure and it also obtained high scores for items not shared with all the cities. In the case of Cluj, these items

measure the number of opera units and the number of seats in these institutions.

However, in spite of a diversification in the cultural infrastructure categories, there are still certain types of infrastructure resources that are not available to consumers (musical theatres, artistic ensembles, cultural centres). Moreover, the infrastructure resources -population volume ratio suggests that, in order to ensure a high level of cultural vitality, a supplementation of the already existing infrastructure resources would be necessary.

Târgu Jiu

The municipality of Târgu Jiu has improved its position in the ranking considerably, as it went up 12 positions and it has the second best score for the cultural infrastructure sub-index. While up until 2013 the city obtained negative values for the cultural infrastructure score, Târgu Jiu has constantly improved its score on this dimension since 2014, taking the 22nd and 14th position, in 2014 and 2015, respectively.

Târgu Jiu's strengths, which contributed to the increase of the score in 2016, include performance units, especially cinema theatres and animation theatres, as the city has two such institutions of each type and a number of seats above the national average for each of the two mentioned types of infrastructure. As compared to other cities of the same size, the score of the cultural infrastructure sub-index of Târgu Jiu has decreased due to items referring to the museum offer and presence of cultural centres.

Miercurea Ciuc

This city climbed two positions in the ranking, obtaining in 2016 a score of the cultural infrastructure sub-index which places it on the third place. This result should not be surprising, as in the period 2010-2015 Miercurea Ciuc was almost constantly in Top 10 in terms of the cultural infrastructure dimension.

In spite of its low number of inhabitants (Miercurea Ciuc is the only town included in the study which has a population smaller than 50,000 inhabitants), the city offers to cultural consumers a diversity of the infrastructure resources, both in the area of libraries and museums and in the area of performances (theatre in particular). Cinema theatres are probably the main cultural infrastructure resource absent from a town of the size of Miercurea Ciuc.

Târgu Mureş

Although it is no longer present in the top three of cultural infrastructure index, the city continues to benefit from diverse resources of *cultural infrastructure*. The strength of the city is the infrastructure for performances, particularly that for the philharmonics concerts and artistic ensembles' activities.

As highlighted in the subsequent chapters, Târgu Mureş is one of those cities that prove how the cultural infrastructure made of less common elements (such as philharmonics and animation theatre) may increase a city's cultural vitality. This is also reflected on the sub-index that measures cultural participation at the level of the municipality, as the events of these institutions increase the participation score.

Botoşani

As compared to 2015, the municipality of Botoşani goes up three places in the ranking of the cities' cultural infrastructure sub-index, and it stays in the top ten. The performance-infrastructure resources (especially its philharmonics and theatre institutions) are the strength of Botoşani.

Just like in the case of the city on the fourth position - Târgu Mureş - the case of Botoşani shows how the efficient interaction between the existing infrastructure and the cultural participation increases the cultural vitality of a whole city across several dimensions, since the cultural consumption of events organised by the philharmonics and theatres is the strength of the city. Furthermore, the

investments in cultural centres or in the diversification of the libraries and museums supply could be the main way the cultural infrastructure resources might contribute to the increase of the cultural vitality of the city of Botoşani.

Braşov

Similarly to the previous edition of the study, the municipality of Braşov stays on the sixth position in the cultural infrastructure ranking. The case of Braşov is interesting in regard to how we chose to calculate this indicator, i.e. relating the raw data to the population, in order to put them into perspective.

Thus, although the city benefits by almost all the types of cultural infrastructure introduced in the analysis, some of these infrastructure resources become insufficient when related to the city's population. Braşov' strengths are the performance (particularly concert) infrastructure and the presence of artistic ensembles and cultural centres. The weaknesses of the city pertain to the libraries and cinema theatres networks.

Sfântu Gheorghe

As compared to the data of 2015, this city strengthens its position by going up five positions in the cultural infrastructure sub-index ranking, thus taking the seventh position in the hierarchy. For a city with under 100,000 inhabitants, Sfântu Gheorghe presents a rich supply of cultural infrastructure resources. Libraries, museums, artistic ensembles and especially (drama) theatres are the city's strengths.

What we should further add is that the municipality of Sfântu Gheorghe is another example of interaction between the cultural infrastructure and the specialised human resources, because the items that give the city a high score for the specialised human resources are those referring to the items on which the city has achievements in terms of infrastructure.

Timișoara

In 2016, this city climbed up three positions in the hierarchy of the cultural infrastructure sub-index, thus entering the top of the first ten cities, on the eighth position. Over the years, Timișoara has known fluctuations of this dimension, occupying positions between 3 and 6 for the 2010-2012 interval and the 14th position in 2013 and 2014. Timișoara's strengths are represented by the infrastructure for performances (concerts) and the presence of a cultural centre. The main weakness is the one already discussed for Brașov: although the cultural infrastructure is very diverse, as the town checks the majority of the items listed in the methodology section, at the moment the data are relativized, we notice a shortage of infrastructure resources when related to the large volume of the population.

However, the obtained scores have always been positive and above the national average.

Iași

By comparison to the data of 2015, Iași has been considerably improving its position in this ranking (up 11 positions). Just like in the case of Brașov and Timișoara, although this municipality shows a diversity of cultural infrastructure resources, the score is low when the data are related to the population of the whole city.

In order to put things into perspective, we can give the example of the item that measured the number of libraries.

In 2016, the municipality of Iași has 101 libraries, the most numerous of all the 46 cities. When relating it to the population, we get approximately 2.78 libraries for every 10,000 inhabitants, hence a z score of -0.43. When applying the same calculation to the municipality of Suceava – a city with 42 libraries and 116,666 inhabitants in 2016, we get 3.6 libraries per 10,000 inhabitants and a z score of 1.29. Therefore, the degree to which the infrastructure provides the coverage of cultural needs is important and must always be put into perspective with the size of the population it serves.

Suceava

The municipality of Suceava is the last city in the top ten cities in terms of cultural infrastructure. As noticed in Table 4, the evolution of this city is notable. While up until now Suceava has mostly been mid-ranked, in 2016 it managed to go up 13 positions.

Suceava's strengths are libraries, museums and cinema theatres. Thus, at the level of the item measuring the coverage degree of the libraries by relating it to the population, Suceava takes the third position, while in the case of museums and cinema theatres it takes the 2nd and 6th positions of the total of 46. Similarly to other cities, the observed disadvantages refer to the degree of diversification of the cultural infrastructure supply. For example, the lack of animation theatres, of musical theatres or artistic ensembles is an aspect that negatively impacted the final makeup of the infrastructure score.

5. Budgetary expenses for culture

Another dimension of the concept of cultural vitality of the cities is represented by the local budgetary expenses for culture and we shall approach it in this chapter. In the first part of the chapter we shall present a discussion on the relation between the public budgetary expenses for culture and a

series of positive externalities that might benefit the town. In the second part we shall present the results of our research, starting from the ranking of the cities and we shall also discuss the data for the first ten cities depending on their score for the sub-index *local budgetary expenses for culture*.

Globally, in various cities, the cultural sector benefits from redirecting both public and private money⁴². There are several types of funding and various levels of allocation of public funds and they are tightly linked to the public policies for culture and priorities set by decision makers⁴³. Authors like Klamer, Mignosa and Petrova⁴⁴ have analysed the funding resources of the cultural sector from the EU member states, such as the government (via the national budget), the market and the non-profit sector. Furthermore, they have analysed the funding mechanisms in regional terms, too: local level versus national level. The authors pointed out various substantial problems as regards the collection and measurement of the data on the cultural sector and its funding. For example, there are actors in this field whose main activity is different from the one performed in the cultural sector. Moreover, the cultural field is not as homogeneous as other fields that receive funding from the public budget, and this therefore generates a difficulty in measuring these branches within the field⁴⁵.

The experience of such cities as Istanbul and New York, which have successively received public funding for the cultural sector to create or develop museums and theatres, shows us that these public expenses may determine positive externalities, such as future investments and attracting qualified labour in the field⁴⁶. In European countries, the funding of the cultural sector was focused on historical cities, which could be developed both for the preservation of the cultural heritage and for their touristic potential. In this respect, an important distinction concerning the funding of the cultural sector targets

42 BOP Consulting Editorial Team, *World Cities Culture Finance Report*, [online], 2017, <http://www.worldcitiescultureforum.com/publications>, (accessed on 21 December 2018).

43 A. Klamer, A. Mignosa and L. Petrova, *The relationship between public and private financing of culture in the EU*, 2010.

44 Id.

45 Organisation for Economic Co-operation and Development (OECD), *International Measurement of the Economic and Social Importance of Culture*, Paris, OECD, 2006.

46 BOP Consulting Editorial Team (2017) *World Cities Culture Finance Report*.

two typologies that are tightly linked to the geography and history of a country.

Therefore, the investments in the cultural infrastructure of the cities are associated in literature with a series of economic and social benefits, and the most important are: the *Economic development of the cities*; *Building a notoriety brand for the city*, *Improvement of the life quality for the inhabitants of the cities*. However, oftentimes it is difficult to tell the difference between the economic and the social effects of the investments in the cultural infrastructure⁴⁷. For example, a city that obtains the title of European Capital of Culture may record an economic development due to the authorities' efforts to prepare the nomination and to subsequent incomes from tourism. Concomitantly, locals and tourists alike will benefit from a richer cultural offer, a potential change of the practices of cultural consumption, as well as from intercultural interactions, all of these being examples of social benefits.

At the level of Romania, the *local budgetary expenses for culture* are closely related to the *cultural infrastructure resources*. This is explained by the fact that the statistical data on the cities' cultural infrastructure mainly include information on the infrastructure resources of the public cultural organisations. Simultaneously, the financial resources allocated to culture from the cities' budgets refer almost exclusively to the funding of public cultural organisations, while the mentioned resources are, at the same time, the main mechanism for funding these organisations. In spite of these connections, the two components are approached as distinct dimensions of the concept of cultural vitality of the city, each of them having different types of operationalisation.

47 N. Duxbury (ed.), *Under Construction: The State of Cultural Infrastructure in Canada. Volume 2*, Vancouver, Centre of Expertise on Culture and Communities, 2008.

Map 3. Sub-index of budgetary expenses for culture (2016)



5.1 Results

The 46 cities included in the study were ranked depending on the scores they obtained for the sub-index of local budgetary expenses for culture (2016). The full ranking may be consulted in Table A3 (Annexes). Table 5 presents the data for the first ten cities in the ranking, and it is followed by a description of each city from the viewpoint of the sub-index of budgetary expenses for culture.

Starting from the two items used, the position of a locality in this hierarchy is determined by both the percentage of the local budget allocated to the expenses for culture, and by the amount for cultural expenses per capita. Both components influence the final score of the sub-index at the level of a locality and this is why we shall point out the situations where one of the components determines a locality's position in the ranking to a greater extent.

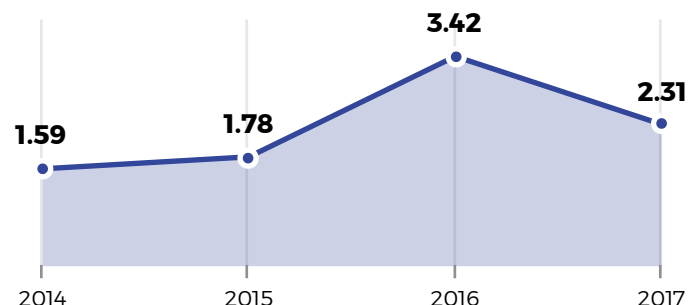
Table 5. Top ten cities with the best score for the sub-index of budgetary expenses for culture (2016)

Position in top	City	Value of the obtained score	Population 2016
1	Sfântu Gheorghe	3.421	65080
2	Craiova	2.005	305689
3	Arad	1.797	179045
4	Miercurea Ciuc	1.473	42120
5	Sibiu	1.408	169786
6	Timișoara	1.237	332983
7	Slobozia	0.863	53085
8	Călărași	0.823	77576
9	Alexandria	0.513	52101
10	Oradea	0.465	222736

Sfântu Gheorghe

This city is on the first position in the ranking of the cultural budgetary expenses index, with a considerable difference from the city on the second place. For 2016, Sfântu Gheorghe had a high score both in terms of the share of expenses for culture in the total local budget and in terms of total expenses for culture per capita. While for the period 2014-2016 the trend is ascending, the data in Graph 11 show that in 2017 a decrease is recorded for the sub-index of budgetary expenses for culture. This decrease makes the municipality of Sfântu Gheorghe take the second position in the ranking, being surpassed by the municipality of Arad.

Graph 11. Dynamics of the sub-index of budgetary expenses for culture, municipality of Sfântu Gheorghe (2014-2017)



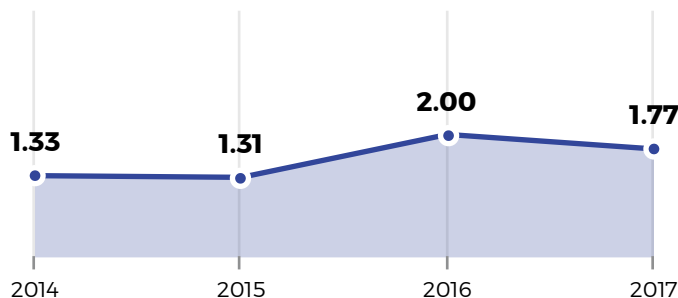
Craiova

The data of 2016 place Craiova on the second place in terms of local budgetary expenses for culture, as a result of a significant increase of the sub-index as compared to 2014 and 2015 (Graph 12). The data for 2017 shows that the city is still in the top, in spite of a slight decrease of the index value.

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As regards the scores obtained separately on the two items, the municipality of Craiova has obtained a better score for the share of cultural expenses in the total expenses than for the total expenses for culture reported to the size of the population. Even so, Craiova obtained high scores for these items as compared to the rest of the cities, being respectively on the 2nd position (for the share of cultural expenses in the total expenses) and 3rd position (for the total cultural expenses related to the size of the population).

Graph 12. Dynamics of the sub-index of budgetary expenses for culture, municipality of Craiova (2014-2017)

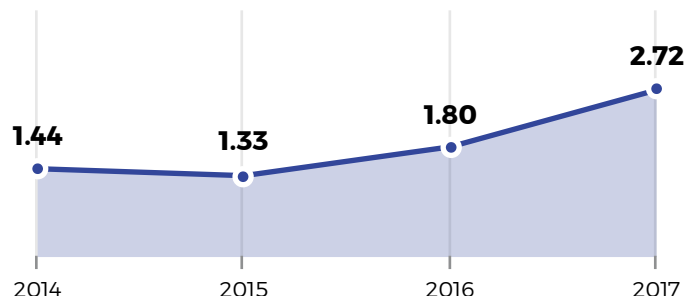


Arad

In 2016, the municipality of Arad is on the third position in the ranking of the sub-index of budgetary expenses for culture. Between 2015 and 2017, we notice in Graph 13 a gradual increase of the score, so that Arad climbs on the first position in the 2017 national ranking. For both the scores of 2017 and 2016, we point out higher values for the total cultural expenses per capita as compared to the share of local budget allocated to culture. However, if the hierarchy had been made separately on the items that make up this dimension, the municipality of Arad would not have dropped too much in the top, because, for 2016, it holds the fourth position in terms of the share of

expenses allocated to culture (and the first place for the year of 2017).

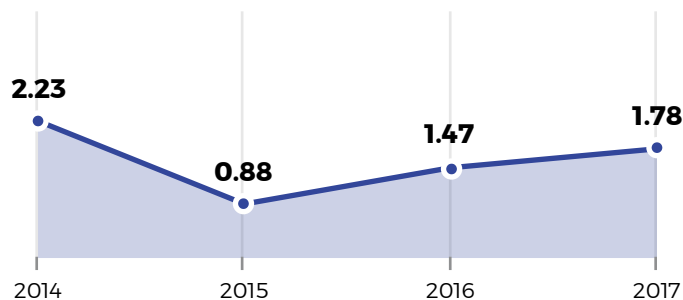
Graph 13. Dynamics of the sub-index of budgetary expenses for culture, municipality of Arad (2014-2017)



Miercurea Ciuc

At the level of 2016, Miercurea Ciuc takes the fourth position in the hierarchy. Graph 14 shows quite a big annual variation of the sub-index of budgetary expenses for culture (from 2.23 in 2014 to 0.88 in 2015, followed by an increase to 1.47 in 2016 and 1.78 in 2017). But we have to notice that, regardless of the methodology used to analyse this dimension of cultural vitality, Miercurea Ciuc has always obtained positive values, above the average of the 46 cities. At the level of the two items that make up the sub-index, higher scores are recorded for the total cultural expenses per capita, which place the city on the 4th place in 2016 and on the 3rd place in 2017. The city does not go far from the position in the aggregated ranking by the share of culture in the total budgetary expenses, either, as it takes the 5th position in 2016, as well as in 2017.

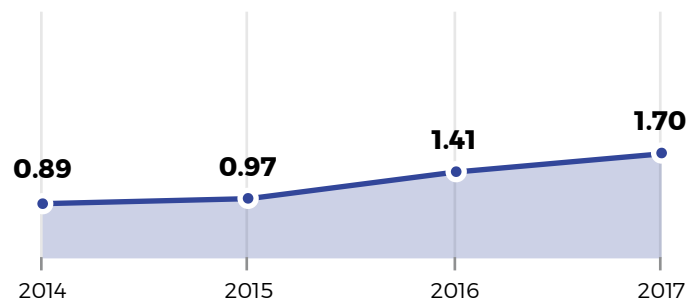
Graph 14. Dynamics of the sub-index of budgetary expenses for culture, municipality of Miercurea Ciuc (2014-2017)



Sibiu

For the period 2014-2017, the sub-index of budgetary expenses for culture in Sibiu records a gradual increase (Graph 15). The score obtained for 2016 places the city on the fifth position in the hierarchy. In spite of the increase reported between 2016 and 2017, this is not sufficient to change the city's position in the ranking. However, the values recorded by Sibiu when it comes to budgetary expenses for culture have always been positive and above the average of the 46 cities included in the study. For Sibiu, the share of budgetary expenses for culture is the item with higher values reported within the index, and from this point of view the city was positioned on the 3rd place in 2016 and on the 4th in 2017.

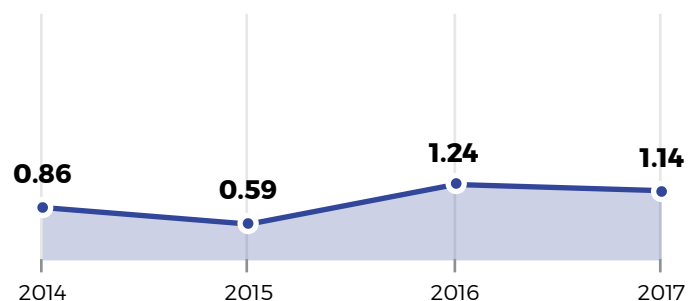
Graph 15. Dynamics of the sub-index of budgetary expenses for culture, municipality of Sibiu (2014-2017)



Timișoara

This city is placed on the sixth position in the ranking of the sub-index of budgetary expenses for culture. Of the two items that make up the final score, higher values are reported for the total cultural expenses per capita (for both 2016 and 2017). Graph 16 suggests quite big a variation in time for this index at the level of the municipality. In spite of a slight decrease between the two years included in the analysis, this does not affect the city's positioning in the hierarchy of 2017.

Graph 16. Dynamics of the sub-index of budgetary expenses for culture, municipality of Timișoara (2014-2017)

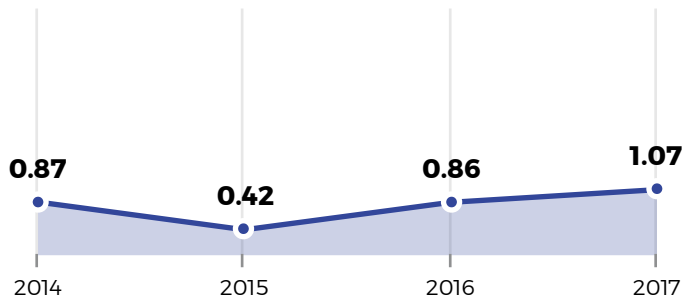


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Slobozia

The data in Graph 17 show that, starting from 2015, the score of the sub-index of cultural budgetary expenses at the level of the municipality of Slobozia has been gradually increasing, reaching 1.07 in 2017. Nonetheless, for both the rankings of 2016 and 2017, Slobozia is placed on the seventh position in the hierarchy. A higher share in the makeup of the index is brought by the percentage of the local budget allocated to expenses for culture. Furthermore, we must say that the rise of Slobozia in the hierarchy on this dimension of vitality is remarkable, as in the previous edition of the study the city did not surpass the 37th position for the 2010-2015 interval.

Graph 17. Dynamics of the sub-index of budgetary expenses for culture, municipality of Slobozia (2014-2017)

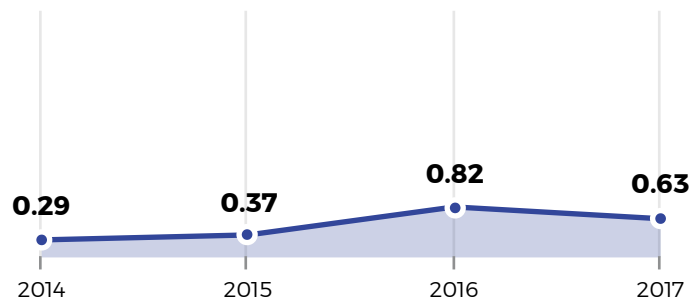


Călărași

The municipality of Călărași is placed, according to the data available for 2016, on the eighth position in the ranking of the sub-index of budgetary expenses for culture. Graph 18 shows a slight decrease of the score for 2017, but this is enough for the municipality of Călărași to drop from the top ten cities, being

surpassed by other localities. At the level of the two items that make up the index, higher scores were reported for the share of budgetary expenses for culture. For the municipality of Călărași we cannot make comparisons with the previous edition of the study, in order to see how the change of methodology may change the score of a city from the viewpoint of budgetary expenses. In the 2010-2015 interval there are no data on the expenses recorded at the level of cultural activities.

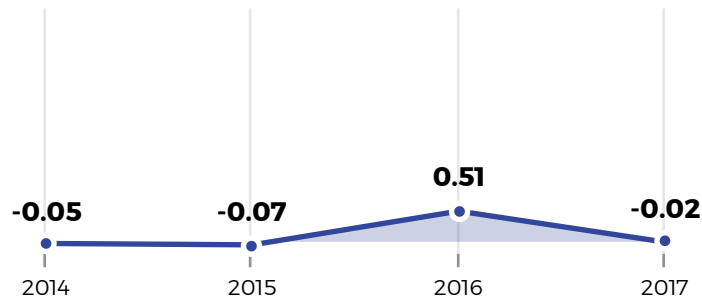
Graph 18. Dynamics of the sub-index of budgetary expenses for culture, municipality of Călărași (2014-2017)



Alexandria

Although for the year 2016 it holds the ninth position in the hierarchy of local budgetary expenses for culture, we notice in Graph 19 that the score of 2016 is actually the highest score obtained in the analysed period. The decrease of the score recorded for 2017 places the municipality of Alexandria at the middle of the ranking for this last year of reference. At the level of the 2016 data, the analyses on the disaggregated items, which make up the sub-index, have highlighted that there were no significant differences between the share of the expenses for culture and the amount of budgetary expenses for culture per capita.

Graph 19. Dynamics of the sub-index of budgetary expenses for culture, municipality of Alexandria (2014-2017)

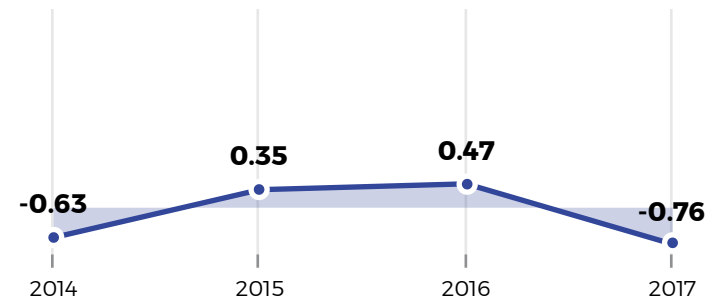


Oradea

The data of 2016 place Oradea on the tenth position in the hierarchy of budgetary expenses. However, we notice a high variation of the scores for the period 2014-2017. As a

matter of fact, the score obtained in 2016 is the highest score for this timeframe, and in 2017 a significant drop of the sub-index of local budgetary expenses for culture was recorded. Consequently to this drop, the municipality of Oradea is positioned in the lower half of the ranking in 2017.

Graph 20. Dynamics of the sub-index of budgetary expenses for culture, municipality of Oradea (2014-2017)



6. Specialised Human resources

Globalisation brought about states of transition for the cities of the world, which are developing and facing various problems, and this no longer allows for the use of the same ways of thinking, acting or implementing strategies. In the context of these transformations, the cities become „newer, emergent systems based on knowledge, intellectual labour and human creativity“⁴⁸.

Reinventing the city as a hub of creativity is necessary to improve the life quality of the city, because, „historically, creativity has always been the lifeblood of the city“⁴⁹. Although industrial cities have benefited from creative people, the latter could not use their abilities at maximum potential. Due to the

transformations that exist at the level of the cities and their tendency towards a knowledge-based economy, creativity is an important aspect of the century we live in, in that it may support innovative businesses or specialised human resources which, in their turn, may support a sustainable economic development. In the context of these transformations, people are the most important resource of any city. The location and natural resources – the most important aspects in the cities of industrial modernity – are replaced by the desires, motivations, imagination and creativity of the people as urban resources⁵⁰.

Specialised human resources are an important indicator of cultural vitality because they offer the possibility to follow the capacity of a city to train future professionals for cultural or

48 R. Florida, 'Cities and the Creative Class', *City and Community*, vol. 2, no. 1, 2003, pp. 15-16.

49 C. Landry and F. Bianchini, *The Creative City*, London, Demos, 1995, p. 11.

50 C. Landry, *The Creative City: A Toolkit for Urban Innovators*, ed. 2, London, Earthscan Publications, 2008, p. XII.

artistic fields. Thus, the educational system is the first step in training the specialised human resources in the cultural or artistic field, and these people – through their intellectual and creative capacities – may be a future support for a sustainable cultural economy.

Education provides the individuals a basic level of aptitudes and abilities, which must be harnessed in order for them to be useful and productive; therefore, it is the first and most important step towards achieving a city's cultural potential. This is why it is important to re-think what and how people learn various things. Due to the changes that have occurred in the cities, the pattern of people's life path on the stages *education* → *work* → *retirement* is no longer valid, because today we recognise the importance of lifelong learning, and the (formal and informal) opportunities for learning are becoming more and more diverse.

The concept of „intelligence“ is quite frequently associated with logic thinking and mathematics exclusively. But the new societal conditions entail much more abilities for the labour market. Such types of intelligence as visual, emotional or musical intelligence are becoming more and more appreciated. Therefore, cultivating these abilities in educational units like people's art schools, middle schools or arts high schools may positively influence the urban cultural vitality.

Charles Landry believes that an improved future requires that education and learning be the centre of our daily experiences, as through them „individuals continue to develop their skills and capacities; organizations and institutions recognize how to harness the potential of their workforce and be able to respond flexibly and imaginatively to the opportunities and difficulties of this paradigmatic period of change we are living through; cities act responsively and adapt flexibly to emerging needs; societies understand that the diversity and differences between communities can become a source of enrichment, understanding and potential“⁵¹.

51 Id., pp. 116-117.

Since arts and culture have a positive impact on education, on young people's development and local economies⁵², the various artistic activities for amateurs may positively influence the population's cultural participation⁵³. Jackson and Herranz consider that institutions from the field of arts (for amateurs or professionals) that cooperate with other institutions from various fields are seen as an important part of a community's cultural vitality.⁵⁴

Moreover, education in the (formal or informal) field of arts, within arts schools, arts institutions or art and culture programmes is also deemed an important form of cultural participation, valuable for the people and for their abilities acquired at the end of a course, through their intrinsic value or through the social networks created within this type of participation. This type of activities may lead to future cultural or civic activities⁵⁵. Socialisation in the arts field has a greater chance to determine direct participation of a person in this field as a future specialist in the field

6.1 Results

As we mentioned in the methodology chapter, for this edition of the study two rankings were made for the specialised human resources. The final ranking of 2016 considers all the variables, while the second version of the ranking is made only of the variables used in the previous edition of the study. The obtained values are illustrated in Table 6. Most of the cities are found in both rankings, with slight modifications of the position in the top. It is interesting to notice that the last three cities – from both

52 Jackson, M-R, and Herranz, J., *Culture counts in communities: A framework for measurement*. Washington, DC: Urban Institute, 2002, p. 32.

53 Van der Borg, J. and Russo, A., *The Impacts of Culture on the Economic Development of Cities*. Rotterdam, The Netherlands: EURICUR, 2005, p. 344.

54 Jackson, M-R., Kabwasa-Green, F. and Herranz, J., *op. cit.*, p. 15.

55 Id., p. 17.

rankings – are different, which is due to the inclusion of the specialised personnel indicators in the analysis.

Furthermore, we remind that the analyses from within this dimension were made by using data received from the National Institute of Statistics, as well as internally-collected data. For this reason, we must take into account that the

accuracy of the analyses is dependent on the degree to which the contacted institutions were willing to answer their mails and offer the necessary information. Therefore, the reality outlined within the classifications that we are about to present must be interpreted in the context of the available data.

Table 6. Rankings of the first ten cities on the specialised human resources sub-index – final top and top according to previous methodology

Position in top	Cities	Value of obtained score (final top)	Population 2016	Top and scores according to previous methodology	
1	Cluj-Napoca	1.37	321687	Miercurea Ciuc	1.97
2	Târgu Mureş	1.14	150191	Cluj-Napoca	1.83
3	Târgu Jiu	0.96	96852	Târgu Jiu	1.58
4	Miercurea Ciuc	0.87	42120	Iaşi	1.37
5	Alba Iulia	0.75	74233	Alba Iulia	1.19
6	Iaşi	0.65	362142	Târgu Mureş	0.84
7	Oradea	0.59	222736	Oradea	0.52
8	Sibiu	0.57	169786	Târgovişte	0.38
9	Piteşti	0.46	176747	Deva	0.33
10	Sfântu Gheorghe	0.41	65080	Slatina	0.20

Cluj-Napoca

The municipality of Cluj-Napoca is one of the most stable cities from the viewpoint of specialised human resources, with very small oscillations from one edition to another. In all editions of the study, Cluj-Napoca was in the top five cities on this indicator.

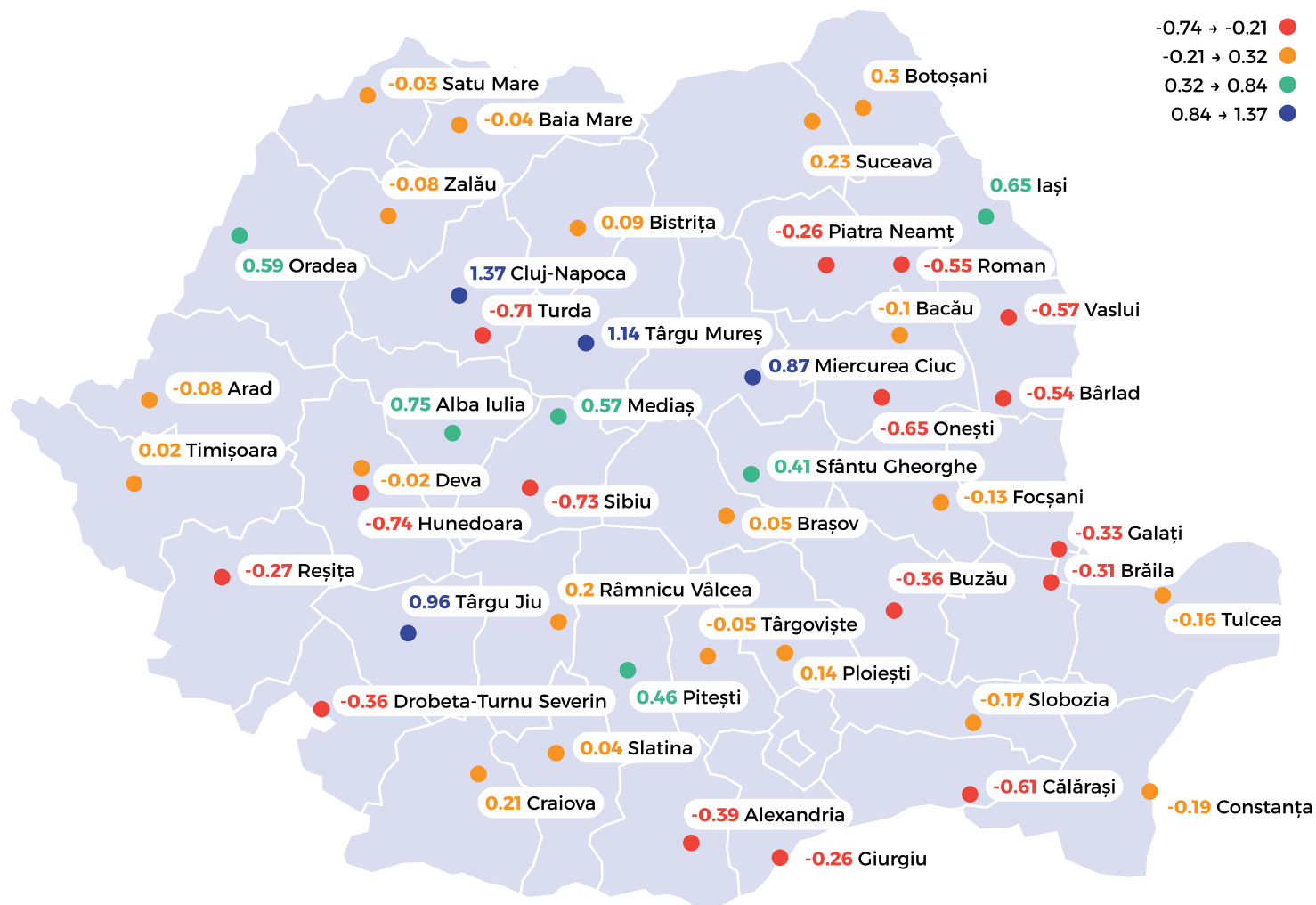
The fact that this city is one of the most important university centres in Romania is one of the strengths of this city. Thus, such items as the number of students, alumni or professors increase the score of the city. The positioning of Cluj on the first place shows its capacity to form future specialists in the field of culture and arts, who might later become specialised

personnel within various cultural institutions. Nonetheless, we also have to notice that existing human resources – i.e. personnel employed in cultural institutions – are a weakness of the town, which can be observed when subtracting the score within the modified methodology.

Târgu Mureş

Târgu Mureş has a high potential from the viewpoint of specialised human resources, and this year it is on the second position. The highest scores were obtained on the items referring to the trainees enrolled in the people's arts (and crafts) schools and the number of graduates from arts

Map 4. Sub-index of specialised human resources (2016)



high schools; in other words, items describing the cultural consumption and the potential human resource. However, an important aspect of Târgu Mureş is represented by the existing human resources.

The increase of both the score and the position held by the city is due to the inclusion in the analysis of the indicator regarding the specialised personnel from cultural institutions, which shows that this city has the possibility to train and employ personnel in the artistic or cultural field.

Târgu Jiu

Just like in the previous editions of the study, Târgu Jiu is an important city in terms of specialised human resources. This year, the city is on the third position in the top, going down one position only as compared to the period 2010-2015, when it was permanently on the second position.

The positions (always in top three) held by Târgu Jiu over the years in terms of specialised human resources are not accidental. As noticed in the previous edition of the study, specialised human resources are the strength of the city as compared to the other dimensions targeting the infrastructure, creative industries, participation or budgetary expenses for culture.

Obviously, within this dimension, considered by itself, there are items on which Târgu Jiu performs better than on other items. Thus the highest scores were obtained for: the number of people's art schools graduates, the number of trainees enrolled in these people's art schools, as well as the size of the specialised teaching personnel within people's art schools / arts and crafts schools.

Miercurea Ciuc

In this edition Miercurea Ciuc is on the fourth place in the top of cultural vitality in terms of specialised human resources. In the period 2010-2015, the city held the first position. Similarly

to Târgu Jiu, the dimension of specialised human resources is the most substantial for Miercurea Ciuc, too.

The two ways of calculating the score on this dimension show two important things. Firstly, the drop from 3.87 (in 2015) to a 1.97 score (in 2016), when using the same calculation method shows that there was an internal dynamic within this dimension, in general, because a nearly halved score from one year to the next would have maintained Miercurea Ciuc on the first position. Secondly, it shows the importance of the specialised human resources in arts and culture, which do exist, they are not only potential. Therefore, although the strength of this city is its capacity to train specialised human resources in the fields of arts and culture, the decrease of this index shows an impossibility to create opportunities for the city's arts education institutions graduates.

Alba Iulia

Alba Iulia keeps its position in the first six cities with an increased vitality, having been oscillating between the 5th and 6th position since 2010. Its holding to this position during these years shows the city's ability to train specialised personnel in the field of culture.

Alba Iulia's strengths from the viewpoint of the items that make up the dimension of specialised human resources are the arts schools and high schools, as the city excels in terms of enrolled pupils and students and graduates, as well as in terms of the human resource allocated for the education of these pupils and students – the number of employed teachers.

As we can notice in Table 6, the situation of arts education units is favourable to Alba Iulia in the top of specialised human resources. A decrease from 1.19 to 0.75 with the change in the methodology, by adding the existing personnel from cultural institutions, shows that the number of people specialised in the cultural and artistic area is relatively small, related to the city's population.

Iași

The results from the previous edition of the study show that the specialised human resources are the strength of Iași, as compared to the dimensions pertaining to the infrastructure, cultural participation or the budget allocated to culture. However, 2016 is the first year when the municipality of Iași is in the top 10 of specialised human resources, on the sixth position. In the 2010-2015 timeframe, Iași was oscillating between the 12th and the 17th positions.

Just like in the case of the municipality of Cluj-Napoca, some of the reasons for Iași's positioning in the top of specialised human resources pertain to the fact that it is a developed university centre. Thus, at the level of the individual items that make up this dimension, the number of students, alumni and professors from the university environment dedicated to the artistic field, Iași received very high scores. But the in-depth analyses have shown that what makes Iași's score decrease in the top made according to the new criteria are not only the items measuring the personnel employed in cultural institutions (although Iași got good scores for the personnel within libraries or philharmonics), but also the lack of data on the pre-university environment dedicated to arts and culture.

Oradea

In the previous editions of the study, Oradea oscillated between the 15th and the 22nd position; in 2015 it was on the 18th position, while in 2014 and 2011 it held the 17th position.

The municipality of Oradea is one of the concrete cases where adding the human resource within cultural institutions in the analysis was an advantage. Thus, the specialised personnel within puppets theatres, philharmonics and drama theatres is one of the strengths of this city, especially that such institutions are not found in all the analysed cities.

Furthermore, here and there, the potential human resource is also a strength of the municipality. Both the number of

graduates from cultural-artistic high schools and the situation in the academic milieu, expressed in the number of students, number of alumni and number of professors in the arts universities are items that obtained positive values and raised the average score of the municipality of Oradea.

Sibiu

In all the editions of the study on the cultural vitality, the municipality of Sibiu has been among the first ten cities in terms of specialised human resources, oscillating between the 6th and the 9th position. And, of all dimensions considered, the specialised human resources have been a strength of Sibiu.

We have to notice that, while up until 2015 the municipality of Sibiu held the mentioned positions in the top of specialised human resources based only on the data considering the pupils, students, teachers and professors from the secondary and tertiary environment, Sibiu also manages to stay in the top when adding the human resources within cultural institutions in the analysis. Moreover, the in-depth analyses highlighted that the items regarding the specialised personnel within cultural institutions are those for which the city obtained the best scores.

Pitești

The city of Pitești is for the first time in the cultural vitality top in terms of specialised human resources. The evolution of this index is extremely favourable, as the city is on the 8th position this year, as compared with the previous years, when it did not go higher than the 32nd position.

It is interesting to notice that, if we had applied the same methodology as in the previous years, the city would not have been in the top 10. The new indicators included in the analysis of this edition of the study had a favourable impact on the evolution of this final score. Specifically, Pitești excels on the level of specialised human resources within musical theatres and traditional folk music orchestras, having 0.21 persons per

thousand inhabitants for musical theatres and 0.13 persons per thousand inhabitants for traditional folk music orchestras. Although the figures alone do not seem impressive, we mention that: a) for the musical theatres, approximately 94% of the 46 cities obtained a score of 0, and the city of Pitești got the maximum score; b) for traditional folk music orchestras, 80% of the analysed cities obtained a score of 0, and the maximum score was 0.21.

Sfântu Gheorghe

Between 2010 and 2015, the municipality of Sfântu Gheorghe constantly held the third position. As the previous

7. Cultural participation

A unique identity and a development of the experiences offered to the local people or tourists are priorities of today's cities – knowledge-based creative cities – and these can be achieved through a wide range of cultural facilities. Creative cities, with an active cultural life, are making an effort to offer a multitude of diverse experiences for their inhabitants.⁵⁶ A city's cultural facilities do not only refer to the basic cultural infrastructure elements, such as theatres, opera houses or museums. Although these elements are important for influencing an increased cultural participation and cultural vitality of a city, „today's cities make a virtue of their atmosphere, their heritage and nightlife. But more than this, they develop an intangible quality of creativity and innovation”⁵⁷.

Cultural and artistic activities may increase the interest in a certain place, in a certain area, by attracting visitors or tourists, and the money and time they spend contribute to an ongoing

⁵⁶ PricewaterhouseCoopers, *Cities of the Future – Global Competition, Local Leadership*, [online], 2005, <http://www.pwc.com/gx/en/government-public-sector-research/pdf/cities-final.pdf>, p. 20, (accessed on 18 April 2018)

⁵⁷ Id., p. 52

study's results show, this city excelled on the dimension of specialised human resources.

What we noticed in the case of the municipality of Sfântu Gheorghe was the manner in which the existing and potential human resources played an important role in the city's cultural vitality, on the analysed dimension. The specialised human resources within the drama theatres, museums and artistic ensembles are the strength of the city. In the case of potential (on training) human resources, the number of students within arts school in 2016, as well as the number of arts high school graduates are characteristics with a positive impact on the general score on this dimension.

development of the city.⁵⁸ The dissemination of culture and arts is possible by means of the contributions of several parties involved (public institutions, nongovernmental organisations, local artists etc.). The liaisons between these entities are an important support system for a community's cultural vitality.⁵⁹ Some studies⁶⁰ deem cultural participation the most important cultural vitality indicator, because it valorises the other dimensions of a city's cultural vitality (infrastructure; expenses allocated to the cultural sector; creative industries; specialised human resources).

But an increased degree of cultural participation does not only pertain to the other cultural vitality dimensions, but

⁵⁸ D. J. Murray, *Economic Vitality. How the arts and culture sector catalyze economic vitality*, Michigan, American Planning Association, 2011, www.mayorsinnovation.org/images/uploads/pdf/4_-_Economic_Vitality.pdf, (accessed on 20 April 2018).

⁵⁹ M.-R. Jackson and J. Herranz, *Culture counts in communities: A framework for measurement*, Washington DC, Urban Institute, 2002, p. 43.

⁶⁰ M.-R. Jackson, and J. Herranz, *Culture counts in communities: A framework for measurement*; M.-R. Jackson, F. Kabwasa-Green and J. Herranz, *Cultural vitality in communities: Interpretation and indicators*. Washington, DC: The Urban Institute, 2006; F. Matarasso, *Towards a Local Culture Index. Measuring the Cultural Vitality of communities*, Gloucestershire, Comedia, 1999.

42 Cultural participation

also to other factors like a city's level of activity (events), the level of interaction and communication between individuals, the presence of cultural participation opportunities and the support for the cultural and artistic sector. The degree of cultural participation also depends on the contribution of the cities via various resources or incentives offered to the potential cultural consumers. The cultural facilities and resources of a city must increase the degree of participation in the cultural life for a diversity of groups – age, lifestyle, tourists / locals – given that the people participate in cultural or artistic activities in different ways and according to their abilities and preferences, as practitioners, teachers or consumers, individually or collectively, more or less frequently. By facilitating the access to a diverse cultural life, the cities can also generate a sense of belonging for those who participate.⁶¹

There are certain factors that increase the degree of participation in cultural activities of a person: a high level of education, socialisation in arts and culture before the age of 18 and participation in cultural / artistic events with the family during childhood⁶². Any type of constant socialisation in the field of arts influences the degree of cultural participation. Thus, a child who goes with his/her family to theatre or dance performances, various exhibitions in museums or galleries, listens to classical music or goes to classical music concerts has a greater chance to become an active consumer of such events⁶³. Socialisation during childhood may lead either to direct participation, as a future member of the specialised personnel in the cultural or artistic sector, or to indirect participation, as a future consumer of culture or arts. Another important period of socialisation is

between 18 and 24 years of age, because at these ages the participation in artistic or cultural activities is voluntary and thus reflects the real interest of the individual in pursuing a career in this field or becoming an active consumer of culture⁶⁴.

In order to have a constant cultural participation – not only in various special events that may attract a large number of cultural consumers, who will not participate in the regular events of an institution, though – the institutions must also take into consideration the participants' experiences related to the events they have participated in or which they attend frequently, such as: a high degree of the artistic / cultural quality of the event; socially-agreeable events; novelty and possibility to learn something new; pleasant location; emotional component of the event; desire to return to the same kind of cultural activity.⁶⁵

We must remember that a basic cultural infrastructure (museums, theatres, bookshops) is not an intrinsic asset, as some local authorities believe. The physical existence of these structures is not enough to increase the degree of cultural vitality, neither is it sufficient for a city's economic and cultural development, if it fails to reach its goal, that is a certain degree of cultural participation and activity.

Furthermore, we must also consider that the people participate in cultural events in various locations, other than those included in the basic cultural infrastructure, including non-profit institutions, commercial places, special spaces for artistic or cultural events or other community locations⁶⁶. Thus, the collaboration between these institutions may express a key-point in the increase of the degree of cultural participation.

61 Ș. Voicu, A. Dragomir, *Vitalitatea culturală a orașelor din România* – ediția 2016, in C. Croitoru and A. Becuț (coord.), *Caietele Culturadata, Volumul 1/2017*, Editura Pro Universitaria, Bucharest, 2017, pp. 37-38.

62 F. Ostrower, *The Diversity of Cultural Participation. Findings from a national survey*, Washington DC, Urban Institute, 2005, p. 9.

63 Id., p. 16.

64 R. Orend, *Socialization and Participation in the Arts*, Washington DC, National Endowment for the Arts, 1988, p. 54.

65 F. Ostrower, *The Diversity of Cultural Participation. Findings from a national survey*, p. 20.

66 Id., p. 11.

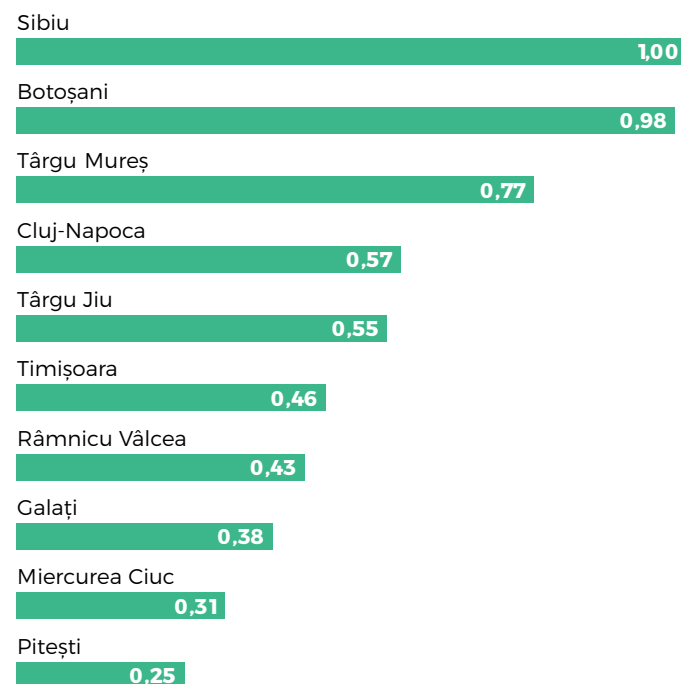
The problem of many cities is that cultural life is still regarded as a purpose in itself, not as a means of cultural or artistic development. Culture must be seen as an agent of development, which can be harnessed to reach the individual or social goals. At individual level, cultural activity is an extremely diverse and various route for the personal development of people of all ages, which results in increased abilities, confidence and creativity⁶⁷, while at social level a diversified cultural activity may result in a high consumption of culture, which supports the cultural, artistic and economic development of a city.

The relation cultural participation – cultural / artistic socialisation is extremely important for the increase of the cultural participation degree. Thus, in order for a city to have an increased cultural vitality in terms of participation, there must be possibilities of training and socialisation in the cultural and artistic field.⁶⁸

7.1 Results

Graph 21 presents the first ten scores obtained by the cities included in the study, in decreasing order. When comparing the results on this dimension of the cultural vitality to those within other sections of this study, we notice that, to a certain degree, the results are in accordance with both the general classification and the other individual classifications. On the other hand, cultural participation should be the practical expression of cultural vitality, through which people engage in cultural consumption activities. Thus, the various modifications that occurred from one classification to another show a series of imperfections of the index we have built, in terms of capturing an overview of the cultural participation.

Graph 21. Ranking of the first ten cities in terms of cultural participation in 2016⁶⁹



Sibiu

The city of Sibiu has been among the first three positions of the cultural vitality top in terms of cultural participation. This index has been stable on a long period. Unsurprisingly at all, between 2010 and 2015, cultural participation was, along with specialised human resources, the strength of the cultural vitality of Sibiu.

The city has a high potential of cultural consumption, especially in terms of attendance of cinema, drama theatres or puppets (animation) theatres. Furthermore, we noticed

⁶⁷ F. Matarasso, *Towards a Local Culture Index. Measuring the Cultural Vitality of communities*, p. 8.

⁶⁸ Ostrower, F., *The Diversity of Cultural Participation. Findings from a national survey*, p. 51.

⁶⁹ For the full classification of all the 46 cities, see Table A5 in Annexes.

Map 5. Sub-index of cultural participation (2016)



that generally, in the case of Sibiu, its highly-scored items on the human resources dimension were also the items with high scores in terms of consumption. For example, the number of spectators in puppets (animation) theatres is the highest of all the cities in the top (60,000 spectators in 2016; approximately 35 spectators per one hundred inhabitants), and this is also a strength in terms of employed human resource.

Botoșani

Cultural participation is a strength of this city, as Botoșani has been in top five since 2010, with a slight decrease in 2012. Its second position in the current edition shows the cultural potential of this city, and the favourable evolution of the index may be due to the other cultural vitality dimensions, especially to the population's participation in cultural activities.

In the case of this municipality, we can see how the interaction between the analysed dimensions facilitates a general image on the cultural vitality. Of all the towns in the top, Botoșani has the highest number of spectators for traditional folk music orchestras (43,000 spectators; approximately 35 spectators per thousand inhabitants). The number of spectators of philharmonics as well as the number of drama theatres spectators grant this city its second position in the top, as these are two of the items that scored the highest on the specialised human resource dimension for Botoșani.

Târgu Mureș

Similarly to the previous editions, the municipality of Târgu Mureș was in the top five cities in terms of cultural participation. The evolution of this indicator is favourable, as the city takes the third position in the top of the cities with the highest degree of cultural participation in 2016. The city has the highest number of spectators for traditional folk ensembles (122,329 spectators) and the highest number of

readers in the library (89,764 readers) of all the towns in the top. The number of museum visitors is another strength, when also considering the size of the population (approximately 161 visitors per hundred inhabitants).

Târgu Mureș is one of the examples for how the cultural infrastructure facilitates the cultural participation. Moreover, it is an example of how a more diverse cultural infrastructure contributes to a stronger cultural vitality, as the participation in puppets theatres or philharmonics are two of the items that raised the municipality's score, since they are cultural infrastructure elements that are not found in all the cities.

Cluj-Napoca

This city's dynamic of the cultural vitality index in terms of cultural participation keeps its relatively constant trend, as Cluj-Napoca has been in top five since 2010. As the city has a diverse and large cultural infrastructure, as well as human resources to manage cultural activities, it is no wonder that its efforts to materialise cultural vitality into cultural participation are paying off.

The high degree of cultural vitality is due to its cultural resources – the highest at national level, after Bucharest. Cluj-Napoca has the highest number of cinema spectators related to the number of population (approximately 284 spectators per hundred inhabitants) and, similarly to Timișoara, it also has a very high number of opera spectators (106,707 spectators). The number of museum visitors, the number of library readers and the number of drama theatre spectators are also some of the strengths of the city.

Târgu Jiu

The city of Târgu Jiu is for the first time in the top five of cultural participation. This indicator dropped in 2013, then a constant increase followed. Although it is the second city in the top that numbers under 100,000 inhabitants, it has a high potential of cultural participation.

According to the official data, the city has an impressive number of cinema spectators, as compared to the other cities in the top (approximately 129 spectators per one hundred inhabitants). Another strength of the city is the number of spectators of traditional folk ensembles (100,000 in 2016). The number of participants in the cultural life is relatively high related to the number of the population, and this allows the presence of this city on the fifth position in the top this year. Furthermore, alongside other cities in this top, the case of the municipality of Târgu Jiu is revealing for the importance of a diversified cultural infrastructure, as the highest scores were obtained for the items measuring the volume of spectators of events of puppets theatres and of various artistic ensembles.

Timișoara

Timișoara is a city with a high potential of cultural participation, as it is in the top ten cities in 2010. The evolution of this index has not suffered major changes, its only drop is recorded in 2011.

Although for the years 2010-2015 the cultural participation dimension was not a characteristic that excelled by comparison with the other elements of the cultural vitality (e.g. creative industries or budgetary expenses for culture), the participation scores were always positive and above the average. This is highlighted by the city's constant positioning in top 10, which reveals at the same time that the efforts undertaken for the other elements of vitality are going in a positive direction. In general, the analyses highlight that Timișoara has the largest number of museum visitors (198,420 visitors) and the largest number of philharmonics spectators (88,097 spectators) of all the towns in the top. Alongside Cluj-Napoca, it is the only city with a high number of opera spectators (30,100 opera spectators).

Râmnicu Vâlcea

The evolution of this indicator is favourable, as the city of Râmnicu Vâlcea is on the ninth position for this edition of the study. Between 2010 and 2015, the dynamic of the city has oscillated between the 17th position in 2010, the 10th in 2014 and 13th in 2015.

This trend, which, on average, shows a progress, proves the cultural potential of this city, which has known an increase of the degree of cultural participation every year. The strengths of this city are the number of cinema spectators and the number of museum visitors. And this is also correlated with the dedicated infrastructure. At the level of the 46 cities, Râmnicu Vâlcea obtained some of the best scores in terms of the number of cinema halls related to the existing population.

Galați

Just like in the previous edition of the study, the city of Galați is among the first 15 cities with an increased cultural participation. The evolution of the indicator is favourable, even though it is oscillating, with a nearly constant increase since 2010, except for 2014, when a drop on the 30th position was recorded, followed by an increase to the 10th position in 2015 and on the 8th position in 2016.

This evolution of the indicator shows the cultural potential of this city in terms of cultural participation. We have to notice that what favours Galați's position in 2016 is the score obtained for the item measuring the participation in events organised by musical theatres. Of all the 46 cities included in the analysis, the municipality of Galați obtained the highest score, which once again highlights the importance of the diversity of cultural-artistic institutions when the urban cultural vitality is quantitatively analysed.

Miercurea Ciuc

This city's cultural participation index oscillated a great deal in during the period 2010-2015. This oscillation may point out an increased attention on the other cultural vitality dimensions for a stabilisation of this indicator. The position in the top of 2016 is favourable, given that Miercurea Ciuc was on the 17th position in 2015.

Although this city has a small-sized population (an impact that was minimised through the relativisation of the data to the number of the population) and a lower cultural participation than the other cities in the top, Miercurea Ciuc has a very high number of drama theatre spectators related to the population number (87 spectators per hundred inhabitants). The number of library readers is also high (29 readers per hundred inhabitants; 8th position on this item). Such strengths of the city grant its ninth position in the top of this year.

8. Creative Industries

The Urban Institute Organisation, in its study *Cultural Vitality in Communities*, considers cultural vitality „the evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities”⁷⁰. The researchers of this organisation acknowledge arts and culture as resources resulting rather from within a community than from the outside. In this context, the cultural and creative sectors (CCS) play an important role in a community's economic and social sustainability, being based on the sixth functions of culture listed in the *ESSnet Culture* report: preservation, creation, production, dissemination, commerce / sales and education⁷¹, which, according to the paper *Green Chart. Unlocking the Potential of*

70 M. R. Jackson, F. Kabwasa-Green and J. Herranz, *Cultural Vitality in Communities: Interpretation and Indicators*, Washington DC, Urban Institute, 2006, p. 13.

71 ESSnet Culture, *ESSnet-culture. European statistical system net-work in culture. Final report*, 2012, http://ec.europa.eu/culture/library/reports/ess-net-report_en.pdf, (accessed on 8 April 2018).

Pitești

Since 2010, Pitești has been in the top ten cities with a high degree of cultural consumption. The evolution of this index has been oscillating, as the city was on the third position in 2015 and on the tenth in 2016. This may be due to the fact that this indicator is dynamic, being influenced by the other cultural vitality components.

Nonetheless, its upholding on the first ten positions of the top ever since 2010 shows the city's cultural potential in terms of its cultural participation. The city has a high degree of cultural participation, and its strengths are cinema spectators, museum visitors and traditional folk ensembles. Alongside Galați and Baia Mare, it is a city that, according to official statistics, has spectators in musical theatres (3,209 spectators; approximately 12 spectators per hundred inhabitants).

Cultural and Creative Industries, generates a series of potential social effects⁷²: intelligent growth; job creation and acquiring intercultural and entrepreneurial creative skills; social inclusion; fostering innovation and development of the information-based society.

The area of the cultural and creative sectors comprises a certain profile of persons who engage in cultural production. In the report *Cultural Times: the first global map of cultural and creative industries*, this segment is described as „young, inclusive and entrepreneurial”⁷³. The authors of the study argue that „creative activities contribute significantly to youth

72 Comisia Europeană, *Cartea Verde. Eliberarea potențialului industriilor culturale și creative*, 2010.

73 International Confederation of Societies of Authors and Composers (CISAC), *Cultural times: the first global map of cultural and creative industries*, 2015, p. 8, <https://unesdoc.unesco.org/ark:/48223/pf0000235710>, (accessed on 9 April 2018).

employment⁷⁴. and careers in such sectors are the kind of professional activities that may attract a greater diversity of people, regardless of their socio-demographic profile. The authors mention that, unlike other sectors, CCS tend to favour women: „statistics compiled by the UK Government showed that women accounted for more than 50% of people employed in the music industry in 2014 (vs. 47% in the active population overall)⁷⁵. Moreover, the gender component is completed with the age component, as creative economy encourages the set up of small enterprises run by young persons, as „in Europe, CCI [Cultural and Creative Industries] sectors typically employed more people aged 15–29 years than any other sector⁷⁶. At the same time we must take into account the independence attribute associated with the organisations in the creative industry. For example, it is shown that more than half of the Canadian game developers are independent operators, while in the USA artists have 3.5 times more chances to be independent than the rest of the workers, in general⁷⁷. „Moreover, creation is driven by small businesses or individuals, giving rise to agile and innovative employers⁷⁸.

Creative economy is a dimension that includes the activity of CCS, with the purpose to describe their activity from the viewpoint of the services based on the commercialisation and dissemination of intellectual property. We remind that the theory of socio-economist Richard Florida, who states that post-industrial cities are shifting from a traditional, industrialised economic system, entailing work in factories and huge office buildings, a system focused on scale economies and physical work, to an innovative system based on knowledge, intellectual work and creativity. Thus the creative class is born, which is a key element for the economic development of post-industrial

cities.⁷⁹ As a continuation of R. Florida's ideas, Andy C. Pratt develops a critique of the relation between the creative class and the economic development. Pratt suggests that the political decision makers may obtain better results in terms of regeneration if they relate to cultural and creative sectors as if to an object that links production and consumption⁸⁰.

Another perspective is John Hartley's, who develops an evolutive system of creative economy⁸¹ which passes through four sequence-stages, which also may be complementary. John Hartley developed four models of creative industries:

- Creative clusters

Stage one is defining the industry. It includes the various creative industries – visual arts, books and press, architecture, advertising agencies, audiovisual and multimedia, IT etc. – which generate cultural and creative services and resources. From this point of view, cultural and creative sectors are represented by „firms whose livelihood depends on creating intellectual property and protecting it with copyright⁸².

- Creative services

In stage two creative services and occupations are defined, which the author calls «creative services». By means of these services, „professional designers, producers, performers, and writers add value to firms or agencies engaged in other activities⁸³. Thus, creative services may influence the economy overall and innovation in other types of sectors. This framework, as Hartley mentions, is more of a business-to-business one, where collaboration between creative entrepreneurs or organisations is promoted to generate innovation.

74 Ibid.

75 Ibid.

76 Ibid.

77 Ibid.

78 Ibid.

79 R. Florida, 'Cities and the Creative Class', *City and Community*, vol. 2, no. 1, 2003, p. 16.

80 A. C. Pratt, 'The Cultural Industries and the Creative Class', *Geografiska Annaler: Series B, Human Geography*, vol. 90, no. 2, 2008, pp. 107-117.

81 J. Hartley, *Digital Futures for Cultural and Media Studies*, Oxford UK, Wiley-Blackwell, 2012, p. 49.

82 Id., p. 50.

83 Ibid.

- Creative citizens

The third step in the evolution of creative economy is represented by the appearance of what we may call „creative citizens“. This stage is defined by the development of general creative skills in the overall population, whether we consider the production area (labour, entrepreneurs etc.) or the area of consumers, who may bring an input via their suggestions given through interaction. In this context, the social networks between individuals are harnessed, because they have the potential to stimulate the enhancement of creative and cultural knowledge⁸⁴.

- Creative cities

The last stage is represented by the development of creative cities because, in normal circumstances, creative economy is formed within an urban environment; this context is seen as „a representation of the majority human experience“⁸⁵. Furthermore, this (urban) context is seen as optimal in terms of creative potential, by comparison to the nation-states or larger development regions, because within the cities solutions to the problems that may occur can be generated faster, as the systemic coordination is more efficient⁸⁶.

The result, as J. Hartley mentions, is represented by various complex systems which – via continuous interaction (either collaboration and complementarity or differentiation and conflict) – lead to the emergence of solutions to the problems that occur. In other words, complex systems have the capacity of self-regulation in order to re-establish areas of balance, i.e. innovation in the area of cultural and creative sectors⁸⁷.

In the context of this study, the creative economy dimension describes the socio-economic frame of the cultural and

creative sector, through which analyses are made on the urban employment ratio in Romania, the turnover of the companies operating within these sectors, as well as on the profit that these companies generate.

8.1 Results

Creative economy is that dimension of vitality which, according to the model proposed by John Hartley, is represented by the activity of the cultural and creative sectors, and in the context of this study we aim at describing and analysing the activity of these sectors.

As regards the entire urban environment in the country, in the period 2012-2016 the number of actors (companies, independent artists, NGOs, public institutions) that operate within the cultural and creative sectors (CCS) has known an ascending trend, as the year of 2016 marked an increase of 49% since the beginning of the period and of 14% as compared to the previous year (Graph 22). At the same time, the total profit has increased from approximately 28 million euro, in 2012, to around 105 million euro, in 2016. The workforce has also recorded a slight ascending trend, as the number of employees has grown from 262,172 to 320,293 within this timeframe, so that 22% more persons were employed in 2016 as compared to 2012 and 5% more as compared to 2015.

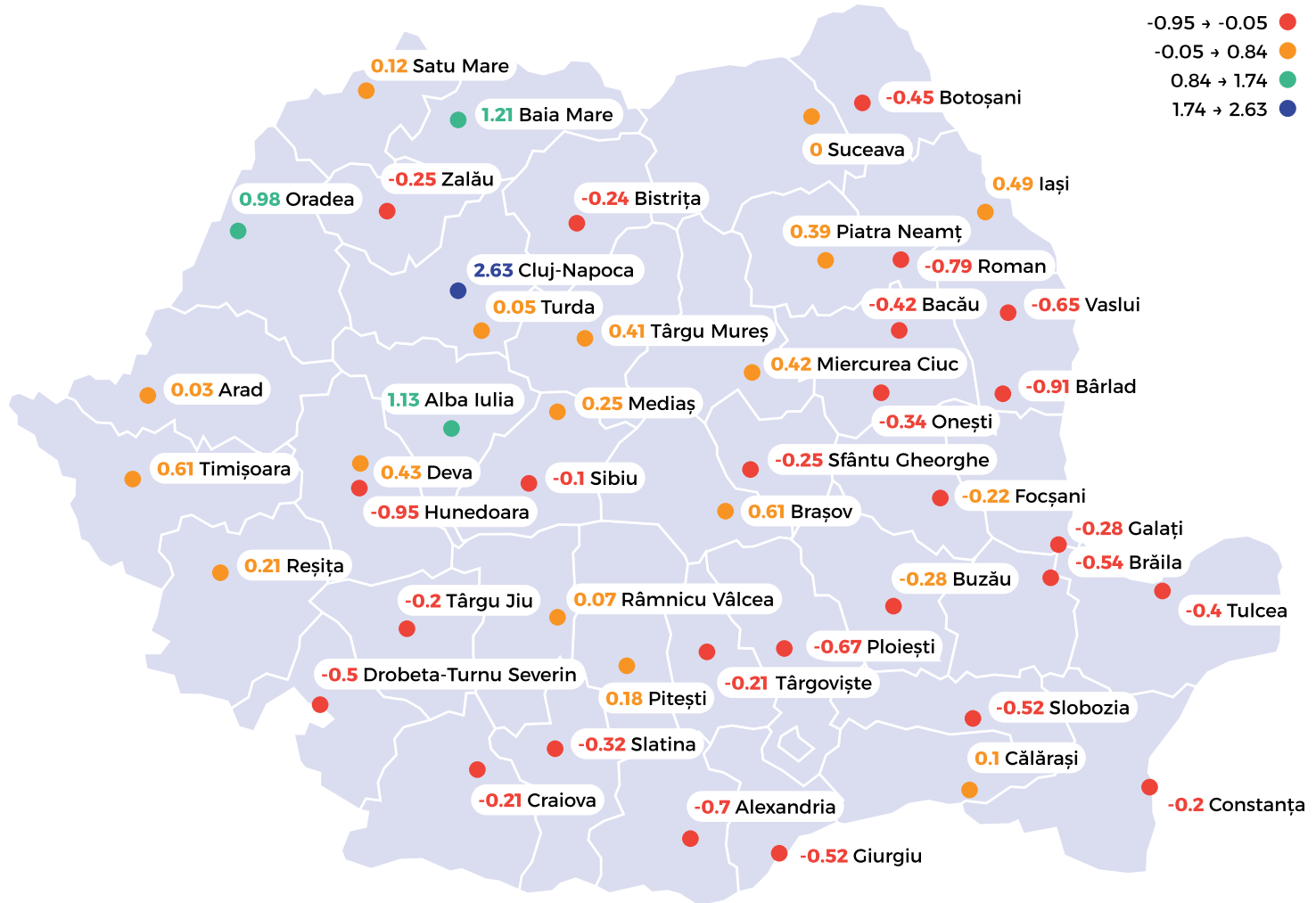
84 Id., p. 51.

85 J. Hartley, W. Wen and H. S. Li, *Creative Economy and Culture: Challenges, Changes and Futures for the Creative Industries*, London, SAGE Publications, 2015, p. 72.

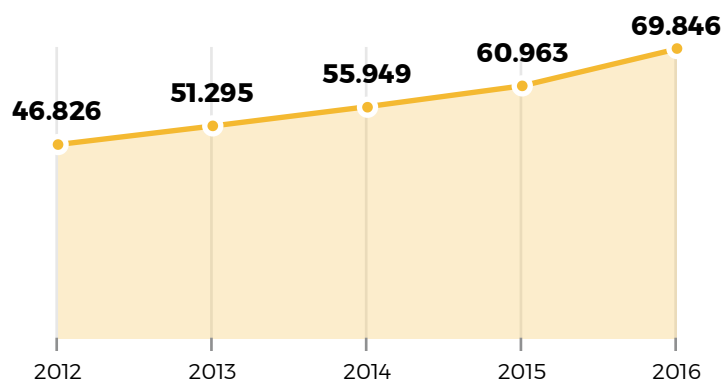
86 Ibid.

87 Ibid.

Map 6. Sub-index of creative industries (2016)



Graph 22. Evolution of the total number of companies within CCS in the period 2012-2016 (urban environment)



In the context of the 46 cities included in this study, a top ten cities with high scores on the creative index was made (not including Bucharest, which was excluded from the analysis). Table 7 presents several results. Firstly, it contains those values on the basis of which the classification of the towns to be presented was made. Secondly, it also includes scores calculated for the previous years, within the 2012-2015 timeframe. These results are not those from the previous edition of the study. Given that meanwhile new sectors and NACE codes have appeared, the calculations were redone. Therefore, the comparison to the results obtained in the last edition of the study is not recommended.

Table 7. Ranking of the first ten cities depending on the creative industries sub-index

Position	Cities	Values of the Creative Industries Sub-index					Population 2016
		2012	2013	2014	2015	2016	
1	Cluj-Napoca	1.97	2.14	2.27	2.44	2.63	321687
2	Baia Mare	1.07	1.34	1.05	1.11	1.21	147801
3	Alba Iulia	1.17	1.56	1.27	1.27	1.13	74233
4	Oradea	1.18	1.16	1.25	1.06	0.98	222736
5	Braşov	0.75	0.80	0.61	0.65	0.61	290743
6	Timișoara	0.65	0.60	0.62	0.63	0.61	332983
7	Craiova	0.59	0.94	0.99	0.81	0.60	305689
8	Iași	0.34	0.41	0.44	0.46	0.49	362142
9	Deva	0.90	1.13	0.68	0.65	0.43	70407
10	Miercurea Ciuc	0.61	0.40	0.58	0.47	0.42	42120

Cluj-Napoca

Comparatively to the other cities in the country, in the period 2012-2016, the municipality of Cluj-Napoca is a leader of creative economy, having the largest number of companies and freelance artists⁸⁸ in all the activity fields of the cultural and creative sectors

and thus obtaining the highest score on the creative economy indicator during this period.

The turnover generated by the CCSs and their number of employees have grown in this period. Thus, in 2016 the turnover reached approximately 13,024 lei per capita, 24% more than the previous year and 122% more than the first year of this period (2012). And, as regards the employment, in

⁸⁸ See Tables A8, A9 and A10 in Annexes.

52 Creative Industries

2016 there were approximately 74 CCS employees per 1,000 inhabitants (Table 8).

With a number of 4,749 institutions operating within the CCS, the IT sector is the highest rated and an important contributor to GDP and employment in the city. This sector has constantly grown in the period 2012-2015, and in 2016 it reached a turnover of around 7,741 lei per capita, 30% more than the previous year and 195% more than 2012.

Likewise, in 2016, the average of the number of employees within the IT industry was approximately 44 persons per 1,000 inhabitants, 19% more than the previous year. Other sectors that significantly influence the economy and social life of Cluj-Napoca are: visual arts, performing arts, advertising, books and press, as well as arts and crafts. All these sectors had an ascending trend in terms of turnover and number of employees in the period 2012-2016⁸⁹.

Table 8. Dynamics of the turnover and number of employees within CCS. Cluj, 2012-2016 (urban)

Turnover per capita						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012- 2016
5,855.49	6,862.78	8,431.07	10,489.39	13,023.74	24.2%	122.4%
Number of employees per 1,000 inhabitants						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
47.59	52.62	59.18	66.45	73.50	10.6%	54.5%

Baia Mare

As regards the dimension measuring the creative economy, as part of the cultural vitality, the municipality of Baia Mare holds the second position in the CCS ranking, as the value of the indicator has increased as compared to the previous year.

The turnover per capita has increased in 2016, reaching 8,568 lei, around 23% more than the previous year and 75% more than 2012. The number of employees has also grown, by approximately 16 per cent (Table 9).

Baia Mare is a city with a relatively small number of companies within the cultural and creative sectors, but the high value of the score is influenced by the sector „Crafts and handicrafts”, which, even though it represents approximately 17% of the total structure of CCS, it has 85%

of the total turnover and 82% of the total employees⁹⁰. We would like to point out that this sector also includes those NACEs which have as main activity the mass manufacture of metal or furniture products, since at present there is no legal regulation for those who work strictly in the field of handicrafts. According to the legal definition⁹¹, handicrafts are the products and services executed by craftsmen and handicraft workers, with the help of either manual or even mechanical tools, as long as the manual contribution of the craftsman or artisan remains the most substantial component of the finished product.

⁹⁰ See Table A9 in Annexes.

⁹¹ Order no. 169/2013 approving the implementation of the Multiannual National Programme for the support of crafts and handicrafts. http://www.dreptonline.ro/legislatie/ordin_169_2013_procedura_implementare_programul_national_multianual_sustinerea_mestesugurilor_artizanatului.php

⁸⁹ See Table A8 in Annexes.

Table 9. Dinamica cifrelor de afaceri și a nr. de angajați din SCC. Baia Mare, 2012-2016 (urban)

Turnover per capita						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
4,895.45	5,446.86	5,914.75	6,963.05	8,568.35	23.1%	75.0%
Number of employees per 1,000 inhabitants						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
37.80	38.40	38.41	43.42	50.26	15.8%	33.0%

Alba Iulia

Alba Iulia is on the third position, as in 2016 it has a creative economy index value smaller than the previous years.

The turnover trend in the period 2012-2016 was slightly ascending. The year of 2016 has known an increase of 10% as compared to the previous year, representing a total of 6,796 lei per capita, while the number of employees was approximately 50 per thousand inhabitants (Table 10). The same can be said about the weight of profit within the turnover, which has constantly grown, from 5% in 2012 to 9.2% in 2016.

Alba Iulia's situation is similar to that of the city of Baia Mare, where creative economy is strongly influenced by the sector „Crafts and handicrafts”. In the case of Alba Iulia, this sector has a share of 15%, but it has 82% of the total turnover, while as far as the employees are concerned, 85% of them work in CCS. Furthermore, we can notice how the inclusion of this sector in the analysis has increased the city's score, as compared to the methodology used in the previous edition of the study, which included a smaller number of NACEs, and Alba Iulia was among the cities with small achievements on this dimension.

Table 10. Dynamics of turnover and number of employees within CSS. Alba Iulia, 2012-2016 (urban)

Turnover per capita						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
4,658.02	5,052.55	5,206.12	5,621.77	6,036.23	7.4%	29.6%
Number of employees per 1,000 inhabitants						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
32.80	43.27	44.98	49.49	51.11	3.3%	55.8%

Oradea

Oradea is the municipality on the fourth position in the ranking of the cities with good achievements within the CCSs, having a relatively steady trend in the period 2012-2016. The value of the indicator in 2016 was 0.98, i.e. smaller by 0.08 as compared to 2015.

In 2016, the turnover reaches approximately 6,800 lei per capita, 49.2% more than 2012 and 11% more than 2015. Furthermore, in 2016, approximately 50 inhabitants in one thousand are employed within the CCS of Oradea (Table 11). In its turn, the share of the profit in the turnover did not

grow very much in the 2012-2016 timeframe, which correlates with the low dynamic of the other two items – turnover and number of employees. However, a positive trend was noticed, from 3.2% in 2012 to 6.6% in 2016.

Besides the sector of „Crafts and handicrafts”, which has a 60% share of the total turnover generated by the CCSs and where labour represents approximately 64% of the total CCS employees, the industries of IT and visual arts are two more actors that are important within the creative economy of the municipality of Oradea, having a cumulated 28% of the total turnover⁹².

Table 11. Dynamics of turnover and number of employees within CSS. Oradea, 2012-2016 (urban)

Turnover per capita						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
4,555.61	4,927.16	5,678.17	6,141.18	6,795.74	10.7%	49.2%
Number of employees per 1,000 inhabitants						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
40.06	42.72	45.89	47.26	49.67	5.1%	24.0%

Braşov

Braşov's cultural resources and services have a major contribution to the city's cultural vitality, as it takes the 5th position in the hierarchy of the cities in this chapter.

Thus, we notice that CCSs generated a turnover of approximately 5,753 lei per capita in 2016 – 66.5% more than 2012, while the workforce reaches around 30 employees per thousand inhabitants – nearly 7% more than 2015, with an increase of 26% in 2012-2015 (see Table 12). Positive trends –not spectacular, though – were also noticed for the share of

the profit within the turnover – from 6.5% in 2012 to 9.1% in 2016.

The IT industry has an important input to the city's economic and social life (with a share of 26.5%), but there is also a strong activity within other sectors like visual arts, books and press or advertising. These stimulate both the economic growth, with a share of 20% of the total turnover, and the social aspects that contribute to the city's cultural capital, by promoting Braşov's tourism and cultural events through advertising activities⁹³.

⁹² See Tables A8, A9 and A10 in Annexes.

⁹³ See Tables A8, A9 and A10 in Annexes.

Table 12. Dynamics of turnover and number of employees within CSS. Braşov, 2012-2016 (urban)

Turnover per capita						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
3,454.74	3,769.18	4,194.46	4,955.32	5,752.56	16.1%	66.5%
Number of employees per 1,000 inhabitants						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
23.24	24.77	25.55	27.43	29.28	6.7%	26.0%

Timișoara

The city of Timișoara is on the 6th position in the hierarchy of the dimension that measures creative economy. During the period 2012-2016, the score of this indicator was approximately constant, with a value of 0.61 in 2016.

The CCS turnover increased significantly in the period 2012-2016, and at the end of this period it grew by 112%, to a value of 5,908 lei per capita. Furthermore, the number of employees also grew by 27% as compared to 2012, reaching 33 persons per thousand inhabitants (Table 13). In its turn, the share of the profit within the turnover kept its ascending trend, increasing from 6.2% in 2012 to 7.8% in 2016.

The industries of information technology and crafts and handicrafts are the main economic activities within Timișoara's cultural and creative sectors, cumulating a share of 74% of the total turnover and an employment ratio of approximately 64% of the total employees. At the same time, the sectors of advertising, audiovisual and multimedia, as well as visual arts have a major importance, cumulating 15% of the total turnover. In addition, in Timișoara, 35% of the total CCS employees work in the IT field⁹⁴.

Table 13. Dynamics of turnover and number of employees within CSS. Timișoara, 2012-2016 (urban)

Turnover per capita						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
2,781.92	3,137.36	3,741.46	4,519.90	5,908.15	30.7%	112.4%
Number of employees per 1,000 inhabitants						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
26.20	27.55	28.55	31.96	33.19	3.9%	26.7%

94 See Tables A8, A9 and A10 in Annexes.

Craiova

The municipality of Craiova, in its turn, is one of the cities whose scores were modified by the addition of a new set of NACE codes in the analyses. Thus, for the year of 2016, Craiova holds the seventh position in the hierarchy of creative industries, as compared to 2015, when it took the third place (according to the old methodology).

The turnover within the creative industries is approximately 2,500 lei per capita, with a rise of 67% versus 2012, while the number of employees in 2016 is approximately 27 persons per thousand inhabitants. The growths from one year to the

next are relatively significant, both items having evolutions of approximately +13% from 2015 to 2016 (Table 14). As regards the share of the profit within the turnover, the general trend is positive, though oscillating, with both rises and drops.

The share of workers in the IT sector is around 23% and this sector generates 48% of the total turnover within the CCS, employing 50% of the total employees. The sectors of crafts and handicrafts and visual arts also have a major contribution to the creative economy, as they cumulate 34% of the total turnover⁹⁵.

Table 14. Dynamics of turnover and number of employees within CSS. Craiova, 2012-2016 (urban)

Turnover per capita						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
1,490.58	1,611.32	1,862.89	2,203.89	2,493.65	13.1%	67.3%
Number of employees per 1,000 inhabitants						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
17.81	19.59	23.29	24.09	27.39	13.7%	53.8%

turnover, the analyses highlighted constant growths, from 6% in 2012 to 10.6% in 2016.

The sectors of IT and crafts and handicrafts cumulate 56% of the total turnover generated by the CCS. An important contribution to the city's creative economy is also brought by the sectors of audiovisual and media and books and press, which together generate 30% of the total turnover and employ 26% of the total labour⁹⁶.

lași is on the eighth position, with a factor of 0.49 in 2016 and a constant period 2012-2016. This dimension has as of Iași, even on the old methodology, for number of sectors and NACEs.

er of the CCS reaches approximately 2.8% more than 2012, with a 12% In the same year, approximately 27 employed in the cultural and creative regards the share of the profit in the

Table 15. Dynamics of turnover and number of employees within CSS. Iași, 2012-2016 (urban)

Turnover per capita						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
2,623.20	2,903.69	3,251.48	3,807.56	4,270.78	12.2%	62.8%
Number of employees per 1,000 inhabitants						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
18.29	20.32	22.41	24.80	26.78	8.0%	46.4%

Deva

In the hierarchy of achievements on the dimension of creative economy, Deva is found on the ninth position, with an indicator score of 0.43 in 2016. The municipality of Deva is one of the cases where the change in the methodology was an advantage, as in the previous edition of the study it oscillated between the 31st and the 14th positions.

The city's cultural and creative sectors have generated in 2016 a turnover of approximately 2,222 lei per capita, 28.6% more than 2012, while the workforce reaches nearly 14 employees per thousand inhabitants in 2016 (Table 16). In its turn, the share of the profit generated by CCS companies has

been on an ascending trend, with an increase from 14.8% to 16.2% in the 2012-2016 interval, even though, here and there, it recorded slight drops.

It is very possible that, similarly to other towns, the score obtained by the municipality of Deva had been improved by including in the analysis those NACEs that cover the sector «Crafts and handicrafts», which has a share of 51% of the total turnover and a number of employees representing 35% of the CCSs. In addition, the books and press, IT and visual arts sectors generate together a turnover of 40% of the total, while 40% of the total employees work in these sectors⁹⁷.

Table 16. Dynamics of turnover and number of employees within CSS. Deva 2012-2016 (urban)

Turnover per capita						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
1,727.83	1,840.45	1,931.23	2,172.30	2,221.94	2.30%	28.6%
Number of employees per 1,000 inhabitants						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
12.92	13.51	13.97	13.22	14.33	8.40%	10.9%

97 See Tables A8, A9 and A10 in Annexes.

Miercurea Ciuc

Miercurea Ciuc is the city on the last position in the top of cultural and creative sectors, with a score of 0.42 points. The year 2016 is the first when Miercurea Ciuc enters top 10; on the previous methodology, it oscillated between the 18th and 12th positions for the period 2010-2015.

As regards the items that made up this score, it was noticed that the cultural and creative sectors generated a turnover of approximately 4,162 lei per capita in 2016, 60.5% more than 2012, with a workforce of approximately 46 employees per

thousand inhabitants in 2016 (Table 17), while the share of the profit within the turnover had an ascending general trend.

As for the fields that make up the creative industry, we may say that the main actor, with a significant contribution to the creative economy of Miercurea Ciuc, is the sector of „Crafts and handicrafts”, with a 64% share in the total turnover, while the employees in this sector represent 75% of the total workforce. The books and press and IT sectors are secondary, as together they generate a turnover of approximately 22% of the total turnover and around 15% of the total number of CCS employees⁹⁸.

Table 17. Dynamics of turnover and number of employees within CSS. Miercurea Ciuc, 2012-2016 (urban)

Turnover per capita						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
2,593.98	2,865.21	3,254.16	3,670.69	4,162.28	13.4%	60.5%
Number of employees per 1,000 inhabitants						
Year 2012	Year 2013	Year 2014	Year 2015	Year 2016	Evolution % 2015-2016	Evolution % 2012-2016
34.76	37.75	41.25	44.00	45.71	3.9%	31.5%

9. Cultural establishments

Cultural establishments are an important factor in the cultural regeneration of the cities, through the local cultural activities and the community's engagement in various acts of creation and artistic manifestations.

Cultural establishments are public cultural institutions that operate within rural and urban localities, which are organised in basic territorial and administrative units. They operate under the ordinance published in the Official Journal

on the 28th of December 2016: Emergency Ordinance no. 118/21/12/2006 on the set up, organisation and operation of cultural establishments. According to this ordinance, cultural establishments are defined as „public or private legal persons, regardless of their form of organisation, which develop activities in the field of culture, information and ongoing education, representing cultural services of public utility, with a role in ensuring social cohesion and access to information”. Furthermore, the text of the ordinance supplements the categories into which cultural establishments may fall. Thus,

⁹⁸ See Tables A8, A9 and A10 in Annexes.

they may fall into one of the following categories: „rural and urban culture houses, people’s universities, people’s arts and crafts schools, cultural centres, professional bands or ensembles promoting traditional culture, regional centres for adults’ education, centres for the conservation and promotion of traditional culture and other similar institutions.”⁹⁹

Cultural establishments are making their way in the area of the cultural vitality of the cities in Romania through their functions of *preservation*, *creation* and *education*, having an important role in the local social development. The function of *preservation* is expressed in relation to the tangible and intangible heritage and is applied to local values and identity, taking over identity elements from previous generations and transmitting them to future generations, thus developing the social cohesion and community awareness. The function of *creation* materialises individual imagination and creativity through symbols or artifacts, bringing together individuals that are different via the values they adhere to¹⁰⁰. The function of *education* has a role in transmitting the group identities and values with the purpose of harnessing them socially; it may generate cultural as well as human capital.

The three functions listed result from the field of activity declared by the analysed establishments according to the special law. Therefore, the activity of cultural establishments consists in the preservation, promotion and valorisation of culture, by providing the citizens’ education and ongoing training in the field of traditional crafts and arts, through activities in the field of traditional culture and creation or access and participation in arts performances developed within these institutions.

Moreover, these institutions promote the local cultural activity, through the participation in various cultural

99 <http://legislatie.just.ro/Public/DetaliiDocument/78022> - accessed on 11.11.2018.

100 C. Croitoru et al., *Cartea albă pentru activarea potențialului economic al sectoarelor culturale și creative din România*, Bucharest, Pro Universitaria, 2016, p. 19.

performances and events or via direct engagement of community members in the cultural and creative act. In this respect, Diane Grams and Betty Farrell argue that „When a museum, symphony hall, theater, arts learning center, or a community cultural center comes alive with people engaging in creative pursuits, confronting new perspectives, talking, laughing, or just enjoying themselves, the arts realize their potential”¹⁰¹.

Furthermore, we have to mention the importance of cultural managers in developing long-term projects to produce a high degree of participation in cultural activities, thus contributing to the local cultural regeneration. D. Grams and B. Farrell also argue that such projects are not easy to approach at all, and the challenges become more complex for all cultural organisations once they start to pay attention to their own community and consider the world around them, which is permanently changing. With such a variety of needs, challenges and opportunities, it is obvious that there is no unique solution for everyone who participates in local cultural events.¹⁰²

9.1 Results

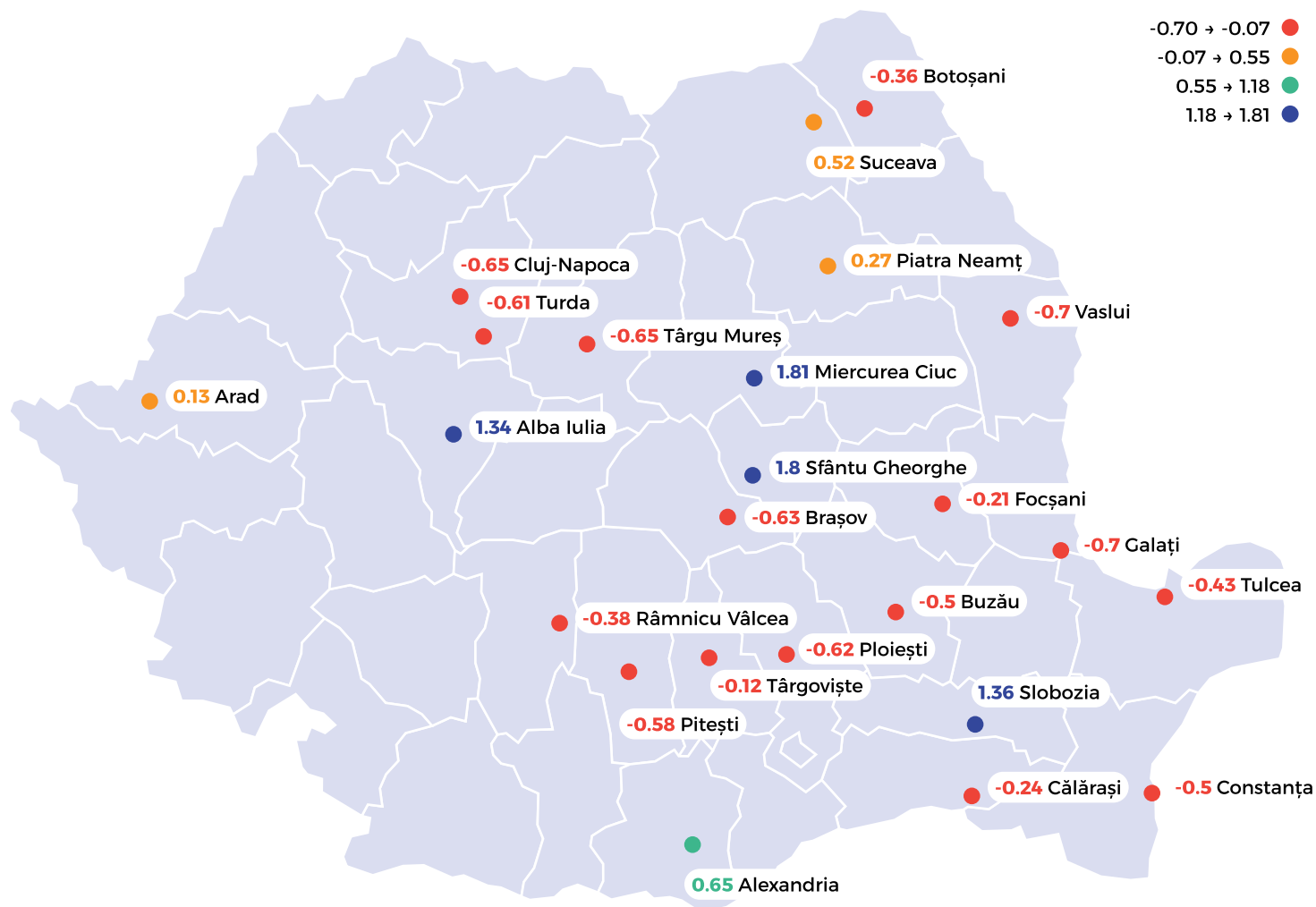
Just like the other cultural vitality dimensions, cultural establishments are institutions which, through their involvement in the community, define the creative and cultural framework, as well as the cultural life of the cities they belong to.

At urban level, we identified 294 institutions with legal personality that operate under the Emergency Ordinance no. 118/21/12/2006 on the set up, organisation and operation of cultural establishments. Furthermore, we also have the situation of institutions hosting one or more types of establishments with no special legal personality. In our study

101 G. Diane and F. Betty (eds.), *Entering Cultural Communities, Diversity and Change in Nonprofit Arts*, London, Rutgers University Press, 2008, p. 1.

102 Id., p. 3.

Map 7. Sub-index of cultural establishments



we identified 246 active cultural establishments at urban level, with and without legal personality.

We mention that the analysed data were obtained via internal collection; the identified cultural establishments received links to questionnaires to be filled in on our platform. Thus, we included in the analyses only the data from those cultural establishments that filled in the questionnaire.

As we can notice in Graph 23, the culture houses and cultural centres have a share of around 71% of the total establishments. These two types of institutions exist nearly in all the towns of the country. Furthermore, there are situations where other types of establishments, such as arts school or professional ensembles for the promotion of traditional culture operate within these institutions.

Graph 23. Distribution of cultural establishments by type (Total = 346)

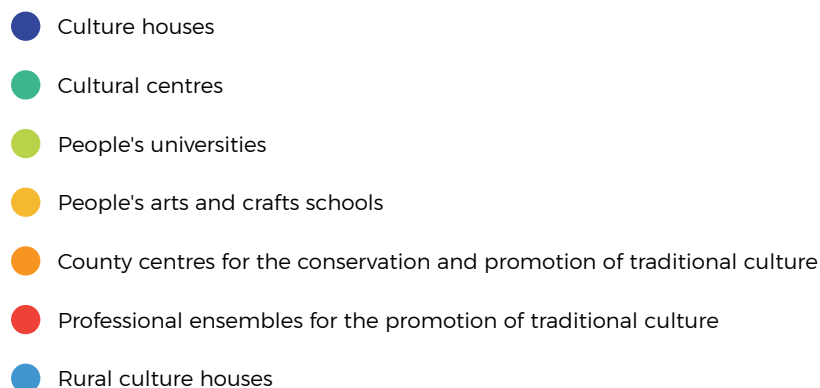


Table 18 presents the score obtained in 2017 by the first ten cities of the 24 analysed. In addition, the scores of 2016 were also included, for a retrospective view. The outcomes reveal several interesting aspects. Firstly, there is a relative steadiness of the scores obtained for the two years, as there are no big variations from one year to the next. Secondly, this is the only sub-index that records negative values, which highlights that overall the situation of the cultural establishments is not good, at least at the level of the items included in the analysis. Thirdly, the in-depth analyses have shown the importance of including more items for the analysis of the cultural establishments. If we had considered only the classification of the cities merely by the number of local establishments, we would have obtained

a very small variation – only seven distinct scores for all the 46 cities.

Table 18. Ranking of the cities depending on the cultural establishments sub-index (2017)

Position in the ranking	City	Score obtained		Population 2016
		Year 2016	Year 2017	
1	Miercurea Ciuc	1.82	1.81	42120
2	Sfântu Gheorghe	1.65	1.80	65080
3	Slobozia	1.28	1.36	53085
4	Alba Iulia	1.35	1.34	74233

62 Cultural establishments

Position in the ranking	City	Score obtained		Population 2016
		Year 2016	Year 2017	
5	Alexandria	0.60	0.65	52101
6	Suceava	0.61	0.52	116404
7	Piatra Neamț	0.03	0.27	115273
8	Arad	0.08	0.13	179045
9	Târgoviște	0.02	-0.12	93563
10	Focșani	-0.22	-0.21	94408

Miercurea Ciuc

The municipality of Miercurea Ciuc is the first in the ranking of the cities depending on their cultural establishments and, when related to 2017, the value obtained was 1.81, similar to that of 2016.

In 2017, the number of persons working within Miercurea Ciuc's cultural establishments is around 60 employees, and the budget for the cultural activities and events organised by these institutions was approximately 115 lei per capita. The total number of participants during the year was 38,300 – around 915 participants in cultural establishments' events for every 1000 inhabitants of the city. Of the four items used, Miercurea Ciuc obtained the highest scores for its cultural budget and human resource. And, even though it might seem surprising, the lowest score was obtained for the number of participants related to the size of the population.

Sfântu Gheorghe

The municipality of Sfântu Gheorghe is ranked the second, at close distance from Miercurea Ciuc, with good achievements in the activity of its cultural establishments and a score of 1.80.

According to the reported data, in 2017 there are approximately 85 employees within the city's cultural establishments, and the budget allocated for various cultural events and activities organised during this year was 113 lei

per capita. As regards the number of participants, the events of Sfântu Gheorghe's cultural establishments managed to attract a total number of 121,590 attendees during this period. As compared to Miercurea Ciuc, Sfântu Gheorghe obtained visibly lower scores on the items measuring the infrastructure and the human resource. What made the difference, though, was precisely the item referring to the number of participants, which brought Sfântu Gheorghe to a score nearly equal to Miercurea Ciuc.

Slobozia

Slobozia is on the third position in this chapter's ranking. In 2017 the city gets a score of 1.36 for the indicator of cultural establishments' activity. As we can notice in Table 18, there is no big variation between 2016 and 2017, although a slight increase is recorded.

In 2017, there were approximately 45 persons employed within Slobozia's cultural establishments, and the budget allocated to various cultural events and activities was 70 lei per capita. The total number of persons reported as participants within these events during the whole year of 2017 was 78,000 persons – approximately 1,474 per thousand inhabitants. The item that brought Slobozia a high score in this ranking is the one related to the infrastructure; it is the highest of all ten cities in this hierarchy. On the other hand, the item with the lowest score is the one that measured the public participating in events.

Alba Iulia

In 2017, the municipality of Alba Iulia obtains a score of 1.34 on the indicator of cultural establishments' activity, which places it on the fourth position. Similarly to the first two cities in the ranking, the difference between Alba Iulia and Slobozia, which precedes it in the hierarchy, is very small – 0.02 points.

In 2017, there were approximately 57 employees in Alba Iulia's cultural establishments, and the budget allocated to

the various cultural events and activities was 58 lei per capita; during the whole year, there were recorded a total of 300,000 participants in such events – approximately four participants for every local inhabitant. Of all the four items used to calculate the aggregated score, the highest value was obtained precisely by the number of participants per thousand inhabitants. Moreover, we may also add that, of all the ten cities in the top, the municipality of Alba Iulia also obtained the highest score on the number of participants in cultural establishments' events.

Alexandria

The municipality of Alexandria is on the fifth position in the top of the cities with high achievements in the activity of cultural establishments, with an indicator score of 0.65. What is remarkable in the case of this city is the considerable difference between its score and the score of the previous city, Alba Iulia, which is approximately two times higher. These points out the presence of greater negative values on certain items.

According to the reported data, in 2017, Alexandria's cultural establishments had approximately 60 employees, and the budget allocated for the various cultural events and activities organised during this year was 50 lei per capita; the total number of participants in such events was 10,000. As regards the items that made up this score, we can mention that the infrastructure, the budget and the human infrastructure obtained positive values. Moreover, Alexandria is on the third position only on the criterion of employed personnel. What drastically decreased the final score was the number of participants, with a value of approximately 196 persons per thousand inhabitants.

Suceava

The municipality of Suceava scores 0.52 on the indicator of cultural establishments' activity in 2017 – a slight decrease versus 2016.

In 2017, there were approximately 84 employees within the cultural establishments of Suceava, and the budget allocated

to the various cultural events and activities organised this year was 84 lei per capita. The total number of persons who participated in these events during the entire year of 2017 was approximately 267,000 persons. Suceava's final score was decreased by the value of the item measuring its cultural infrastructure, which is negative: -0.57. This shows an imbalance between the number of existing establishments and the served population. However, a beneficial criterion for Suceava is the public participating in events, which, strictly from this point of view, positions Suceava on the third place, with approximately 2,238 participants per thousand inhabitants.

Piatra Neamț

The seventh position in the ranking of cultural establishments is taken by another city in the historical region of Moldavia – Piatra Neamț, with an indicator score of 0.27. We must point out that the seventh position is another inflexion point in this ranking, given the nearly double difference between the scores obtained by Piatra Neamț and Suceava.

According to the data reported by the establishments that answered to our questionnaire, in 2017 they had around 30 employees, and the budget allocated to organising various cultural events and activities was 40 lei per capita, attracting a public of approximately 250,000 participants. The items with the lowest values are those measuring the human resources and the budget allocated to the activities developed. Similarly to Suceava, Piatra Neamț obtained the highest score for the number of participants in the events organised by the establishments, which places the city on the fourth position out of ten, strictly on this criterion.

Arad

The municipality of Arad is on the eighth position in the top 24 cities, with a score of cultural establishments' activity of 0.13, with some improvement versus the data reported in 2016 by the establishments.

According to the reported data, there were 30 employees within Arad's cultural establishments in 2017, and the budget allocated to the various cultural events and activities organised was 22 lei per capita. What gives this town its position in the top of cultural establishments, though, is the item referring to the number of participants in their events and activities, which places Arad on the second place on this criterion, after Alba Iulia.

Târgoviște

The municipality of Târgoviște is one of the towns with a great fluctuation on the cultural vitality and its dimensions. In the previous edition of the study, Târgoviște was one of the towns placed in the upper half of the general top. This year, except for the cultural budgetary expenses and specialised human resources, the rest of the sub-indices score medium values.

As regards the situation of the city's cultural establishments, Târgoviște is on the ninth position out of 24. According to

10. Conclusions

Both the general results and the in-depth analyses on each component of the cultural vitality index have once again shown that this phenomenon is complex, and the interaction between its elements is so diverse, that there is no general answer regarding „the way it should be” for the urban spaces to benefit from an increased cultural vitality. Local realities faced by social (individual or collective; legal or physical; public or private) actors are much more complicated.

The analyses made for the *cultural infrastructure* have highlighted both the benefits and the drawbacks that may occur when cities are classified on this criterion. On the one hand, the analyses align with the results obtained for the other analysed dimensions – e.g. cultural participation or specialised human resources. As noticed in the related chapters, a large

part of the cities in one top are also found in the other rankings. On the other hand, the cities with a larger population may have a certain disadvantage. As regards the relation between the cities' cultural infrastructure and the general indicator of cultural vitality, a very strong association was noticed, as this sub-index is the second in terms of the intensity of the correlation. Actually, approximately 56% of the variation of the cultural vitality index might be explained just by using the information on the cultural infrastructure. In other words, the increase of the cultural infrastructure score leads to a significant increase of the overall vitality score. And, as regards this dimension's relation with the other vitality components, the strongest association was noticed, as expected, with the specialised human resources, since a large part of the human

Focșani

The last city in the top ten, according to the measurements made on the cultural establishments-specific items, is the municipality of Focșani, with quite similar scores for the years 2016 and 2017.

As regards the items that made up the general score on the cultural establishments sub-index, we mention that for the year 2017 the establishments that answered the questionnaire have reported 27 employees, a budget of 47 lei per capita for the various cultural events and activities and a number of 50,000 participants.

resources included in the analyses is made of the personnel of the institutions analysed in terms of infrastructure.

The *budgetary expenses for culture* dimension has shown some of the most counter-intuitive results. As highlighted in Table 3 (correlations), this sub-index is not significantly associated with other elements of the cultural vitality, such as cultural infrastructure, specialised human resources or creative industries. In other words, we cannot state that an increase or decrease of the expenses *directly* generates the increase or decrease of the general vitality score. But this should not mean that using this dimension in the analysis does not bring any benefits. As a matter of fact, it should raise questions on the concrete relation between these expenses classified as expenses for the *field of culture, leisure and religion*. In addition, the lack of a correlation between the budgetary expenses and the creative industries dimension should not be too surprising, given that a large part of the organisations working in the cultural and creative sectors are private entities. In other words, these two items measure different dimensions of the circulation of capital in the creative economy. On the other hand, a large part of the cities in the general aggregated top of cultural vitality (see Table 2) – more precisely, seven out of ten – presented high scores on this dimension. Therefore, we can see that the public budget support for cultural production and consumption remains an important element for the cities' development in the direction of a high cultural vitality.

As for the *cultural participation* dimension, it is deemed to be the most important element of cultural vitality from certain points of view, because the people's participation in cultural-artistic events may help quantify the achievements of the other vitality dimensions. This is true to some point. As presented in the dedicated chapter, a large part of the cities with good scores for the other dimensions are also found in the top made for the cultural participation only. On the other hand, the fact that there are cities that manage to have a high cultural consumption despite their low scores for the infrastructure, budgetary allocations, specialised human resources or creative

industries points out two possibilities. The first refers to the local efforts, which manage to attract people into cultural institutions, in spite of the difficulties they are facing. The second is methodological and shows that there are elements that may be improved here and there, when choosing how to measure those aspects of cultural vitality that impact the people's participation.

As regards the *specialised human resources*, adding some items supplementing the image that we have on the existing human resources may improve the general image of a city. So far, the potential and the existing human resource have been measured via items referring to the pupils, students, teachers and professors from cultural-artistic education institutions. This edition of the study also added the specialised personnel within institutions like artistic ensembles, philharmonics, traditional folk music orchestras, libraries, museums, puppets theatres, musical and drama theatres, museums and opera. Such modifications have highlighted several revealing aspects. Firstly, the cities with high achievements on the items used in the previous edition generally perform well also when the new characteristics are considered, even though, here and there, they have some problems and the general score decreases. Cities like Cluj-Napoca, Târgu Jiu, Miercurea Ciuc, Alba Iulia and Sibiu are good examples in this respect. Secondly, the fact that in 2016 we found in the top 10 cities that in previous years held lower positions is an indicator for the complexity of this aspect and that, when we add or eliminate items measuring a specific dimension, we modify the analysed reality. Last, but not least, technically speaking, the experience of collecting data and interpreting the outcomes shows the need for researchers to have access to data, in order to minimise the under- or over-estimation of certain results.

At the level of *creative industries*, the obtained results are, from certain points of view, in accordance with those obtained within the other sections of the study. This is obvious from two perspectives. Firstly, the cities present in the other tops, too, are also present in the top made for the creative

economy. Secondly, the situation of certain cities, which have constantly been on the first ten places in this hierarchy, was not substantially modified. This shows that those cities with a developed creative economy show an overall evolution, at the level of several cultural and creative sectors. Of course, there are also exceptions to this rule. Secondly, the manner in which the cultural industries sub-index interacts with the other facets of cultural vitality (see Table 3) shows a reality presented in the by now classical papers on creative economy, i.e. the urban environment makes the difference, by and large, as it facilitates the process of attracting citizens to such cities. Therefore, the correlations with other cultural vitality dimensions, such as specialised human resources, infrastructure or cultural participation, are not fortuitous.

The sub-index measuring the situation of the *cultural establishments* was a special case in this edition of the study, as this is the first time it is used as a distinct dimension and not as items dissipated within other dimensions. As far as this

sub-index is concerned, the results were interesting. Some cities had very much to gain (in terms of their position in the general ranking) following its inclusion in the calculation formula. Other cities had a slightly modified score, yet overall their position in the general ranking was not altered. Another noteworthy fact is that such an indicator may provide, even though indirectly, certain information on a city's cultural vitality. In particular, a vitality score was calculated excluding this aspect. As regards solely the number of the city's cultural establishments, the analyses have highlighted a statistically-significant positive association and a medium intensity: when the number of cultural establishments (regardless of their type) grows, the overall cultural vitality score grows, too. This shows that the mechanisms through which cultural establishments may influence a city's cultural vitality in the absence of other elements (e.g. creative industries) should be paid more attention.

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12. Annexes

Table A1. Ranking of analysed cities, by general index of cultural vitality (2016)

Crt. No.	City	Value of obtained score	Position in general ranking
1	Cluj-Napoca	1.00	1
2	Sfântu Gheorghe	0.93	2
3	Miercurea Ciuc	0.77	3
4	Sibiu	0.61	4
5	Târgu Mureș	0.56	5
6	Craiova	0.53	6
7	Alba Iulia	0.49	7
8	Brașov	0.37	8
9	Timișoara	0.35	9
10	Slobozia	0.33	10
11	Botoșani	0.31	11
12	Pitești	0.30	12
13	Târgu Jiu	0.29	13
14	Oradea	0.21	14
15	Râmnicu Vâlcea	0.21	15
16	Iași	0.21	16
17	Zalău	0.18	17
18	Arad	0.16	18
19	Baia Mare	0.12	19
20	Satu Mare	0.07	20
21	Ploiești	0.07	21
22	Suceava	0.04	22
23	Piatra Neamț	0.03	23

Crt. No.	City	Value of obtained score	Position in general ranking
24	Târgoviște	-0.02	24
25	Focșani	-0.06	25
26	Galați	-0.10	26
27	Alexandria	-0.17	27
28	Călărași	-0.19	28
29	Deva	-0.21	29
30	Slatina	-0.23	30
31	Buzău	-0.23	31
32	Bistrița	-0.24	32
33	Turda	-0.25	33
34	Drobeta-Turnu Severin	-0.29	34
35	Constanța	-0.29	35
36	Bacău	-0.30	36
37	Brăila	-0.33	37
38	Reșița	-0.33	38
39	Tulcea	-0.35	39
40	Giurgiu	-0.44	40
41	Hunedoara	-0.51	41
42	Vaslui	-0.57	42
43	Roman	-0.67	43
44	Bârlad	-0.69	44
45	Mediaș	-0.80	45
46	Onești	-0.84	46

Table A2. Ranking of analysed cities, by cultural infrastructure sub-index (2016)

Position	City	Value of obtained score	Position in general ranking
1	Cluj-Napoca	0.751642	1
2	Târgu Jiu	0.668949	13
3	Miercurea Ciuc	0.565067	3
4	Târgu Mureş	0.424051	5
5	Botoşani	0.389193	11
6	Braşov	0.367222	8
7	Sfântu Gheorghe	0.351391	2
8	Timişoara	0.314519	9
9	Iaşi	0.305124	16
10	Suceava	0.271860	22
11	Focşani	0.241627	25
12	Piteşti	0.240641	12
13	Sibiu	0.195454	4
14	Galaţi	0.187286	26
15	Baia Mare	0.150846	19
16	Zalău	0.149890	17
17	Giurgiu	0.146928	40
18	Craiova	0.145916	6
19	Tulcea	0.105633	39
20	Râmnicu Vâlcea	0.095713	15
21	Constanţa	0.011220	35
22	Piatra Neamţ	0.007514	23
23	Târgovişte	0.002078	24
24	Arad	-0.00975	18
25	Alba Iulia	-0.01328	7

Position	City	Value of obtained score	Position in general ranking
26	Bistriţa	-0.02723	32
27	Satu Mare	-0.02837	20
28	Buzău	-0.05146	31
29	Bacău	-0.08456	36
30	Deva	-0.09519	29
31	Ploieşti	-0.10148	21
32	Oradea	-0.14821	14
33	Bârlad	-0.22449	44
34	Brăila	-0.25469	37
35	Reşiţa	-0.27030	38
36	Slatina	-0.27698	30
37	Slobozia	-0.30707	10
38	Oneşti	-0.32821	46
39	Alexandria	-0.38773	27
40	Drobeta-Turnu Severin	-0.39549	34
41	Călăraşi	-0.40628	28
42	Mediaş	-0.42171	45
43	Roman	-0.43618	43
44	Vaslui	-0.52818	42
45	Turda	-0.59497	33
46	Hunedoara	-0.69797	41

Table A3. Ranking of analysed cities, by budgetary expenses for culture sub-index (2016)

Position	City	Value of obtained score	Position in general ranking
1	Sfântu Gheorghe	3.421	2
2	Craiova	2.005	6
3	Arad	1.797	18
4	Miercurea Ciuc	1.473	3
5	Sibiu	1.408	4
6	Timișoara	1.237	9
7	Slobozia	0.863	10
8	Călărași	0.823	28
9	Alexandria	0.513	27
10	Oradea	0.465	14
11	Pitești	0.420	12
12	Turda	0.411	33
13	Botoșani	0.406	11
14	Târgu Mureș	0.391	5
15	Târgoviște	0.385	24
16	Focșani	0.276	25
17	Satu Mare	0.272	20
18	Râmnicu Vâlcea	0.216	15
19	Ploiești	0.213	21
20	Hunedoara	0.197	41
21	Drobeta-Turnu Severin	0.045	34
22	Suceava	0.042	22
23	Brașov	0.001	8
24	Roman	-0.070	43
25	Galați	-0.075	26

Position	City	Value of obtained score	Position in general ranking
26	Zalău	-0.201	17
27	Baia Mare	-0.213	19
28	Vaslui	-0.472	42
29	Bacău	-0.478	36
30	Târgu Jiu	-0.494	13
31	Iași	-0.499	16
32	Buzău	-0.569	31
33	Alba Iulia	-0.776	7
34	Brăila	-0.790	37
35	Slatina	-0.803	30
36	Constanta	-0.864	35
37	Reșița	-0.893	38
38	Bistrița	-0.905	32
39	Tulcea	-0.907	39
40	Giurgiu	-1.062	40
41	Cluj-Napoca	-1.063	1
42	Bârlad	-1.079	44
43	Deva	-1.111	29
44	Onești	-1.229	46
45	Mediaș	-1.338	45
46	Piatra Neamț	-1.388	23

Table 4. Ranking of analysed cities, by specialised human resources sub-index (2016)

Position	City	Value of obtained score	Position in general ranking
1	Cluj-Napoca	1.37	1
2	Târgu Mureş	1.14	5
3	Târgu Jiu	0.96	13
4	Miercurea Ciuc	0.87	3
5	Alba Iulia	0.75	7
6	Iaşi	0.65	16
7	Oradea	0.59	14
8	Sibiu	0.57	4
9	Piteşti	0.46	12
10	Sfântu Gheorghe	0.41	2
11	Botoşani	0.30	11
12	Suceava	0.23	22
13	Târgovişte	0.21	24
14	Râmnicu Vâlcea	0.20	15
15	Ploieşti	0.14	21
16	Bistriţa	0.09	32
17	Braşov	0.05	8
18	Slatina	0.04	30
19	Timișoara	0.02	9
20	Deva	-0.02	29
21	Satu Mare	-0.03	20
22	Baia Mare	-0.04	19
23	Craiova	-0.05	6
24	Arad	-0.08	17
25	Zalău	-0.08	18
26	Bacău	-0.10	36
27	Focşani	-0.13	25

Position	City	Value of obtained score	Position in general ranking
28	Tulcea	-0.16	39
29	Slobozia	-0.17	10
30	Constanța	-0.19	35
31	Giurgiu	-0.26	23
32	Piatra Neamț	-0.26	40
33	Reșița	-0.27	38
34	Brăila	-0.31	37
35	Galați	-0.33	26
36	Buzău	-0.36	31
37	Drobeta-Turnu Severin	-0.36	34
38	Alexandria	-0.39	27
39	Bârlad	-0.54	44
40	Roman	-0.55	43
41	Vaslui	-0.57	42
42	Călărași	-0.61	28
43	Onești	-0.65	46
44	Turda	-0.71	33
45	Mediaș	-0.73	45
46	Hunedoara	-0.74	41

Table A5. Ranking of analysed cities, by cultural participation sub-index (2016)

Position	City	Value of obtained score	Position in general ranking
1	Sibiu	1	4
2	Botoşani	0.98	11
3	Târgu Mureş	0.77	5
4	Cluj-Napoca	0.57	1
5	Târgu Jiu	0.55	13
6	Timişoara	0.46	9
7	Râmnicu Vâlcea	0.43	15
8	Galaţi	0.38	26
9	Miercurea Ciuc	0.31	3
10	Piteşti	0.25	12
11	Suceava	0.24	22
12	Craiova	0.22	6
13	Braşov	0.20	8
14	Baia Mare	0.14	19
15	Bistriţa	0.13	32
16	Alba Iulia	0.07	7
17	Deva	0.06	29
18	Iaşi	0.06	16
19	Târgovişte	0.02	24
20	Focşani	0.01	25
21	Constanţa	-0.01	34
22	Drobeta-Turnu Severin	-0.01	35
23	Oradea	-0.12	14
24	Roman	-0.12	43
25	Sfântu Gheorghe	-0.13	2
26	Satu Mare	-0.14	20

Position	City	Value of obtained score	Position in general ranking
27	Turda	-0.15	33
28	Bacău	-0.19	36
29	Ploieşti	-0.19	21
30	Mediaş	-0.20	45
31	Arad	-0.24	39
32	Tulcea	-0.24	18
33	Reşiţa	-0.25	38
34	Slatina	-0.25	30
35	Alexandria	-0.28	27
36	Zalău	-0.30	17
37	Piatra Neamţ	-0.32	23
38	Brăila	-0.33	37
39	Hunedoara	-0.36	41
40	Buzău	-0.39	31
41	Bârlad	-0.40	44
42	Giurgiu	-0.41	40
43	Slobozia	-0.42	10
44	Vaslui	-0.45	42
45	Oneşti	-0.46	46
46	Călăraşi	-0.51	28

Table 6. Ranking of analysed cities, by creative industries sub-index (2016)

Position	City	Value of obtained score	Position in general ranking
1	Cluj-Napoca	2.63	1
2	Baia Mare	1.21	19
3	Alba Iulia	1.13	7
4	Oradea	0.98	14
5	Braşov	0.61	8
6	Timișoara	0.61	9
7	Craiova	0.60	6
8	Iași	0.49	16
9	Deva	0.43	29
10	Miercurea Ciuc	0.42	3
11	Târgu Mureș	0.41	5
12	Piatra Neamț	0.39	23
13	Sibiu	0.25	4
14	Reșița	0.21	38
15	Pitești	0.18	12
16	Satu Mare	0.12	20
17	Călărași	0.10	28
18	Râmnicu Vâlcea	0.07	15
19	Turda	0.05	33
20	Arad	0.03	18
21	Suceava	0.00	22
22	Mediaș	-0.10	45
23	Târgu Jiu	-0.20	13
24	Constanța	-0.20	35
25	Târgoviște	-0.21	24
26	Focșani	-0.22	25

Position	City	Value of obtained score	Position in general ranking
27	Bistrița	-0.24	32
28	Sfântu Gheorghe	-0.25	2
29	Zalău	-0.25	17
30	Galați	-0.28	26
31	Buzău	-0.28	31
32	Slatina	-0.32	30
33	Onești	-0.34	46
34	Tulcea	-0.40	39
35	Bacău	-0.42	36
36	Botoșani	-0.45	11
37	Drobeta-Turnu Severin	-0.50	34
38	Slobozia	-0.52	10
39	Giurgiu	-0.52	40
40	Brăila	-0.54	37
41	Bârlad	-0.65	44
42	Ploiești	-0.67	21
43	Alexandria	-0.70	27
44	Roman	-0.79	43
45	Vaslui	-0.91	42
46	Hunedoara	-0.95	41

Table A7. Ranking of analysed cities, by cultural establishments sub-index (2017, 24 cities)

Position	City	Value of obtained score	Position in general ranking
1	Miercurea Ciuc	1.81	3
2	Sfântu Gheorghe	1.80	2
3	Slobozia	1.36	10
4	Alba Iulia	1.34	7
5	Alexandria	0.65	27
6	Suceava	0.52	22
7	Piatra Neamț	0.27	23
8	Arad	0.13	18
9	Târgoviște	-0.12	24
10	Focșani	-0.21	25
11	Călărași	-0.24	28
12	Botoșani	-0.36	11
13	Râmnicu Vâlcea	-0.38	15
14	Tulcea	-0.43	39
15	Constanța	-0.50	35
16	Buzău	-0.50	31
17	Pitești	-0.58	12
18	Turda	-0.61	33
19	Ploiești	-0.62	21
20	Brașov	-0.63	8
21	Cluj-Napoca	-0.65	1
22	Târgu Mureș	-0.65	5
23	Vaslui	-0.70	42
24	Galați	-0.70	26

Table A8. Share of companies within cultural and creative sectors (2016)

Cultural and creative sectors	Cities									
	Cluj-Napoca	Baia Mare	Alba Iulia	Oradea	Braşov	Timișoara	Craiova	Iași	Deva	Miercurea Ciuc
Archives	0.1%	0.3%	0.2%	0.3%	0.5%	0.4%	0.3%	0.5%	0.6%	0.4%
Libraries	0.3%	0.6%	0.4%	0.7%	0.9%	1.1%	0.9%	1.0%	1.2%	0.4%
Books and press	7.9%	7.3%	7.5%	9.2%	7.2%	7.0%	9.4%	7.3%	11.0%	9.7%
Visual arts	10.9%	16.3%	14.8%	13.5%	13.8%	12.8%	14.9%	11.7%	15.0%	14.1%
Performing arts	10.4%	8.6%	9.7%	9.1%	12.4%	13.1%	14.4%	19.4%	8.6%	8.7%
Audiovisual and media	6.2%	6.8%	5.7%	5.7%	6.1%	6.3%	7.1%	4.8%	6.6%	7.6%
Software, IT, Games	35.5%	22.3%	22.5%	24.0%	26.5%	28.6%	22.7%	31.1%	17.3%	23.1%
Architecture	6.8%	10.2%	13.2%	7.5%	7.3%	8.7%	4.4%	5.6%	12.1%	14.8%
Advertising	10.0%	10.3%	9.7%	8.5%	12.0%	10.3%	8.6%	8.8%	15.0%	5.8%
Cultural heritage	0.1%	0.0%	0.4%	0.0%	0.1%	0.0%	0.2%	0.2%	0.0%	0.0%
Crafts and handicrafts	9.9%	16.9%	14.8%	20.5%	11.6%	9.9%	14.5%	7.5%	11.2%	14.1%
Research	1.9%	0.4%	1.0%	0.9%	1.6%	1.7%	2.7%	2.1%	1.4%	1.4%
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
No. of companies	4.759	717	493	1.618	2.121	2.543	1.485	2.573	347	277

Table A9. Share of employees within cultural and creative sectors (2016)

Cultural and creative sectors	Cities									
	Cluj-Napoca	Baia Mare	Alba Iulia	Oradea	Braşov	Timișoara	Craiova	Iași	Deva	Miercurea Ciuc
Archives	0.2%	0.1%	0.1%	0.1%	0.7%	0.4%	0.2%	0.3%	0.0%	0.0%
Libraries	0.2%	0.1%	0.1%	0.1%	0.9%	0.5%	0.3%	0.3%	0.1%	0.0%
Books and press	5.0%	2.8%	3.3%	4.9%	6.1%	5.2%	4.3%	9.5%	16.8%	8.0%
Visual arts	2.9%	3.1%	3.1%	8.3%	6.9%	4.8%	3.9%	3.7%	12.3%	3.2%
Performing arts	1.6%	0.3%	0.8%	1.9%	3.3%	6.1%	2.3%	2.8%	1.2%	1.4%
Audiovisual and media	2.1%	1.7%	0.7%	3.7%	3.8%	6.9%	2.3%	16.8%	2.0%	0.9%
Software. IT. Games	59.8%	6.0%	3.9%	12.9%	35.2%	35.2%	49.9%	38.6%	11.2%	6.5%
Architecture	2.3%	1.8%	2.6%	1.6%	2.3%	2.9%	1.8%	2.5%	6.2%	3.1%
Advertising	5.8%	2.0%	0.8%	2.1%	9.2%	6.5%	2.6%	2.6%	3.9%	1.5%
Cultural heritage	0.1%	0.0%	0.0%	0.0%	0.0%	0.0%	0.2%	0.1%	0.0%	0.0%
Crafts and handicrafts	19.2%	82.0%	84.3%	64.3%	30.8%	28.8%	31.2%	21.2%	35.0%	75.3%
Research	0.8%	0.1%	0.2%	0.1%	0.8%	2.8%	1.0%	1.6%	2.3%	0.3%
Total	100%	100%	100%	100%	100%	100%	100%	100%	100%	100%
No. of employees	23.631	7.407	3.778	11.043	8.420	10.970	8.218	9.753	1.103	1.895

Table A11. Population of analysed cities (2016)

City	No. of inhabitants
Alba Iulia	74233
Alexandria	52101
Arad	179045
Bacău	196883
Baia Mare	147801
Bârlad	72860
Bistrița	93336
Botoșani	122311
Brăila	210602
Brașov	290743
Buzău	135601
Călărași	77576
Cluj-Napoca	321687
Constanța	317832
Craiova	305689
Deva	70407
Drobeta-Turnu Severin	109647
Focșani	94408
Galați	304340
Giurgiu	69051
Hunedoara	74142
Iași	362142
Mediaș	58571
Miercurea Ciuc	42120

City	No. of inhabitants
Onești	52573
Oradea	222736
Piatra Neamț	115273
Pitești	176747
Ploiești	233663
Râmnicu Vâlcea	118775
Reșița	88533
Roman	70665
Satu Mare	122504
Sfântu Gheorghe	65080
Sibiu	169786
Slatina	84546
Slobozia	53085
Suceava	116404
Târgoviște	93563
Târgu Jiu	96852
Târgu Mureș	150191
Timișoara	332983
Tulcea	89696
Turda	57304
Vaslui	97067
Zalău	69799

Source: TEMPO database, National Institute of Statistics, 2019



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