

THE CULTURAL VITALITY
2021 EDITION
TOP PERFORMING CITIES IN CULTURE



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**NATIONAL INSTITUTE
FOR CULTURAL RESEARCH AND TRAINING**

THE CULTURAL VITALITY OF CITIES - 2021 EDITION

Top Performing Cities in Culture

Coordinators: Carmen Croitoru and
Anda Becuț Marinescu

2022

NATIONAL INSTITUTE
FOR CULTURAL RESEARCH AND TRAINING

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Cultural Vitality – 2021 edition. Top Performing Cities in Culture

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Introduction and Methodological aspects

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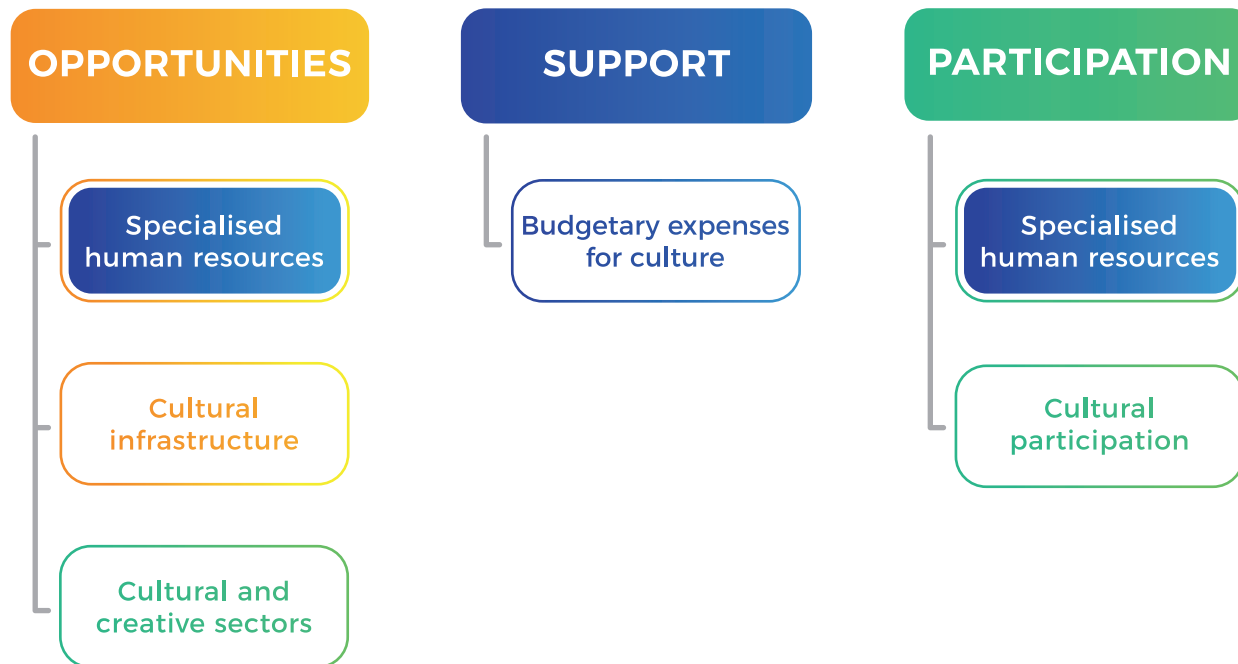
1. Introduction and Methodological aspects

1.1 Introduction

This edition of the study utilises, like all the previous editions, the definition of cultural vitality as mentioned in the study *Cultural Vitality in Communities: Interpretation and Indicators*: „evidence of creating ,disseminating, validating,

and supporting arts and culture as a dimension of everyday life in communities”¹. According to the authors of this study, cultural vitality is built on three dimensions: opportunities, support and participation.

Figure 1. Categories and sub-indices of cultural vitality



¹ M. R. Jackson, F. Kabwasa-Green and J. Herranz, "Cultural Vitality in Communities: Interpretation and Indicators,, Washington DC, Urban Institute, 2006, p. 4.

The first dimension, referring to the “presence of opportunities for cultural participation”², places at the centre of cultural vitality the consumers, beneficiaries or participants in the life of the city, i.e. the inhabitants of the city or of the respective region, together with all those transiting this space (tourists, immigrants, travellers). In order to facilitate the cultural participation, there is a necessity for an adequate cultural infrastructure and specialised human resources, as well as a dynamic of the entrepreneurship, which would generate cultural products/goods and quality cultural creations and services.

The second dimension of cultural vitality, the “support for cultural participation”³, is most of the time the responsibility of local authorities and refers to the financial resources allocated to the organisations and institutions active in the cultural and creative sectors (CCS). The importance given by authorities to the cultural life and to the quality of habitation, expressed inclusively through the opportunities of relaxation and personal development through culture and creativity, is revealed by the percentage of local budget allocated to the support for cultural organisations and institutions.

The third dimension used by the authors of the study is “cultural participation itself”⁴. The concept of cultural participation is wide and it includes both active and passive participation, intentional or voluntary participation, as well as unintended, occasional participation. The cultural vitality is intensely marked by the level of cultural participation, a sign of civic participation and of the degree of democratisation of a society.

This study aims at promoting the concept of cultural and creative city, i.e. that city which expresses its local identity, it is friendly with its residents and with those who transit it, it is open to diversity and hospitable with strangers, it loves beauty and harmony. The top of the cities that we present in this study

has among its objectives the stimulation of local development and setting up quality standards which every city should meet in order to accede to the status of cultural and creative city.

1.2 Methodological aspects

Measuring the cultural vitality of the cities is a challenge both for the experts in drafting local or national public policies and for the various decision makers with responsibilities in managing budgetary funds or in staging cultural-artistic programmes for the wide public. Moreover, measuring the cultural vitality is an undertaking that rallies statisticians, social sciences data analysts and methodologists in a common effort.

On the one hand, the challenges occurring when measuring the urban cultural vitality are conceptual or theoretical: culture is a complex phenomenon, difficult to delineate, as the processes of social construction equally involve resources and institutions, production processes and consumption behaviours.⁵ On the other hand, the operationalisation of such heterogeneous a concept requires the compliance with methodological stringencies that allow for the scientific foundation of an analysis framework with a high degree of validity and accuracy, but which simultaneously ensures the transversal comparability (of analysis units) and longitudinal comparability (of time intervals). Therefore, the measurement of the urban cultural vitality raises methodological challenges not only from the viewpoint of the accessibility of the data of interest, but also from the viewpoint of the data sources' variability, in particular. A rigorous approach entails the necessity of statistic modelling of collected data, either at centralised level or via independent initiatives, by using information that integrates cultural components with an economic and social substratum.⁶

2 Idem, p.14

3 Idem, p.18

4 Idem, p.17

5 Valentina Montalto et al., “Culture Counts: An Empirical Approach to Measure the Cultural and Creative Vitality of European Cities,” *Cities* 89 (2019): 167–185.

6 Seungil Yum, “How Can We Measure the Magnitude of Creative Cities? A New Creativity Index: 3Ci,” *Creativity Research Journal* 32, nr. 2 (2020): 174–183.

Taking into account the conceptual and methodological aspects, three basic components of the operationalisation of the cities' cultural vitality were considered in this study: (1) the opportunities component (the presence of resources necessary for the establishment of a dynamic cultural life), (2) the participation component (the degree of fostering of existent resources by involving the population in cultural-artistic activities) and (3) the support component (governmental support given to the development of the cultural sphere). All these components have included such dimensions as: cultural infrastructure, budgetary expenses for culture, specialised human resources, cultural participation, cultural and creative sectors, cultural establishments.

The components and their related dimensions were translated into a set of "resource indicators" and "output indicators"⁷. The resource indicators helped us analyse the infrastructure means and elements underpinning the cities' cultural activity (e.g. number of seats in philharmonics institutions), while the output indicators were used to collect information on the manner in which the available resources were used and successfully gathered public (e.g. number of philharmonics spectators). Moreover, as a consequence of the different socio-demographic profiles of the cities, we opted for using "relative indicators"⁸. The relative indicators have included statistic measurements wherein the information quantifying a dimension of the cultural vitality is expressed in relation to aspects pertaining to the demographic particularities of the cities (e.g. number of seats in philharmonic institutions related to 1,000 inhabitants).

Thus designed, the methodology used in this study is similar to that applied in previous undertakings of representing the cultural vitality of the cities. More precisely,

the current methodology integrates the theoretical philosophies, the conceptual approaches, the work methods and calculation procedures used in the study "The Cultural Vitality of Cities in Romania: 2018 edition"⁹. The inclusion of these elements of similarity was necessary in order to ensure the continuity of the perspectives, with a view to keep the comparability of the data. Therefore, this study is not a mere transversal radiography of the cultural vitality within the reference period, but, by integrating some common methodological aspects, the changes that have occurred at the level of cultural sectors, creative industries or other adjacent segments can be validly identified.

The data were collected from primary and secondary sources, in compliance with the procedure used in the previous editions of the study, so that the comparability would be ensured and the dynamics of the cities' cultural life would be explored. Therefore, for each of the components included in the analysis, multiple data sources were used, as follows:

- Cultural infrastructure: National Institute of Statistics;
- Budgetary expenses for culture: Ministry of Regional Development and Public Administration;
- Specialised human resources: National Institute of Statistics (for the data referring to the personnel of the cultural institutions) and internal collection (for the data regarding the educational involvement);
- Cultural participation: National Institute of Statistics;
- Cultural and creative sectors: National Agency for Fiscal Administration;
- Cultural establishments: internal collection of data.

7 Raluca Gârboan, "Indicatori utilizați în evaluare și monitorizare: Indicatori sociali," *Revista Transilvană de Științe Administrative* 19 (2007): 34–42.

8 Henner Arndt, Hans-Knud Graubitz & Veit Köppen, "Topic Maps for Representing Balanced Scorecards," în *Conference of Computational Economics and Financial and Industrial Systems*, 2007, 1–8.

9 Carmen Croitoru et al., *Vitalitatea culturală a orașelor din România: Ediția 2018* (București: Editura Universul Academic, 2019).

Table 1. Analysed cities¹⁰

List of cities included in the analysis			
1. Alba Iulia	2. Alexandria	3. Arad	4. Bacău
5. Baia Mare	6. Bârlad	7. Bistrița	8. Botoșani
9. Brăila	10. Brașov	11. Buzău	12. Călărași
13. Cluj Napoca	14. Constanța	15. Craiova	16. Deva
17. Drobeta Turnu Severin	18. Focșani	19. Galați	20. Giurgiu
21. Hunedoara	22. Iași	23. Mediaș	24. Miercurea Ciuc
25. Onești	26. Oradea	27. Piatra Neamț	28. Pitești
29. Ploiești	30. Râmnicu Vâlcea	31. Reșița	32. Roman
33. Satu Mare	34. Sfântu Gheorghe	35. Sibiu	36. Slatina
37. Slobozia	38. Suceava	39. Târgoviște	40. Târgu Jiu
41. Târgu Mureș	42. Timișoara	43. Tulcea	44. Turda
45. Vaslui	46. Zalău		

1.2.1 Cultural infrastructure

The indicators describing the cultural infrastructure are, for the most part, similar to those used in the previous edition (I1-I18)¹¹. Therefore, the collected information pertain not only to the type of existing cultural institutions in a certain town, but also to their degree of coverage by relating to the number of inhabitants set in agreement with the cultural consumption experience resulted from the previous studies¹². More precisely, depending on the cultural consumption experience, the ratio analysis of the indicators was made per 1,000, per 10,000 or per 100,000 inhabitants. A novelty in relation to the infrastructure dimension is represented by the inclusion in this edition of the indicators regarding the traditional music orchestras (I19 and I20).

Therefore, the indicators used in the analysis of the cultural infrastructure are the following:

11. Libraries (number of libraries per 10,000 inhabitants)
12. Cinema theatres (number of cinema halls per 10,000 inhabitants)
13. Cinema theatres (number of seats cinema halls 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 opera institutions per 1,000 inhabitants)
17. Philharmonics (number of philharmonics units per 100,000 inhabitants)
18. Philharmonics (number of seats philharmonics institutions per 1.000 inhabitants)
19. Dramatic theatres (number of dramatic theatres per 100,000 inhabitants)

¹⁰ The set of cities is similar to the one used in Croitoru et al. (p. 9)

¹¹ Carmen Croitoru et al., *Vitalitatea culturală a orașelor din România: Ediția 2018* (Bucharest: Editura Universul Academic, 2019). (pp. 9-10).

¹² Ana-Maria Despou & Ștefania Matei, "Forme de participare la activități culturale și recreative în spațiul public," *În Barometrul de consum cultural. O radiografie a practicilor de consum cultural*, ed. Carmen Croitoru & Anda Becuț (Bucharest: Editura Pro Universitaria, 2017), 117–164.

- I10. Dramatic theatres (number of seats dramatic theatres per 1,000 inhabitants)
- I11. Musical theatres (number of musical theatres per 100,000 inhabitants)
- I12. Musical theatres (number of seats musical theatres per 1,000 inhabitants)
- I13. Animation theatres (number of puppet theatres per 100,000 inhabitants)
- I14. Animation theatres (number of seats in puppet theatres per 1,000 de inhabitants)
- I15. Artistic ensembles (number of units for artistic ensembles per 100,000 de inhabitants)
- I16. Artistic ensembles (number of seats in units for artistic ensembles per 1,000 de inhabitants)
- I17. Cultural centres (number of cultural centres per 100,000 de inhabitants)
- I18. Cultural centres (number of seats in cultural centres per 1,000 de inhabitants)
- I19. Traditional music orchestras (number of traditional music orchestras per 100,000 de inhabitants)
- I20. Traditional music orchestras (number of seats in traditional music orchestras units per 1,000 de inhabitants)

1.2.2 Budgetary expenses for culture

The indicators describing the budgetary expenses in the field of culture are similar to those used in the previous edition¹³. Total expenses were considered to be those in the budgetary functional category „Culture, recreation and religion”. For the calculation of the indicators, data were extracted from Functional classification of expenditures per Subchapters: 6703 Cultural Services (670302 - Public libraries, 670303 - Museums, 670304 - Public performance institutions and concerts, 670305 - Popular arts and crafts schools, 670306 - Cultural Establishments (Urban),

670307 - Cultural Establishments (Rural), 670308 - Centers for the preservation and promotion of traditional culture, 670312 - Consolidation and restoration of historical monuments, 673330 - Other cultural services) and 6750 - Other services in the fields of culture, recreation and religion)

In this respect, the indicators used for the exploration of the budgetary expenses in the field of culture are the following:

11. Total expenses for culture from the local budget per number of town inhabitants
12. Proportion of budgetary expenses for cultural activities from the town's total expenses

1.2.3 Specialised human resources

The available data sources allowed for the use of a unitary methodological line in order to identify the situation of the human resources specialised in the cultural field. There were no significant changes in the working manner applied for the exploration of the component regarding the human capital: all 18 indicators found in the previous study could be taken into account in the current analysis of the cultural vitality¹⁴, they were completed with information on the personnel of the cultural centres (I19).

With a view to identifying the role of the specialised human resources dimension in the analysis of the cities' cultural vitality the following indicators are used:

11. Course attendees enrolled in people's art schools / arts and crafts schools (number of attendees per 1,000 inhabitants)
12. Pupils and students enrolled in middle schools / high schools with artistic profile (number of pupils/students per 1,000 inhabitants)
13. Students enrolled in art/culture universities (number of students per 1,000 inhabitants)

¹³ Carmen Croitoru et al., *Vitalitatea culturală a orașelor din România: Ediția 2018* (Bucharest: Editura Universul Academic, 2019) (p. 10), I1, I2

¹⁴ Carmen Croitoru et al., *Vitalitatea culturală a orașelor din România: Ediția 2018* (Bucharest: Editura Universul Academic, 2019) (p. 11) I1-I18.

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- I4. Graduates of people's art schools (number of graduates per 1,000 inhabitants)
- I5. Graduates of art high schools (number of graduates per 1,000 inhabitants)
- I6. Graduates of art 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. Teaching personnel within art high schools (number of teachers per 1,000 inhabitants)
- I9. Teaching personnel within art/culture universities (number of teachers per 1,000 inhabitants)
- I10. Specialised personnel within artistic ensembles (number of professionals per 1,000 inhabitants)
- I11. Specialised personnel within philharmonics (number of professionals per 1,000 inhabitants)
- I12. Specialised personnel within traditional music orchestras (number of professionals per 1,000 inhabitants)
- I13. Specialised personnel within libraries (number of professionals per 1,000 inhabitants)
- I14. Specialised personnel within museums (number of professionals per 1,000 inhabitants)
- I15. Specialised personnel within puppet and marionette (animation) theatres (number of professionals per 1,000 inhabitants)
- I16. Specialised personnel within dramatic theatres (number of professionals per 1,000 inhabitants)
- I17. Specialised personnel within musical theatres (number of professionals per 1,000 inhabitants)
- I18. Specialised personnel within operas (number of professionals per 1,000 inhabitants)
- I19. Specialised personnel within cultural centres (number of professionals per 1,000 inhabitants)

1.2.4 Cultural participation

Furthermore, the indicators referring to the cultural participation are mostly taken from the previous edition of the study¹⁵. The only change pertains to the addition of information on the number of participants that formed the public of the cultural centres (I11). Both the data sources and the ways of calculation are similar. This makes possible the application of a comparative approach to allow the highlighting of the changes that occurred in the sphere of the cities' cultural vitality.

The cultural participation dimension is analysed for the following set of indicators:

11. Number of spectators to artistic ensembles performances (per 100 inhabitants)
12. Number of spectators to philharmonics (per 100 inhabitants)
13. Number of spectators to traditional music orchestras (per 100 inhabitants)
14. Number of spectators to puppet and marionette (animation) theatres (per 100 inhabitants)
15. Number of spectators to dramatic theatres (per 100 inhabitants)
16. Number of spectators to musical theatres (per 100 inhabitants)
17. Number of visitors in museums (per 100 inhabitants)
18. Number of readers in libraries (per 100 inhabitants)
19. Number of spectators to operas (per 100 inhabitants)
110. Number of spectators to cinema (per 100 inhabitants)
111. Number of persons who formed the public of the activities developed by cultural centres (per 100 inhabitants)

¹⁵ Carmen Croitoru et al., *Vitalitatea culturală a oraşelor din România: Ediția 2018* (Bucharest: Editura Universul Academic, 2019) (pp.11-12), I1-I10.

1.2.5 Cultural and creative sectors

As a consequence of the data-access facilitation, a series of new pieces of information were collected, pertaining to the cultural and creative sectors dimension. This provides a better accuracy and specificity of the data, offering a more in-depth vision on the vitality indicators. Therefore, besides the aggregated number of employees in the cultural and creative sectors, a differentiating approach occurs regarding both the staff of companies and of non-governmental organisations. Furthermore, besides the information on the companies' turnover and profit, we took into account data on the dimension of the sector measured by the number of companies with specific CAEN.

Taking into account these markers, the cultural and creative sectors dimension was analysed through the following indicators:

11. Total number of employees in the commercial and non-profit cultural and creative sectors (per 1,000 inhabitants)
12. Number of employees in companies operating in the cultural and creative sectors (per 1,000 inhabitants)
13. Number of employees in active non-governmental cultural organisations (per 1,000 inhabitants)
14. Number of companies with a CAEN specific to the cultural and creative sectors (per 1,000 inhabitants)
15. Turnover of the companies within the cultural and creative sectors (in relation to the total number of inhabitants)
16. Profit of companies within the cultural and creative sectors (proportion of the profit in total turnover)

1.2.6 Cultural establishments

With a view to explore the cultural establishments dimension, three of the four indicators considered in the previous edition of the study were used¹⁶. More precisely, the indicator referring to the budgetary expenses was eliminated from the calculation, as a consequence of a high variation of the measurement unit used in the report. Unlike all the other indicators referenced for 2019, the study on the cultural establishments reflects the existing situation for the year 2020. In order to avoid the distortions produced by the different timeframes, the sub-index corresponding to the cultural establishments was not included in the calculation of the aggregated index, but was used only for its informative nature.

11. The number of cultural establishments, with and without legal personality (per 100,000 inhabitants)
12. The total number of persons employed within cultural establishments (per 1,000 inhabitants)
13. The number of total participants in the cultural establishments' events (per 1,000 inhabitants)

Following the calculation procedures validated in the previous study's undertakings, the cultural vitality of the cities was determined through a general index calculated as an arithmetic mean of the sub-indices differentiated at the level of several dimensions: (1) cultural infrastructure sub-index, (2) budgetary expenses sub-index, (3) specialised human resources sub-index, (4) cultural participation sub-index, (5) cultural and creative sectors sub-index and (6) cultural establishments sub-index. The six sub-indices corresponding to each domain were, in their turn, calculated as an arithmetic mean of the indicators assimilated to the dimension.

We have to mention that both in the calculation of sub-indices and in the aggregation of the general index we used a standardisation procedure as z score. The application of this procedure was necessary as a consequence of the variability of

¹⁶ Carmen Croitoru et al., *Vitalitatea culturală a orașelor din România: Ediția 2018* (Bucharest: Editura Universul Academic, 2019) (p.12)

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the values attributable to each indicator, as well as because of the different units of measure. The standardisation as a z score is used in statistics practice with the purpose to homogenise the values of several variables and give them equal statistical weights in the calculation of composite variables. The standardisation method was applied progressively starting from the level of the indicators, reaching the level of sub-indices and ending with the aggregated measure of the general index. This calculation method allowed for all the final data not to be distorted by the differentiated properties of the indicators.

Therefore, a general index was calculated, as well as sub-indices specific to the dimensions for each and every town, starting from the standardisation as z score. The negative values of the indices reveal that the respective city is positioned under the average value corresponding to the vitality measures, while the positive values show a higher vitality potential. However, the values are established in relation to the average value of the cases, so that in some situations it is possible that an index with a high value should not represent a higher vitality potential in absolute terms, but the value thus obtained may derive from a deviation above the average. Despite such a limitation, for the purpose of this study, the z score addresses the need to determine the positioning of the cities in terms of vitality via a relational approach corresponding to the demands of monitoring the dynamics at national level.

General classification of the cities

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2. General classification of the cities

This section aims at offering an overview on the cultural vitality of the cities included in the study. The main goal is the description of the cities via the cultural vitality aggregated index, calculated as an arithmetical mean of the standardised scores obtained in 2019 for the following dimensions: (1) cultural infrastructure, (2) budgetary expenses for culture, (3) specialised human resources, (4) cultural participation and (5) cultural and creative sectors. We chose this methodological procedure in order to provide a temporal consistency of all the data at the level of 2019, as a consequence of the fact that the reference period for the information on the cultural establishments corresponds to the year 2020.

Table 2 presents the cities that scored the highest in relation to the aggregated measure of cultural vitality in 2019. We notice that the situation is not significantly different from the one that resulted from the previous edition of the study (which integrated the year 2016 as reference period). While there are small variations of the scores, seven of the ten cities have a

constant presence in the ranking. The cities with the highest scores of cultural vitality are similar in the two stages of the study, but, in time, a series of changes are noticed in terms of their ranking order. The first four positions are still taken by Sibiu, Cluj-Napoca, Sfântu Gheorghe and Miercurea Ciuc. While in 2016 the first position was taken by the municipality of Cluj-Napoca, in 2019 this position is taken by Sibiu and the rest of the hierarchy remains unchanged. Moreover, we notice a slight improvement of the situation of the cultural vitality indicators in the case of Alba-Iulia and Braşov, as well as a decrease of the values measuring the cultural activity of Târgu Mureş. The three cities that have appeared in this top only recently are Botoşani, Arad and Suceava, surpassing towns like Craiova, Timişoara and Slobozia. The changes can be explained through regional factors, especially when taking into account that a series of cities from the north-eastern area ended up replacing those in the southern area.

Table 2. Top 10 cities according to the cultural vitality index

City	Position in the 2019 cultural vitality ranking	Cultural vitality index score in 2019	Position in the 2016 cultural vitality ranking	Cultural vitality index score in 2016	Population 2019
Sibiu	1	1.28	4	0.61	168,746
Cluj-Napoca	2	0.82	1	1.00	325,154
Sfântu Gheorghe	3	0.68	2	0.93	64,093
Miercurea Ciuc	4	0.54	3	0.77	41,613
Alba Iulia	5	0.42	7	0.49	74,718
Târgu Mureş	6	0.38	5	0.29	147,788
Botoşani	7	0.31	11	0.31	120,490
Arad	8	0.23	18	0.16	176,948
Suceava	9	0.23	22	0.04	126,078
Braşov	10	0.19	14	0.37	289,763

18 General classification of the cities

The values in Table 3 give legitimacy to the analysis, showing the compliance with the validity of the construct at the level of the five dimensions that formed the analysis directions. Furthermore, the coefficients thus obtained highlight the absence of multicollinearity, which would not have justified the differentiated approach of the aspects underpinning the operationalisation of the concepts. Thus, we can notice that the cultural vitality index correlates statistically significantly with each of the scores that compose it. Moreover, we can notice that the highest input in the description of the cultural vitality is that of the indicators referring to the cultural participation and cultural and creative sectors, alongside with those of the cultural infrastructure, which corresponds to the theoretical model used in approaching and defining cultural vitality.

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

	Cultural vitality index	Cultural infrastructure sub-index	Budgetary expenses sub-index	Human resources sub-index	Cultural participation sub-index	Cultural and creative sectors sub-index
Cultural vitality index		0.648	0.601	0.579	0.713	0.653
Cultural infrastructure sub-index	<0.001		0.125	0.351	0.568	0.494
Budgetary expenses sub-index	<0.001	0.409		0.088	0.255	-0.068
Human resources sub-index	<0.001	0.017	0.583		0.225	0.368
Cultural participation sub-index	<0.001	<0.001	0.087	0.132		0.505
Cultural and creative sectors sub-index	<0.001	<0.001	0.651	0.012	<0.001	

Notes to table:

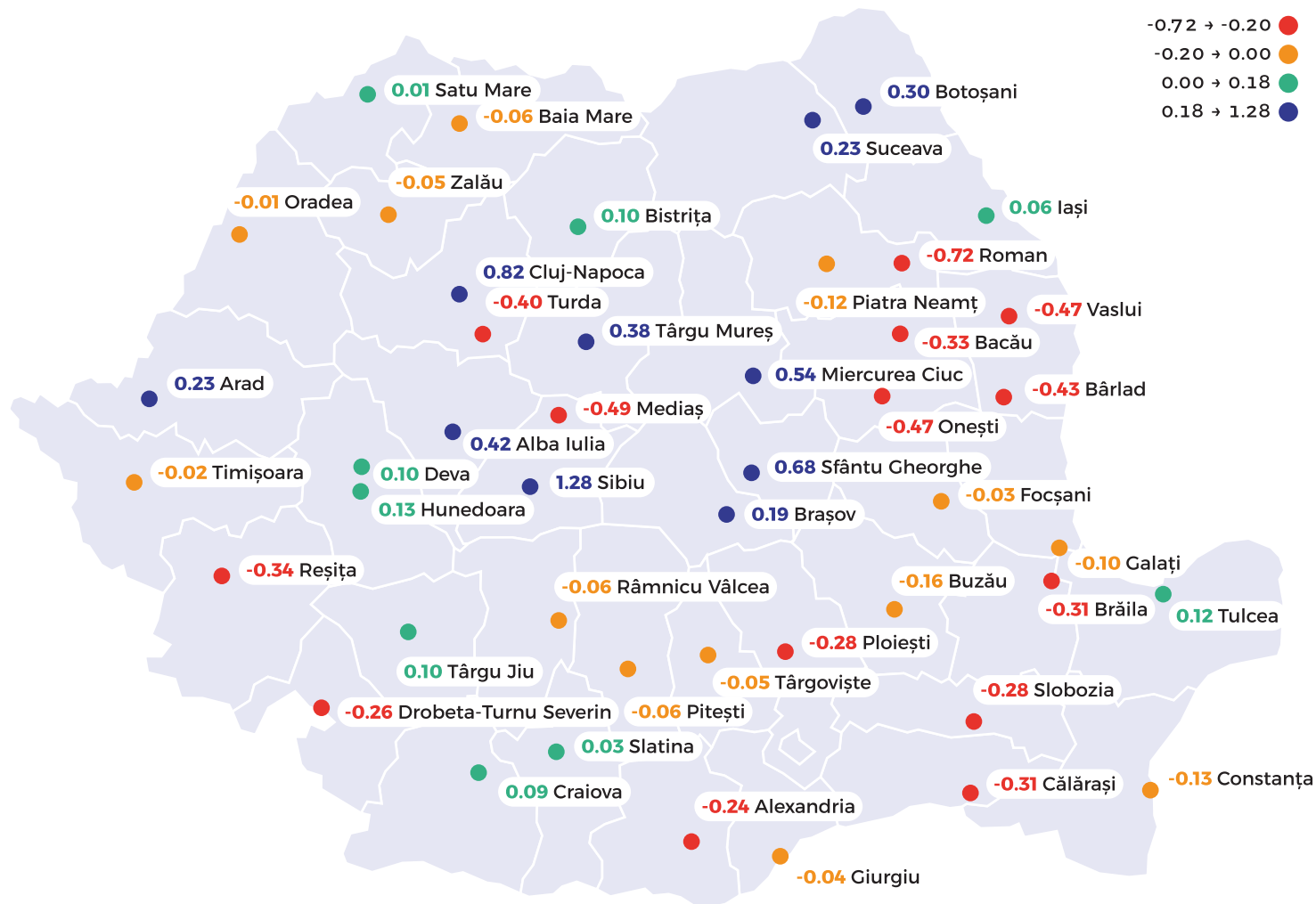
- Above the table's diagonal there are the bivariate correlations as Bravais-Pearson coefficients. Under the diagonal there are the corresponding error probabilities.

Colour codes:

- The green 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%).
- The orange cells show that there is a statistically non-significant correlation between the two variable, with an error probability greater than 0.05 (i.e. 5%).

The distribution of the cities depending on the general score shows a very high polarity at territorial level, given the fact that we cannot observe the existence of a cultural centre at the level of each development region (Map 1). In general we can notice a concentration of the cultural vitality poles in the central (Sibiu, Cluj-Napoca, Miercurea Ciuc, Sfântu Gheorghe, Târgu Mureş) and western (Alba-Iulia, Arad) regions. Furthermore, certain cultural centres appear in the north-east region (Botoşani and Suceava), but most of the regions are far from being vibrant from the viewpoint of the creative potential and cultural activities.

Map 1. The cultural vitality index in Romania (2019)



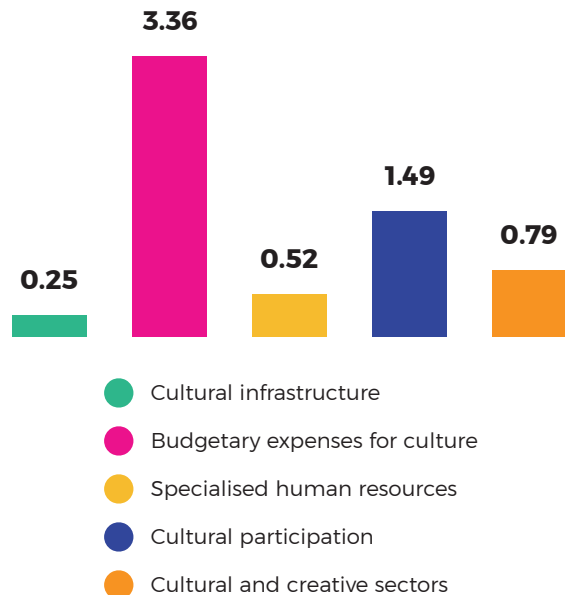
Sibiu

According to the data collected for the year 2019, the city of Sibiu is on the first position in the hierarchy of towns in terms of cultural vitality, thus generating slight structural changes in the classification. As expected, the municipality of Sibiu

records values above the national average at the level of all the dimensions considered, which is a clue for a stability attributed to the existing local cultural environment. The stability of the cultural environment is particularly outstanding through the fact that Sibiu is the city with the highest scores recorded for

the indicators pertaining to the budgetary expenses for culture and for those related to the cultural participation. In addition, the aggregated data highlight a very good valorisation of the existing infrastructure: despite a relatively small number of cultural institutions (as compared to other cities), the rate of population's involvement is high, on the background of a public that shows interest in the consumption of cultural products or in participating in artistic performances. Furthermore, the municipality of Sibiu stands out through a systemic balance in terms of the specialised human resources component in relation to the existing infrastructure, the served population and the financial component. However, the systemic balanced should not be mistaken with the organisational balance, as there is a possibility that some of the cultural institutions experience the issue of shortness of personnel.

Graph 1. Scores obtained for the sub-indices that made up the cultural vitality indicator, city of Sibiu (2019)



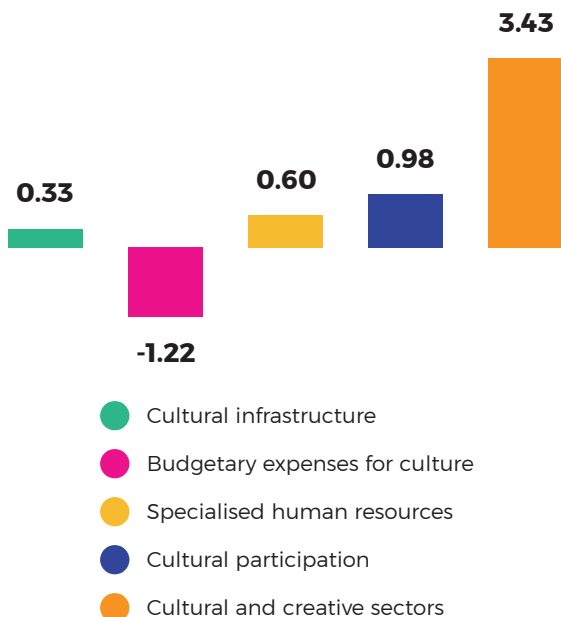
Cluj-Napoca

The city of Cluj-Napoca maintains its privileged position in the cultural vitality ranking. However, we can notice the persistence of some of the weaknesses observed in the previous studies, which makes this city's cultural environment more unstable and subject to risks as compared to Sibiu.

More precisely, we can notice that Cluj-Napoca is positioned under the national average in reference to the descriptive index of budgetary expenses allocated to the cultural environment, in the context of relatively high values of all the other aggregated indicators. This seems to point out to a weak funding of the cultural institutions or programmes by the local authorities. In such a circumstance, the city of Cluj-Napoca stands out through a strong development of the cultural and creative sectors funded from private sources, to the detriment of public ones: Cluj-Napoca visibly surpasses other towns both in terms of turnover of companies operating in the field of culture, and in terms of human resources working in private or non-governmental institutions.

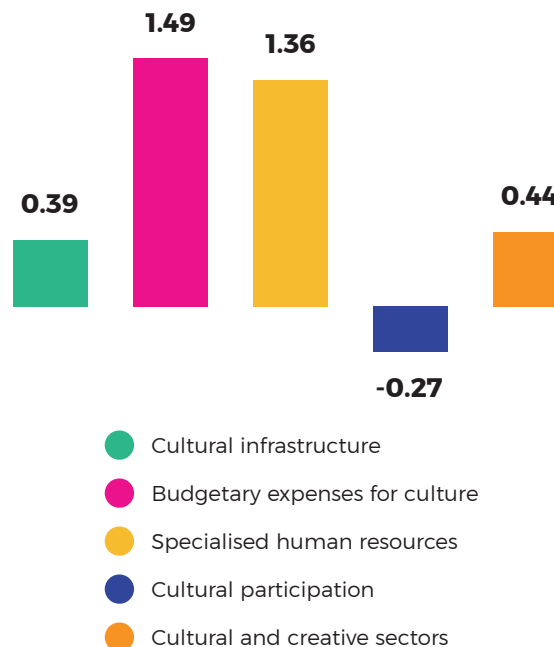
Taking these aspects into consideration, it is expected that the cultural environment of Cluj-Napoca should have been the most impacted by the pandemic, as a consequence of the capital circuit specificity. Like in the case of Sibiu, we can notice a good valorisation of the cultural infrastructure and a consistency of specialised human resources. Plus, the indicators referring to the cultural participation tend to suggest the existence of a public oriented both towards the entertainment component and towards the cultural or artistic one (under the circumstances of not-so-visible an entertainment component within the cultural participation).

Graph 2. Scores obtained for the sub-indices that made up the cultural vitality indicator, city of Cluj-Napoca (2019)



of the indicators referring to specialised human resources in relation to the entire set of cities subject to analysis. Taking into account the fact that, from 2016 to 2019, we can notice a substantial improvement of the indicators referring to the cultural and creative sectors, we may consider that Sfântu Gheorghe is in a continuous dynamic and has a potential of growth by activating internal mechanisms of coagulating the cultural capital.

Graph 3. Scores obtained for the sub-indices that made up the cultural vitality indicator, city of Sfântu Gheorghe (2019)



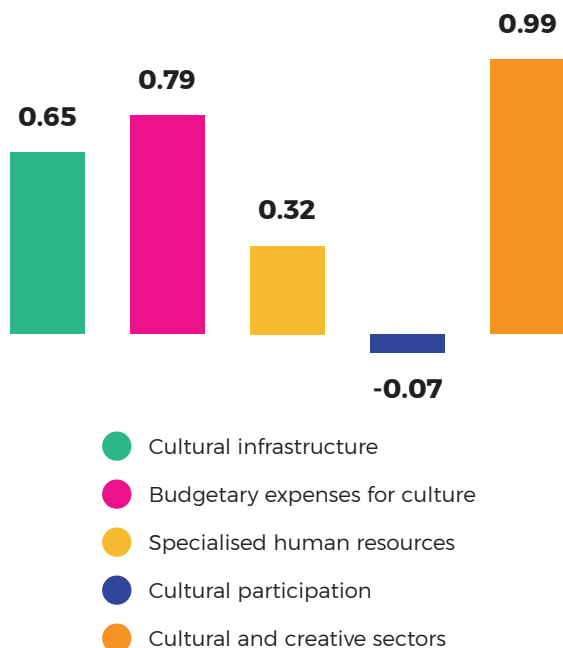
Sfântu Gheorghe

The municipality of Sfântu Gheorghe has a constant presence in the cultural vitality ranking. This may be due mostly to the interventions or initiatives oriented towards consolidating the factors underpinning an active cultural life. In other words, the data show that Sfântu Gheorghe meets basic conditions of cultural vitality (infrastructure, public and private investments, specialised personnel – all above the national average). On the other hand, there are other problems in terms of the population’s rate of participation in cultural events and activities, which suggests a poor valorisation of the existing resources. Beyond all these, the analyses show that Sfântu Gheorghe scores the highest value

Miercurea Ciuc

For the most part, the municipality of Miercurea Ciuc has a similar profile to the one observed in the case of Sfântu Gheorghe. In both situations, the data suggest the existence of a cultural potential that is not valorised: all aggregated indicators place Miercurea Ciuc above the national average, except for the indicator on cultural participation, where relatively small values are recorded. Beyond the general trends previously presented, we can notice three particular features of this town. The first would be that the municipality of Miercurea Ciuc is (alongside Târgu Mureş) on the first place in terms of cultural infrastructure, which suggests the presence of a high number of specialised institutions in relation to the number of inhabitants.

Graph 4. Scores obtained for the sub-indices that made up the cultural vitality indicator, city of Miercurea Ciuc (2019)

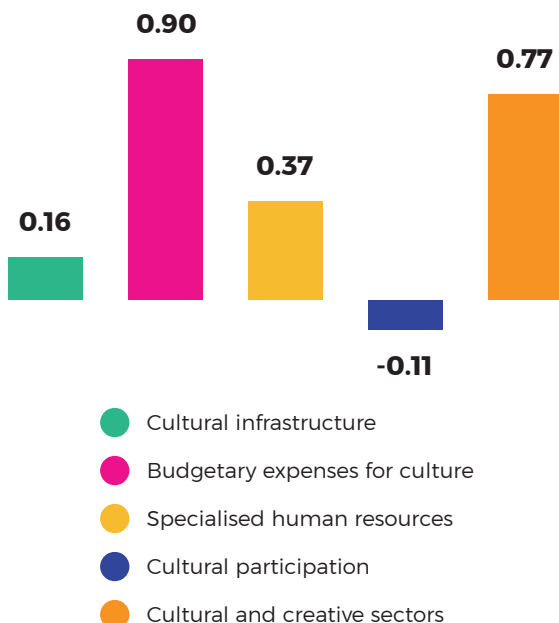


The second feature pertains to a special dynamic of the institutions that make up the cultural and creative sectors in this town: although there is a relatively high number of companies operating in the cultural field, as well as a substantial number of employees engaged in cultural activities, the turnover and the profit are low. A third trait refers to some balances between the cultural infrastructure and the specialised human resources, as well as between the budgetary expenses for culture and the private financial sources, given the fact that there are no significant variations of the standardised scores resulted in the case of the indicators that make up the indices.

Alba Iulia

Alba Iulia is the town with the highest growth potential, when considering the changes that occurred between 2016 and 2019. Therefore, we can notice that, during the reference period, the public authorities have made investments in the cultural field, which generated outcomes at the level of several dimensions of the cultural vitality. While in 2016 Alba Iulia was under the national average in relation to the index referring to the budgetary expenses for culture, in 2019 this city is on the sixth place when considering the financial dimension. Although a detailed, long-term analysis is necessary in order to analyse the impact of such cultural investments, the available data tend to suggest that the budgetary allocations have had positive consequences upon the cultural infrastructure and specialised human resources, but less so in terms of cultural participation. This is why the analysis supports the necessity to organise promotion campaigns for the initiatives in the field, with the purpose to animate the cultural life and to grow the population's interest in participating in cultural activities. In the absence of such actions, the municipality of Alba Iulia is at risk to use the available financial resources in a counterproductive manner (in terms of both public and private sources coming from the activity of the cultural and creative sectors).

Graph 5. Scores obtained for the sub-indices that made up the cultural vitality indicator, city of Alba Iulia (2019)

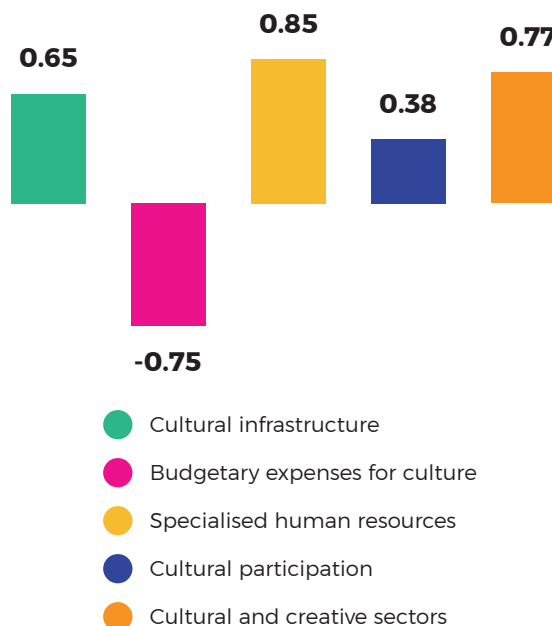


Târgu Mureş

In the previous edition of the study (corresponding to the situation in 2016), the municipality of Târgu Mureş was present in the ranking of cities with the highest level of cultural vitality. This was mostly due to a viability of the indicators that made up the aggregated measures, it did not occur as a consequence of outstanding aspects of a specific dimension. Part of this situation is highlighted by the data collected for 2019, too: there are very small variations of the standardised scores recorded for the dimensions: infrastructure, specialised human resources,

cultural participation and activity of cultural and creative sectors. Nevertheless, we can notice that Târgu Mureş is one of the towns with the greatest financial risks in relation to the sustainability of the cultural environment. On the one hand, we can notice that this cultural infrastructure is at risk to not enter a reliable circuit of cultural vitality, as a consequence of a poor public budget allocation in the field of culture. This especially happens because the creative sector of Târgu Mureş is not sufficiently developed in order for it to compensate for some of the difficulties associated to financial imbalances (as is the case of Cluj-Napoca).

Graph 6. Scores obtained for the sub-indices that made up the cultural vitality indicator, city of Târgu Mureş (2019))

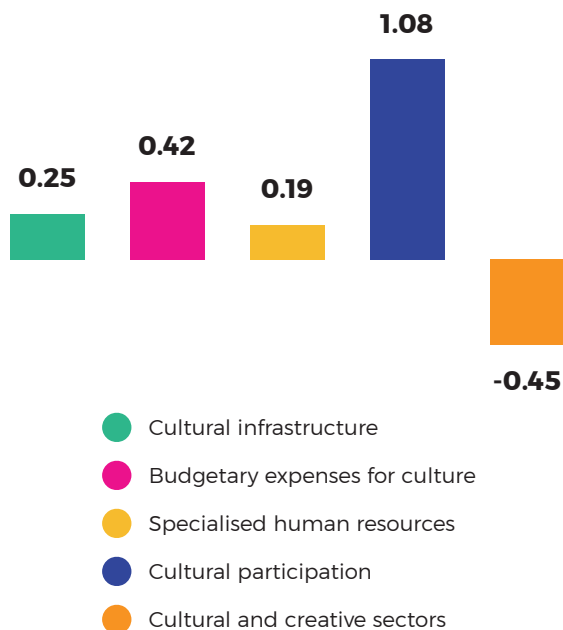


24 General classification of the cities

Botoșani

An unexpected aspect is represented by the presence of the municipality of Botoșani in the cultural vitality ranking. According to the analysed data, the town seems to be characterised by a high level of cultural participation. However, a more in-depth analysis would show that the score for the cultural participation tends to be artificially amplified by the existence of extreme values at the level of the indicators pertaining to the number of readers in libraries and the number of cinema spectators. If we eliminate these extreme values, we may see that Botoșani records cultural vitality scores situated around the national average.

Graph 7. Scores obtained for the sub-indices that made up the cultural vitality indicator, city of Botoșani (2019)

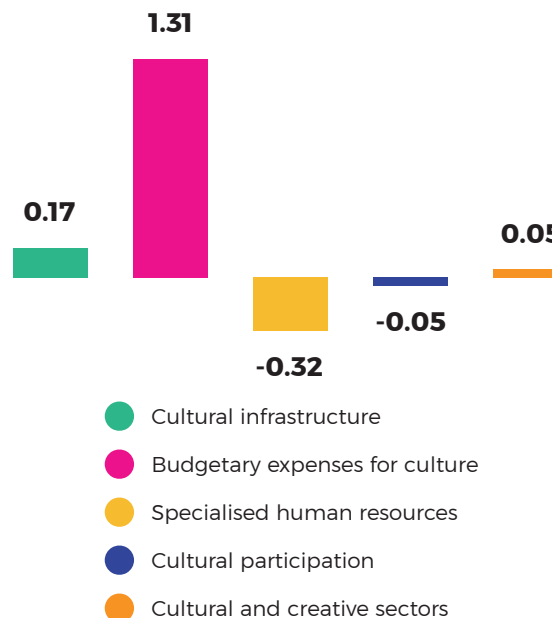


This situation corresponds to all the components pertaining to the cultural infrastructure, budgetary expenses, specialised human resources and cultural participation. On the other hand, the municipality of Botoșani is characterised by a poor development of the cultural and creative sectors, as the values recorded at the level of this dimension are well below the national average.

Arad

We may consider Arad a locality in a stage preceding the cultural development. The available data highlight a high interest of public authorities in the cultural component.

Graph 8. Scores obtained for the sub-indices that made up the cultural vitality indicator, city of Arad (2019)



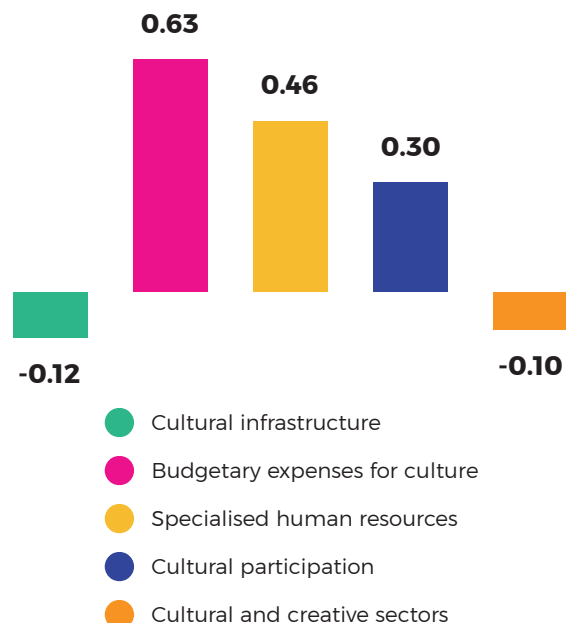
This interest is mainly highlighted by the high values recorded for the indicator regarding the proportion of expenses allocated to culture from the total of public expenses. It is necessary to explore to what extent these budgetary allocations have the capacity to spill over the growth of vitality, in the following years, resulting in an improvement of the cultural infrastructure, in an intensification of the cultural participation, as well as in a development of the cultural and creative sector. Furthermore, Arad presents a series of risks in relation to the specialised human resources dimension, a situation reflected in a shortage of personnel serving the cultural institutions or having responsibilities in the cultural field.

Suceava

The municipality of Suceava is one of the cities with a recent presence in the cultural vitality top. Nevertheless, unlike Botoşani, whose general average score is amplified by a series of extreme values recorded for some specific indicators, Suceava is much better represented through a data standardisation and aggregation. More precisely, in Suceava a substantial dynamic of the cultural environment can be observed, despite a poor infrastructure and some unbalanced frameworks of manifestation.

According to the available data, the municipality of Suceava is positioned above the average national values in terms of budgetary expenses, specialised human resources and cultural participation. At the same time, the situation is precarious from the standpoint of the public cultural infrastructure and the aspects corresponding to the cultural and creative sectors. It is expected that the allocation of more budgetary funds should ensure this the cultural competitiveness of this city, whose potential may be fostered through an inclusion of culture among the local public authorities' priorities.

Graph 9. Scores obtained for the sub-indices that made up the cultural vitality indicator, city of Suceava (2019)



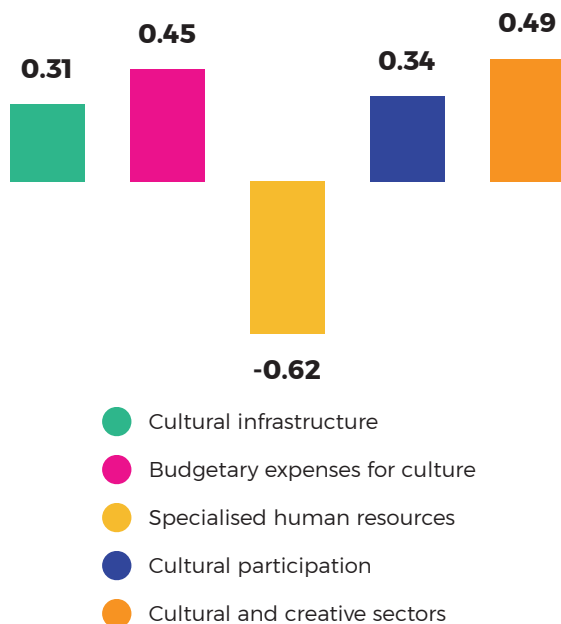
Braşov

Although at the level of most dimensions the situation of the municipality of Braşov is better than the situation of Arad, the aggregated analysis of the data downgrades Braşov to an inferior position in the ranking. Such a situation is mostly due to a very low value obtained in the case of the specialised human resources dimension. However, we must mention that it is unlikely that the situation would reflect a personnel shortage within the cultural institutions; for the indicators in this category, the city of Braşov is above the national average. On the other hand, the value of the specialised human resources sub-index is affected by the

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indicators on the graduates of cultural or artistic learning institutions, which results in Braşov recording lower scores than other towns that were part of the analysis. Taking into account all the aspects presented, it is possible that the calculation method underpinning the analysis produce a series of drawbacks in characterising the city of Braşov, which seems to have a specific profile, beyond the common classification standards.

Graph 10. Scores obtained for the sub-indices that made up the cultural vitality indicator, city of Braşov (2019)



Cultural infrastructure

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3. Cultural infrastructure

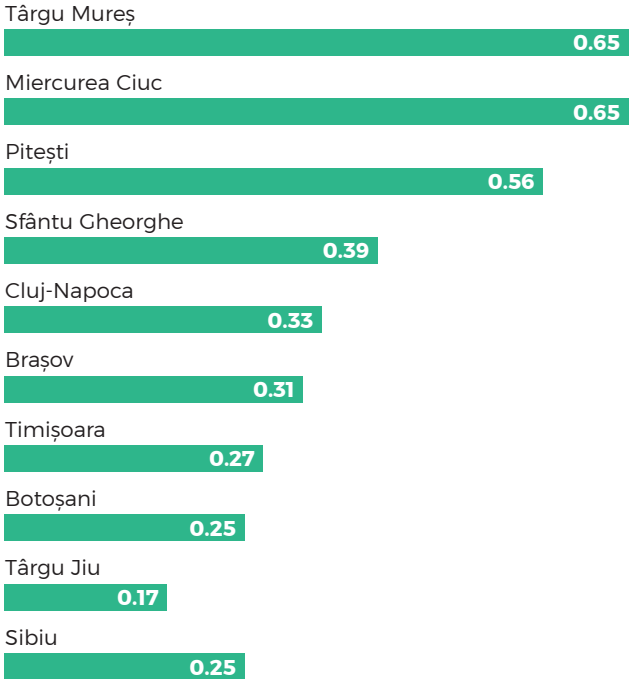
The cultural infrastructure sub-index monitors the degree of "cultural richness" of a town through the infrastructure elements available to the inhabitants of the respective town. This sub-index is also important for the cultural participation index, which, otherwise, is the vivid expression of the cultural infrastructure; in the absence of cultural consumption, the cultural infrastructure makes no sense, it is not exploited as it should. The cultural life is a key element in the life quality of a town; thus, a well-designed infrastructure allows for a high cultural consumption and a high cultural vitality.

A basic cultural infrastructure (museums, libraries, theatres, operas) is not an intrinsic good, the physical existence of these institutions is not enough for the increase of the degree of cultural vitality, nor for the economic and cultural growth of a town, actually, if it does not fulfil its purpose, that is a certain degree of cultural consumption. In fact, the researchers from the Urban Institute in Washington define the cultural infrastructure as the presence of the opportunities of cultural participation, which shows once more the close relationship between the infrastructure and the cultural consumption.

3.1 Results

This year we find in the ranking the same cities as in the previous years, which was expected, as the cultural infrastructure is rather a static, dimension of vitality, not a dynamic one, as is the cultural participation. The full ranking of cities in terms of cultural infrastructure may be consulted in Table 10 (Annexes).

Graph 11. Ranking of the first 10 cities with the best cultural infrastructure sub-indices of cultural vitality for the year 2019



Târgu Mureş

This year Târgu Mureş is on the first position in the ranking, just like in 2018, which is not at all surprising, considering that during the period 2010-2017 it always ranked among the first five positions of the top of best cities from the standpoint of this sub-index. Târgu Mureş has a diverse cultural infrastructure for its culture-consuming inhabitants. Thus, even though it does not score the highest on certain items, it has average scores on

30 Cultural infrastructure

more items than other analysed cities. The city has a cultural infrastructure highlighted particularly by the number of philharmonics institutions, however, like in the previous years, it also scores high for cinema theatres, dramatic theatres and

puppet/animation theatres. Târgu Mureş is a town where the cultural infrastructure and the cultural participation (two sub-indices influencing each other) are in harmony.

Map 2. Sub-index of cultural infrastructure (2019)



Miercurea Ciuc

In 2019, Miercurea Ciuc is on the second position in the ranking (like in 2018), with a relatively high score, compared to the previous year. Actually, in the period 2010-2015, this town was almost constantly in the first ten positions of the ranking. Miercurea Ciuc still has the highest scores (of all the analysed cities) in terms of libraries and artistic ensembles, as well as, starting this year, in terms of dramatic theatres. High scores are also recorded for museums. For a town of its size, the cultural infrastructure offered to its culture consumers is a diverse one, but it could be improved, particularly from the standpoint of philharmonics and cinema theatres.

Pitești

The city of Pitești maintains its third place (as in 2018) in the hierarchy of the ten best cities from the viewpoint of the cultural infrastructure sub-index. Over the years, Pitești was mostly among the first ten cities of the ranking, except for 2016, when it took the 12th place. The town continues to excel thanks to the high score of the item referring to the musical / variety theatres (alongside with Galați, the only town that has such infrastructure resources). Similarly to the previous years, this city is a good example for the harmony between the cultural participation and the cultural infrastructure (as it has been in the top five in both rankings), scoring high on both dimensions for the same items.

Sfântu Gheorghe

Since 2017 this city has been keeping its fourth position in the ranking of the best towns in terms of cultural infrastructure. From 2010 to 2015, Sfântu Gheorghe was amongst the first 15 cities in terms of cultural infrastructure, and the fact that it has upped in the hierarchy from 2016 shows us the town's cultural potential and its desire to valorise the existing cultural infrastructure resources. The strengths of the town, where it scores high, refer to the museum institutions, dramatic theatres and artistic ensembles institutions and it is a positive example of the manner in which various cultural vitality dimensions work

together – for example, the interaction between the cultural infrastructure and the specialised human resources – because the items that give this town a high score for the specialised human resources are the same ones that refer to the high-performing items in terms of infrastructure. The supplementation or fostering the existing cultural infrastructure resources may lead to a growth of the cultural vitality, with the help of the other dimensions of the latter.

Cluj-Napoca

At the level of the year 2019, Cluj Napoca is on the fifth position. This drop in the ranking, starting with 2017 (in the period 2010-2016 it was always on the first position) shows that, although the city has a diverse cultural infrastructure, this is not enough when related to the population number. Although the city of Cluj-Napoca has a diverse cultural infrastructure and owns the monopoly in terms of certain infrastructure resources that do not exist in the majority of the cities (it scores the highest in terms of number of opera houses), the existing cultural infrastructure resources are not sufficient for the population volume, in order to ensure a high level of cultural vitality, and the absence or insufficient valorisation of these sources may negatively impact other cultural vitality dimensions, such as cultural participation or specialised human resources.

Brașov

This year the city of Brașov holds the sixth position in the ranking of the best cities in terms of cultural infrastructure elements. Similarly to the previous years, the strengths of the city are represented by opera houses and puppet/animation theatres, while the weaknesses continue to refer to libraries. The evolution of the cultural infrastructure sub-index for Brașov is a positive one, considering that up until 2012 the town was amongst the last positions of the ranking (oscillating between the 23rd and the 29th positions). Since 2013, Brașov has been a constant presence in the top ten (except for 2017, when it took the 11th place), generally on the sixth position. The fact that

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the city has been holding approximately the same position for so many years shows its cultural potential, as the town has a diverse, but non-valorised, insufficiently supplemented cultural infrastructure – there are still elements that are not accessible for culture consumers, such as libraries, which are not sufficient for a city of the size of Braşov.

Timișoara

In 2019 Timișoara is on the seventh place, after having been on the sixth in the previous year. Over the years, the city has presented fluctuations at the level of this dimension, occupying positions between three and fourteen in the period 2010-2016. The city continues to record very good scores on the item referring to the performance institutions. Its weaknesses are, like in 2017 and 2018, the items with an educational component, i.e. museums and libraries. Although Timișoara has a diverse infrastructure (checking for most of the types of cultural institutions included in the analysis) and high scores for items that do not exist in the case of most of the cities (opera houses), for a town of its size, all these are not sufficient when related to the population number, and the existing infrastructure elements are not sufficiently exploited. For example, the infrastructure of dramatic and puppet/animation theatres scores high, while the cultural consumption on the same items is low.

Botoșani

This year Botoșani is on the eighth place, like in the previous year. As we are accustomed even from the first edition of the study, this city continues to be present in the top ten of the best cities in terms of cultural infrastructure, still scoring very high on the items already known from the previous years, i.e. the philharmonics and traditional music orchestra institutions, as well as puppet/animation theatres. The fact that this town has been approximately on the same position shows us, on the one hand, the town's cultural potential, especially in relation to the cultural participation, and on the other hand it shows either a non-exploitation of the already existing elements, or a need for

supplementing the cultural infrastructure resources in relation to the population number.

Târgu Jiu

Târgu Jiu is on the ninth place in the ranking this year, after having been on the tenth for the last two years. Actually, this is the fourth time when we find this town in the top ten, and the evolution of this sub-index is, however, a favourable one, as up until 2014 the city has not even amongst the first 15 cities in terms of cultural infrastructure and it oscillated between the 22nd and 35th positions. Târgu Jiu has substantially improved its cultural infrastructure elements and therefore this year it records one of the highest scores on the elements referring to the puppet/animation theatres and artistic ensembles. Among the deficient infrastructure elements of a town of this size there are the museum and philharmonics institutions. Târgu Jiu is a good example of a town that has contributed to the growth of the cultural vitality by investing in its infrastructure (either by supplementing it or by exploiting the existing one).

Sibiu

After having been on the third place in 2017, Sibiu fell on the 19th in 2018 (according to Table 9 of the Annexes), and this year the town is on the last place in the cities' top ten in terms of their cultural infrastructure. Although the city has maintained its positions in the top ten in the period 2010-2015, the oscillations in the last four years show that there are cultural infrastructure elements that can be improved. The city scores very well on certain items (dramatic theatres, for example), but for a city of its size the cultural infrastructure is not sufficient – the evidence in this respect are the low scores of this year on most of the items – and it could be improved, especially on the items referring to museums and libraries. .

Budgetary expenses for culture

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4. Budgetary expenses for culture

In this chapter we shall tackle another dimension of the concept of cultural vitality, i.e. the budgetary expenses allocated to culture. In the first part of the chapter we shall review the main data on the cultural expenses, and in the second part of the chapter we shall present the results of the research, by listing the first ten cities of the ranking on the budgetary expenses for culture sub-index, as well as by discussing the scores obtained by each of these ten towns.

The most recent publication referring to the budgetary expenses allocated to the field of culture, *The Atlas of Culture*¹⁷, the data show that the mean proportion of expenses for cultural services related to the Gross Domestic Product of each state is 0.5 percents. Romania scores an average of 0.4% and the best ranked state in these terms is Iceland (1.1%), while at the opposite pole there is Greece (0.1-0.2%). The data for 2016-2022 for each state, as well as the European average are available in Table 11 (Annexes).

At European level¹⁸, the data show that the mean proportion of expenses for cultural services related to the Gross Domestic Product of each state is 0.5 percents. Romania scores an average of 0.4% and the best ranked state in these terms is Iceland (1.1%), while at the opposite pole there is Greece (0.1-0.2%). The data for 2016-2022 for each state, as well as the European average are available in Table 11 (Annexes).

4.1 Results

In Romania, the local public authorities that allocate, on average, the most resources of culture per capita are those of Sibiu, Hunedoara and Tulcea; additional data are available in Table 12 (Annexes).

The 46 cities analysed were ranked depending on the scores they obtained for the sub-index of budgetary expenses for culture, for the reference year of 2019. Table 5 presents the ranking of the first ten cities, and the hierarchy of all analysed cities is available in Table 13 (Annexes).

The sub-index of budgetary expenses for culture is made of two items that influence the variations of the sub-index. The first item measures the proportion of expenses for culture allocated to each inhabitant of the analysed cities, the second item measures the proportion of budgetary expenses for culture from the cities' total budget expenses. In this chapter we shall present both the values of the sub-index and the values of each item that makes it up, and the results for each item can be consulted in Table 14 in the Annexes.

17 C. Croitoru (coord.), B. Pălici (coord.) et al, *Atlasul culturii, ediția 1. Așezămintele culturale în spațiul rural 2020*, Institutul Național pentru Cercetare și Formare Culturală, Ed. Universul Academic, 2022

18 Contributorii EUROSTAT, General government expenditure by function (COFOG), 2022, disponibil la adresa: <https://ec.europa.eu/eurostat/web/culture/data/database>

Map 3. Sub-index of budgetary expenses (BE) (2019)

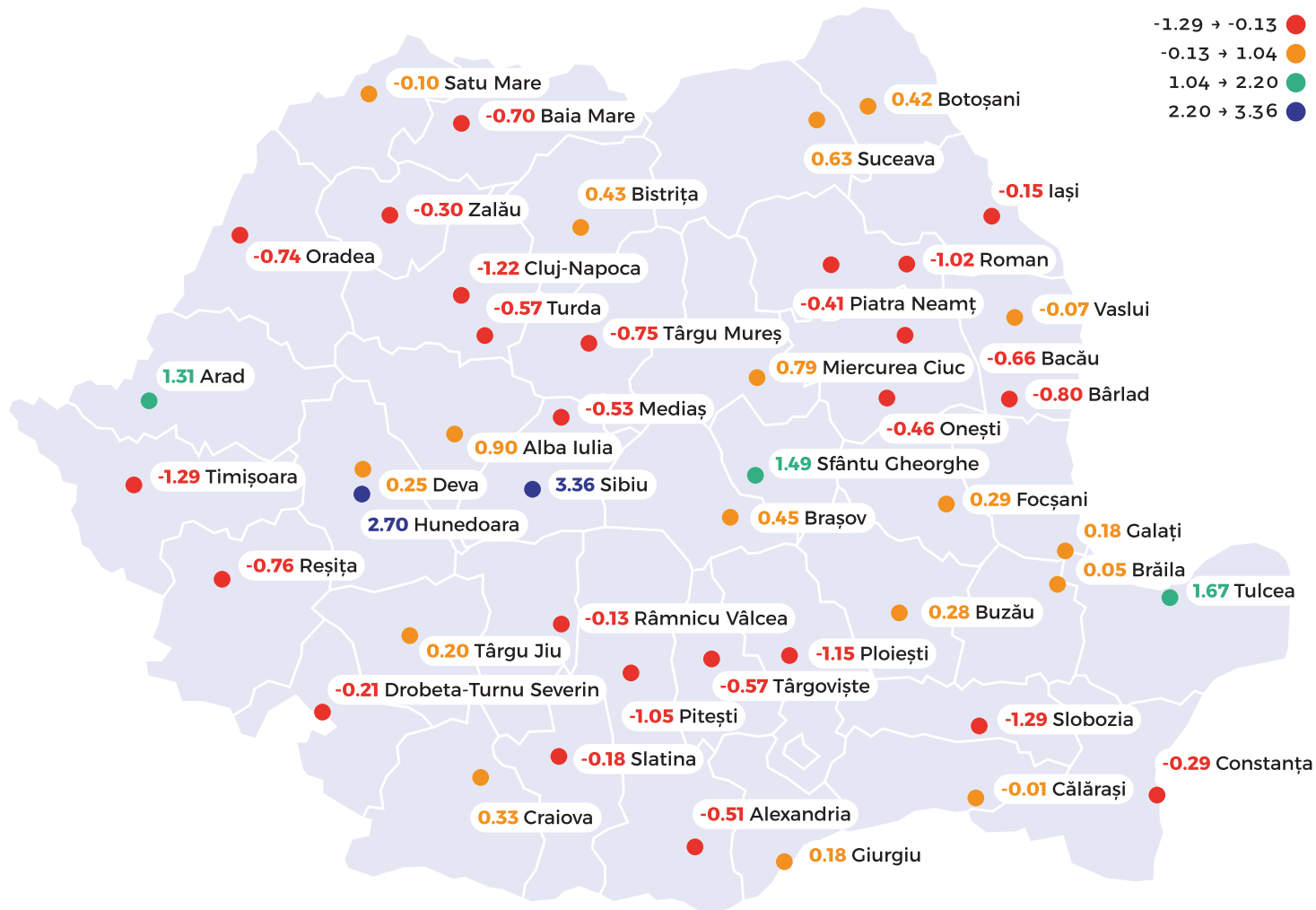


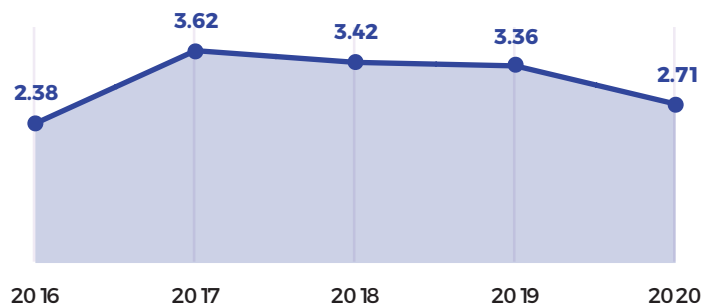
Table 4. Top 10 cities with the highest score for the sub-index of budgetary expenses for culture (2019)

Position in the top	City	Value of obtained score	Population 2019
1	Sibiu	3,36	168.746
2	Hunedoara	2,70	72.349
3	Tulcea	1,67	86.549
4	Sfântu Gheorghe	1,49	64.093
5	Arad	1,31	176.948
6	Alba Iulia	0,90	74.718
7	Miercurea Ciuc	0,79	41.613
8	Suceava	0,63	126.078
9	Braşov	0,45	289.763
10	Bistriţa	0,43	94.304

Sibiu

The city of Sibiu obtains the highest score for the budgetary expenses for culture and this places it on the first position in the ranking, both from the viewpoint of the sub-index and of each item for the reference year 2019. In the case of this city, the highest value of the score is recorded in 2017, and from then on it shows a descending trend. Nevertheless, the city of Sibiu was surpassed in 2016 only by Deva and in 2020 by Hunedoara.

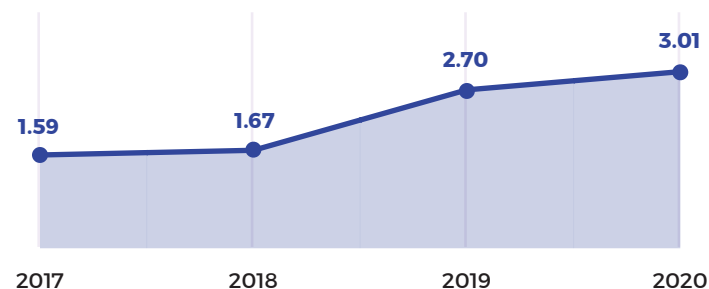
Graph 12. Dynamics of the sub-index of budgetary expenses for culture, city of Sibiu (2016-2020)



Hunedoara

The municipality of Hunedoara has been recording a constant growth of the sub-index of expenses allocated to culture in the period 2016-2020. In 2019, the city is on the second position in the general ranking of the sub-index of budgetary expenses for culture, while in 2020 it surpasses all the other towns. As regards the two items for the year 2019, Hunedoara is positioned on the second place, both in terms of cultural expenses related to the population and from the standpoint of cultural expenses related to the total expenses.

Graph 13. Dynamics of the sub-index of budgetary expenses for culture, city of Hunedoara (2016-2020)



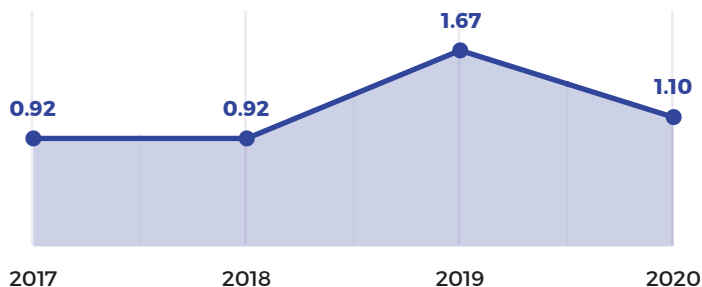
38 Budgetary expenses for culture

Tulcea

As it has been recording a significant growth of the expenses score for the period 2016-2019 – the highest value of the score being recorded in 2019, the municipality of Tulcea is on the third position in the ranking of cultural expenses sub-index.

In the year 2020, however, the value of the score is on a descending trend, yet the city still has a good position in the ranking, being surpassed only by the cities of Sibiu and Hunedoara. However, in 2019, the city is on the third position in the ranking on cultural expenses related to the population and on the fourth position in the ranking of the item referring to the proportion of cultural expenses from the total expenses reported by the municipality.

Graph 14. Dynamics of the sub-index of budgetary expenses for culture, city of Tulcea (2016-2020)



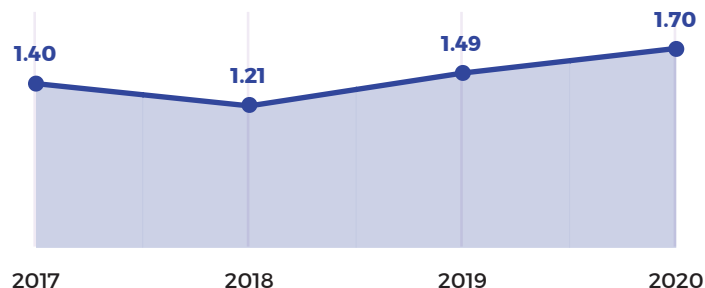
Sfântu Gheorghe

The data of 2019 place the municipality of Sfântu Gheorghe on the fourth position of the ranking of the sub-index of budgetary expenses for culture. By comparison with the other analysed cities, in the case of the city of Sfântu Gheorghe the sub-index has low variations for the period

2016-2020, the lowest value being recorded in 2018, and the highest – in 2020.

The two items that make up the sub-index of expenses for culture places the city of Sfântu Gheorghe on the sixth position in the ranking of budgetary allocations for culture in relation to the population number, but on the third place in terms of the proportion of cultural expenses from the total expenses reported.

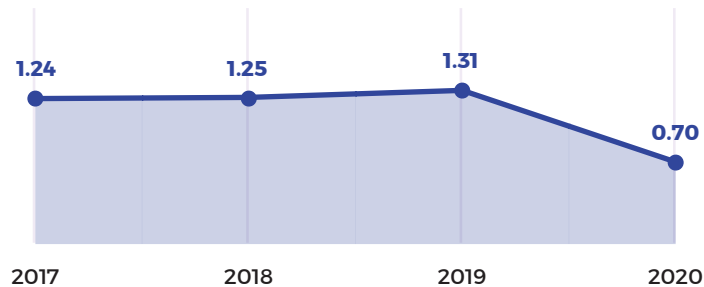
Graph 15. Dynamics of the sub-index of budgetary expenses for culture, city of Sfântu Gheorghe (2016-2020)



Arad

The city is on the fifth position of the ranking of the sub-index of budgetary expenses for culture, recording the highest level of the score in 2019. In the period 2016-2019, the city of Arad shows an ascending trend of the score of budgetary expenses for culture, but the year of 2020 brings a decrease of this score. While, in terms of the proportion of cultural expenses related to the number of inhabitants the city is on the first position, it takes the eighth position for the item referring to the proportion of cultural expenses in the total expenses.

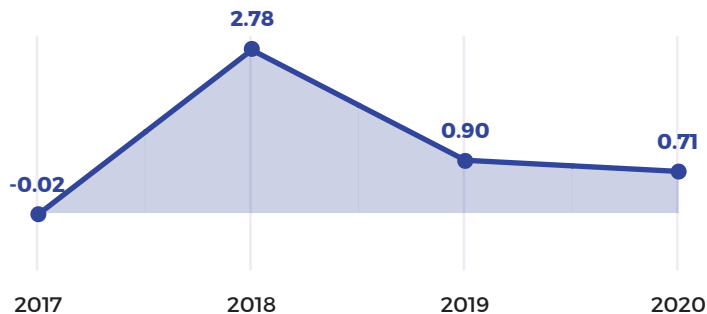
Graph 16. Dynamics of the sub-index of budgetary expenses for culture, city of Arad (2016-2020)



Alba Iulia

For the period 2016-2020, the sub-index of budgetary expenses for culture records significant variations. While in 2016 the value of the index was -0.17 units, in 2018 the obtained score was 2.78 units, which placed the city of Alba Iulia, in the respective year, on the second position in the general ranking of the score regarding the budgetary expenses for culture. However, in 2019, the value of the sub-index drops to 0.9 units, placing the city on the seventh position in terms of the proportion of cultural expenses allocated to the population and on the third position in terms of the proportion of cultural expenses in the total expenses.

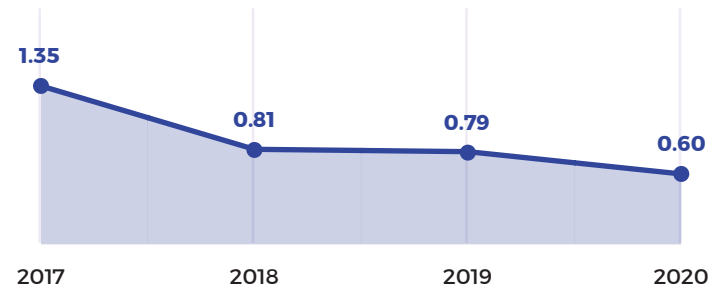
Graph 17. Dynamics of the sub-index of budgetary expenses for culture, city of Alba Iulia (2016-2020)



Miercurea Ciuc

In 2019, the municipality of Miercurea Ciuc takes the seventh place in the ranking of cultural expenses, while in the period 2017-2020 it has been recording a descending trend of the value of the score of the budgetary expenses for culture. While from the viewpoint of the cultural expenses allocated to the population the city is ranked on the ninth position, from the viewpoint of the proportion of cultural expenses related to the total expenses the city is ranked better, taking the sixth position.

Graph 18. Dynamics of the sub-index of budgetary expenses for culture, city of Miercurea Ciuc (2016-2020)

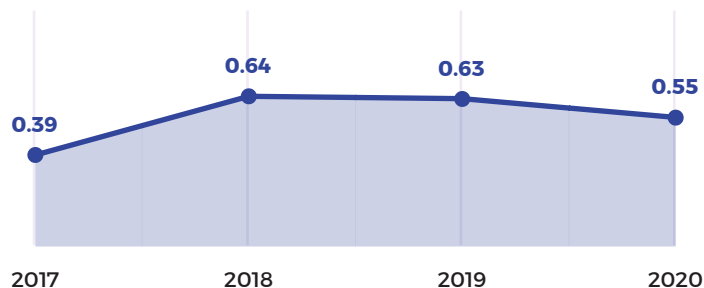


Suceava

The data of 2019 place the municipality of Suceava on the eighth position in the ranking of the sub-index of budgetary expenses for culture. In the period 2016-2020, the values of the score oscillated, having an ascending trend starting with 2018, which facilitates the positioning of the city outside the top 10 of the cities from the standpoint of the item measuring the statistical weight of cultural expenses in the total budgetary expenses of the town. As regards the proportion of cultural expenses related to the population, the municipality of Suceava takes the fifth place in the ranking.

40 Budgetary expenses for culture

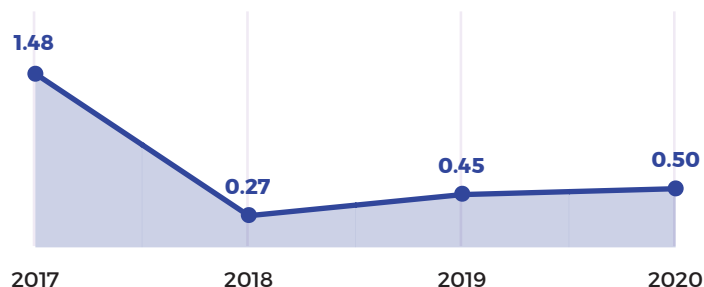
Graph 19. Dynamics of the sub-index of budgetary expenses for culture, city of Suceava (2016-2020)



Braşov

This city is placed on the ninth position in the ranking of the sub-index of budgetary expenses for culture in the year 2019, after having recorded the highest value of the score in 2017. Both from the viewpoint of the cultural expenses allocated to the population and from the viewpoint of the proportion of cultural expenses in the total expenses, the city of Braşov is outside the top ten of the cities.

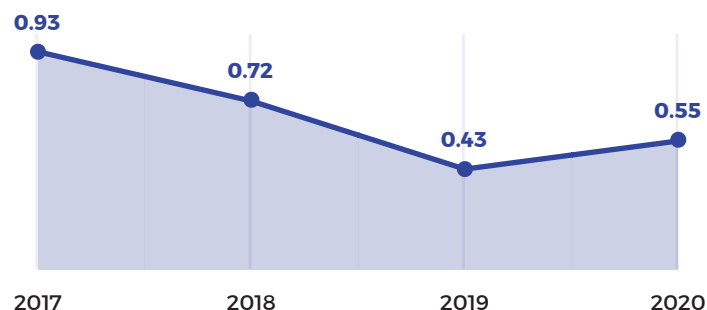
Graph 20. Dynamics of the sub-index of budgetary expenses for culture, city of Braşov (2016-2020)



Bistriţa

The data show that the municipality of Bistriţa is ranked the tenth in the ranking of the sub-index of budgetary expenses for culture in 2019. Although in the period 2016-2020 the city has been recording high variations of the score, its values remain relatively low, and this aspect is partially explained by the fact that the city is outside the top ten in terms of cultural expenses proportion allocated to the resident population. But Bistriţa is on the seventh position in the ranking in terms of cultural expenses proportion in the total expenses reported by the municipality.

Graph 21. Dynamics of the sub-index of budgetary expenses for culture, city of Bistriţa (2016-2020)



Last, but not least, for the reference year 2019, we must mention that there is a homogeneity of the analysed municipalities in terms of their overall position in the ranking. Except for Bistriţa (for the first item), Braşov (for both items) and Suceava (for the second item), all the other cities in the ranking are placed amongst the first ten positions for both the items that make up the sub-index of budgetary expenses for culture.

Specialised human resources

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5. Specialised human resources

The specialised human resources – i.e. the specialised personnel within cultural institutions, resources in training (pupils, students, graduates of art high schools/universities), as well as the specialised personnel making up the future specialised human resources (teachers) – are important for a city's creative economy, for its cultural dynamism and possibility to support a society based on innovation and sustainability.

The most important resource of a city are the people, and in the context of the cities' evolution towards an economy rather based on knowledge, innovation and creativity than on industry and tradition, this resource becomes all the more important. The educational system, alongside with the socialisation in culture and arts since childhood, are the first steps in training specialised resources and this is where a city's cultural and artistic potential lies (elementary schools, art high schools, art universities, professional training courses). The possibility of implementing the theoretical knowledge during this period is the key of this potential, the learned skills must be fostered in order for them to be useful and productive and to have an influence on the cultural vitality.

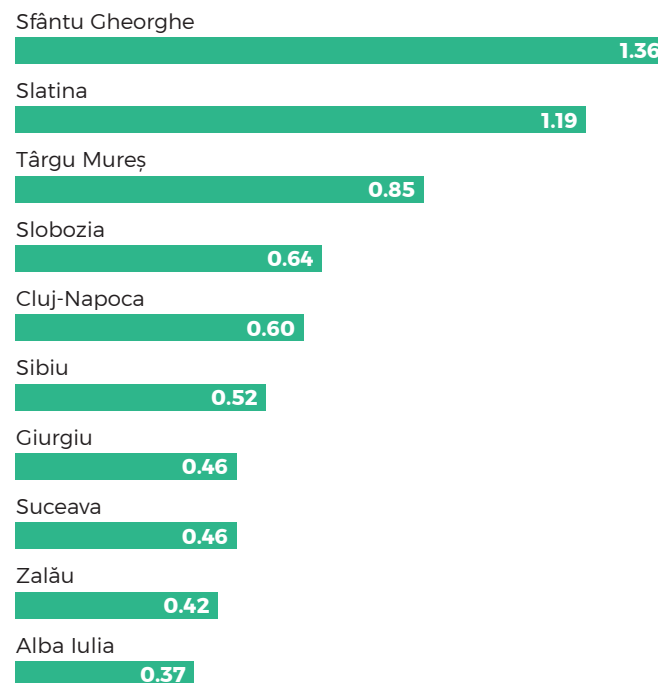
Similarly to the previous edition of the study, the sub-index of specialised human resources was calculated as the mean of the standardised values referring to the number of attendees (pupils, students) and teaching staff within various cultural or educational institutions (art schools, people's art schools, art high schools, faculties and universities), as well as the number of specialised personnel hired within various public cultural institutions (artistic ensembles, philharmonics, opera, traditional music orchestras, museums, libraries, puppet/animation theatres, dramatic theatres, musical theatres), relative to the total number of inhabitants of the analysed city. Each of the absolute value of the sub-indices (e.g. the number of specialised personnel within museums) was related to the number of inhabitants (e.g. the number of specialised personnel within museums relative to 1,000 inhabitants from the total of inhabitants). This year two

more indicators were added in the analysis, i.e. the specialised human resources within the cultural centres and those within the traditional music orchestras.

We remind the readers that the analysis from within this dimension were partly made with internally-collected data. One must take into account the fact that the accuracy of the analyses is dependent on the degree to which the contacted institutions were willing to respond to the mails they received and to offer the necessary information.

5.1 Results

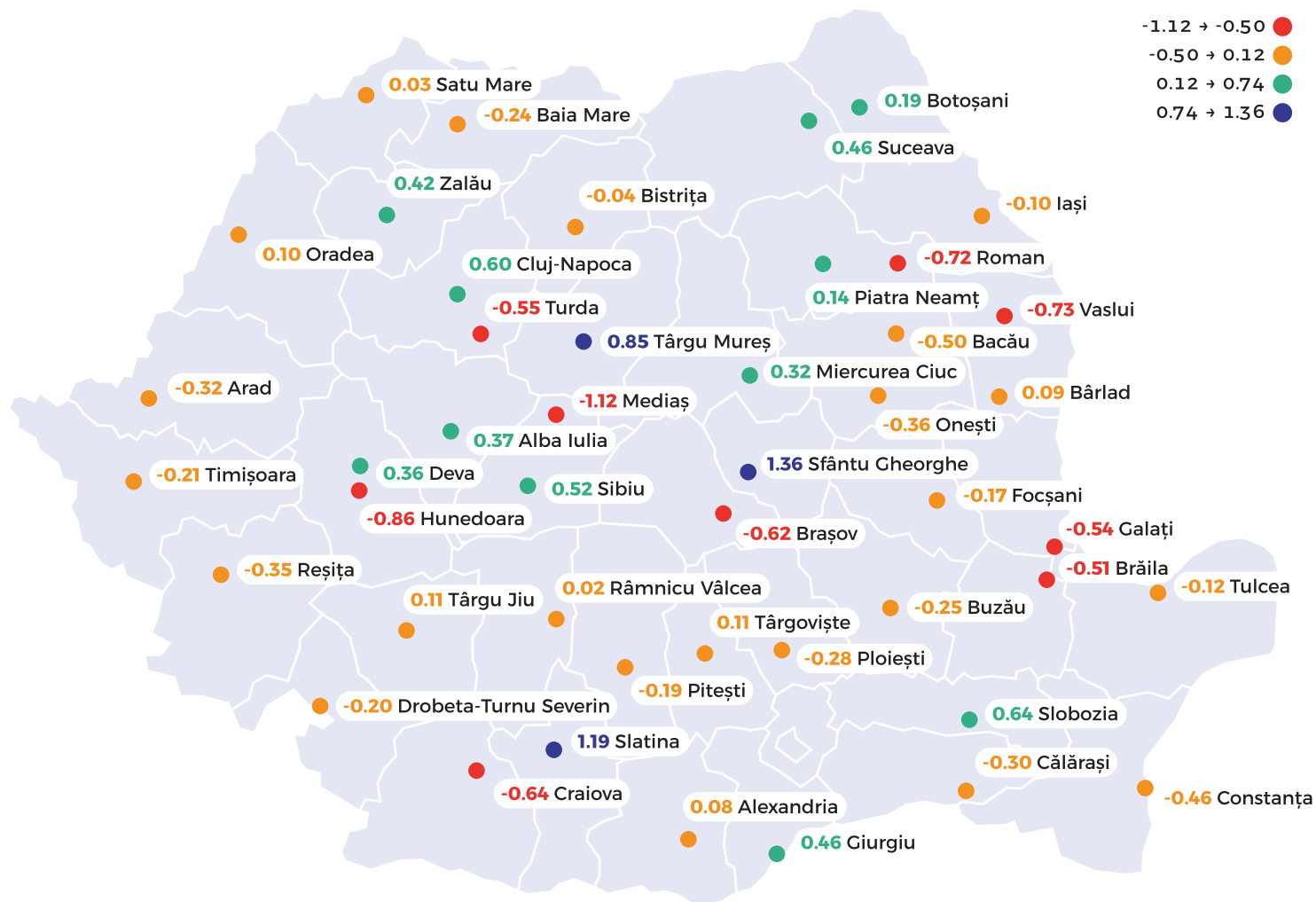
Graph 22. Ranking of the first 10 cities with the best cultural vitality sub-indices of specialised human resources for the year 2019



44 Specialised human resources

Graficul 22 Graph 22 presents the hierarchy of the first ten cities in terms of specialised human resources for the year 2019. At first glance, we notice that small towns, which have never been present in the top until last year (e.g. Zalău) continue to appear in this ranking, but we also notice that big towns, usually among the first in the ranking, have declined in the top (e.g. Cluj-Napoca).

Map 4. Sub-index of specialised human resources (2019)



Sfântu Gheorghe

Since 2010, Sfântu Gheorghe has been in the top of the cities with a high degree of specialised human resources; in the period 2010-2015 it was on the third position. After falling to the tenth position in 2016, when new variables were added, it comes back in the top five in 2017, while in 2018 and 2019 it takes the first position in the ranking, which continues to show that the strength of this city are the existent or in-training specialised human resources. The town has an increased potential to train future specialised human resources in the field of culture, through the specialised personnel that trains future human resources (teachers), and to further foster these resources. Sfântu Gheorghe records the highest scores on the items referring to the specialised personnel within dramatic theatres and to the number of high school graduates. The town also scores high for the specialised personnel hired within the artistic ensembles and museum institutions. The fact that for three years it has kept the first position, with a specialised human resources score much higher than the rest of the towns, shows us once more the town's potential as a centre for training future specialised human resources, while also revealing their optimum valorisation as number of employees in the town's cultural institutions.

Slatina

The second place this year is taken by Slatina, which in the period 2010-2015 was constantly on the 10th and 11th positions, in 2016 recorded a decrease that positioned the town on the 18th place, while in 2018 it made a comeback, on the fifth place in the top. This comeback is mostly due to the number of attendees and graduates of art schools, as the town recorded one of the highest scores of all the 46 cities analysed. Slatina has the potential to train specialised human resources in the field of culture, as the data show, but it does not have the capacity to create a favourable

environment for them, and the proof is the low scores of the existing specialised human resources.

Târgu Mureş

The data of 2019 place Târgu Mureş on the third position in the ranking of the cities with the highest score of the specialised human resources sub-index, after a drop from the second place in 2018. The fact that Târgu Mureş has managed to stay among the first five positions of the hierarchy in nearly ten years now shows that this is an important city in terms of existing and in-training specialised human resources. Besides its high scores in terms of specialised personnel in the field of theatre and music (specialised personnel within dramatic theatres, puppet/animation theatres, philharmonics and artistic ensembles) Târgu Mureş also scores high in terms of specialised teaching staff within art schools. Târgu Mureş is creating a propitious environment for the existent as well as future professionals, which is obvious from the high scores of this sub-index.

Slobozia

Slobozia is found in this ranking for the second time and, like in 2018, it takes the fourth place in the hierarchy. The town has oscillated between the 17th and 29th places of the ranking, and its appearance in the top five is due to its high scores for the items referring to the number of pupils/students and graduates, which are the highest scores of all the 46 cities analysed. The items that could be improved refer to the specialised personnel within the cultural institutions, as well as those referring to the human resources that train the future specialised human resources, i.e. teachers. The town has a high potential to train specialised human resources in the field of culture, but, as the analyses show, it cannot create a propitious environment for them, and the proof is the low scores recorded for the existing specialised human resources.

Cluj-Napoca

In the last years, Cluj-Napoca has dropped in the ranking, and this year it is on the fifth position. However, the fact that it has kept its position amongst the first five places for the last ten years (with small oscillations in certain years) shows the town's high degree of cultural vitality from the standpoint of its specialised human resources. The cultural and educational institutions of the city are able to train specialised personnel (the city has the highest scores of all the analysed cities on the items referring to the number of students and graduates of the art faculties and universities), as well as to maintain these resources, unlike other cities, where the degree of training specialised personnel is high, but the degree of maintaining this personnel is low. The drop in the ranking may rather be due other cultural vitality dimensions.

Sibiu

The city of Sibiu is on the sixth place this year, just like it did in 2018. Actually, it has been on an ascending trend since 2016 (when it occupied the eighth position in the top), even after the addition of the new indicator referring to the specialised personnel within cultural centres. The city's ascending trend is particularly due to the existing specialised human resources, as this sub-index scored high for the specialised personnel in museums, libraries, puppet/animation theatres, dramatic theatres and philharmonic institutions. These data show us that Sibiu is a city with a favourable environment for the personnel operating in the cultural field and that there is a diversity of potential and existent specialised human resources, and the proof is the high scores for the specialised personnel employed within the cultural institutions. In fact, the city is a very good example in terms of how several dimensions of the cultural vitality work together (specialised human resources, cultural infrastructure, cultural participation), as the town scores high for approximately the same items on all these dimensions.

Giurgiu

Giurgiu appears for the third time in this ranking and this year it is on the seventh place, after having oscillated between the positions 12 and 29 in the period 2010-2016. This rise in the top is firstly due to the addition of the two items – specialised personnel in traditional music orchestras and personnel within cultural centres – for which Giurgiu scores the highest of all the analysed cities. The town also scores high for the items referring to the number of graduates from art schools and number of high school graduates (between 2017 and 2018). Giurgiu has a potential to create future specialised human resources, but the items that can be improved in order to increase the town's cultural vitality of human resources refer to the existing specialised personnel, where Giurgiu scored low, which shows an incapacity of the town to further foster the already trained human resources.

Suceava

The city of Suceava is present in this ranking for the fourth time (2011 being the first time) and this year it is on the eighth place, a drop by five places from 2018. The town has oscillated between the eleventh and twelfth positions between 2010 and 2016. The fact that it managed to rank among the first ten cities shows that Suceava is able to manage its specialised human resources in a favourable manner. Like in the previous years, the highest scores are recorded for the specialised personnel within cultural centres (the new item added this year in the methodology), as well as for the specialised personnel within museums. Although the town has a good score in terms of number of persons enrolled in art schools and high schools, the number of graduates is low, and the score of this item is negative. Another weakness refers to the number of teachers, insufficient for a town of such a size. Otherwise, Suceava is an example of town where several dimensions of the cultural vitality work together, i.e.:

as far as museums are concerned, the city scores high for both the cultural infrastructure and cultural participation dimensions.

Zalău

The town of Zalău is present in this ranking for the second time (2018 being the first time). The town oscillated between the 18th and the 25th positions of the top in the period 2010-2017. Its appearance in the top ten this year is firstly due to the specialised personnel within the artistic ensembles, where the town scores the highest of all the 46 cities analysed. In fact, this item maintains the town in the top, because, as the data show, Zalău has low scores for the other items, especially for those referring to the existing specialised human resources, and this may point to an issue at the level of the other cultural vitality dimensions, not necessarily at the level of this sub-index.

Alba Iulia

The tenth position is taken this year by Alba Iulia, after having dropped three positions, on the 12th place, in 2018. During the period 2010-2016, the city oscillated between the fifth and the sixth positions, except for 2018. These oscillations show us two things: firstly, that the town has the potential to train or maintain specialised human resources, secondly that there is an issue in fostering this and other dimensions. The city scores the highest on the item referring to the specialised personnel within the puppet/animation theatres. The items with a lower score refer to the training of specialised human resources (attendees, pupils, students). .

Cultural participation

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6. Cultural participation

Cultural participation (or cultural consumption) refers to the national (or international) audiences that participate in the cities' cultural life. Cultural participation is *la raison d'être* of the cultural infrastructure. These two sub-indices are closely related, as the cultural infrastructure needs an audience in order for it to have a meaning, a purpose. Cultural consumption is the most basic, the most important outcome that a city may have from the standpoint of the cultural infrastructure.

The authors from the Washington Urban Institute, who conducted several studies on the theme of the cities' cultural vitality, believe that cultural participation is one of the most important indicators of cultural vitality, because all the other vitality dimensions are highlighted through it. What is important for a high cultural consumption is the variety of cultural infrastructure resources, the variety of performances and especially the facilitation of the access to a diverse cultural life (cultural participation may manifest differently according to age, lifestyle, residence area). We also have to point out that the traditional cultural infrastructure elements included in the analysis, like theatres, museums, libraries are not the only cultural facilities of a city; there are also NGOs, alternative or industrial spaces, private, commercial spaces or community places. A collaboration between these types of institutions may increase a city's degree of cultural participation, but the quantitative measurement would be difficult.

A high cultural consumption also depends on the people's interest in participating in cultural or artistic events, and among the factors that may increase the degree of participation in cultural activities there is the high level of education and socialisation in the cultural-artistic field before 18 years of age (participation in cultural-artistic events with the family, as early as the childhood period). Socialisation during childhood may branch out in direct participation, as future employee specialised in the field of culture, and in indirect participation,

as a spectator. Thus, the possibilities of training and socialising in the cultural-artistic field are extremely important for a high cultural vitality of a city.

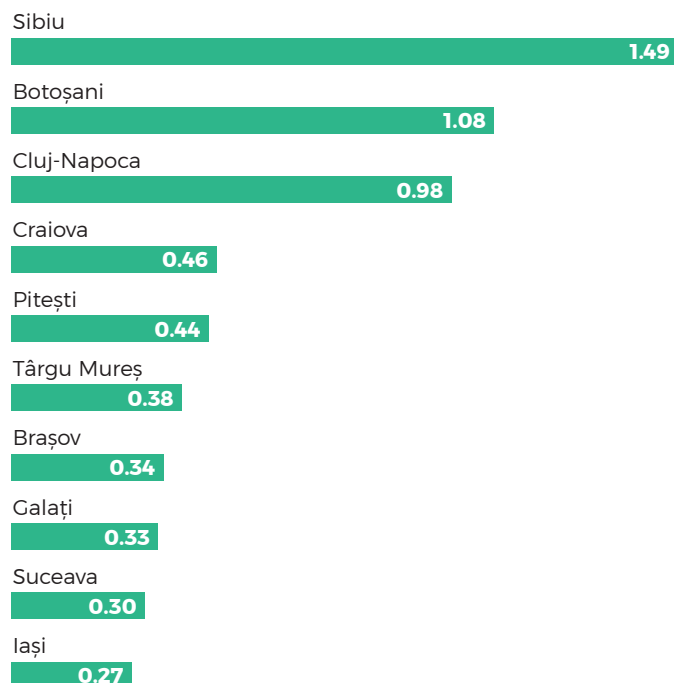
Cultural participation is complementary to the other cultural vitality dimensions; thus, a low score of the cultural participation sub-index may show certain shortages within the other sub-indices, while a high score shows a favourable valorisation of the other cultural vitality dimensions.

The sub-index of cultural participation was calculated, as in the previous edition, as a mean of the standardised values regarding the number of visitors in museums, the number of readers in libraries, the number of spectators at: operas, musical theatres, dramatic theatres, puppet/animation theatres, traditional music orchestras, philharmonics and artistic ensembles – relative to the number of inhabitants of the analysed city. Thus, each of the absolute values of these items was relativized to the number of inhabitants (e.g. number of cinema spectators relative to 100 inhabitants of the total inhabitants of the analysed city), and afterwards the standardised value was calculated. For this edition a new indicator was added, i.e. the number of spectators in cultural centres.

6.1 Results

Graph 23 presents the first ten cities in terms of cultural participation. We can notice that these are mostly the same cities that had been part of the top ten in the previous years. When comparing to other dimensions of cultural vitality (cultural infrastructure or specialised human resources, for example), we notice that to a certain extent the results are concordant to the general classification. Cultural participation is the most dynamic element influenced by the cultural infrastructure, being an indicator of the extent to which people engage in various cultural consumption activities.

Graph 23. Ranking of the first 10 cities with the best sub-indices of cultural participation for the year 2019



Sibiu

Since 2010 the city of Sibiu has been on the first three positions of the ranking in terms of cultural participation. This sub-index has been stable for almost ten years, as cultural participation has been the strength of Sibiu's cultural vitality. At the level of the year 2019, the city of Sibiu continues to keep its first position in the ranking of the cultural participation sub-index. Similarly to the previous years (2017, 2018), Sibiu records some of the highest scores of all the analysed cities, on three items: museum visitors (approximately 966 visitors per one hundred inhabitants), spectators to cultural centre's performances (around 253

spectators per one hundred inhabitants) and dramatic theatre spectators (approximately 469 spectators per one hundred inhabitants). In fact, the items with high z scores are about the same for which high scores were also obtained on the specialised human resources or cultural infrastructure dimensions. The diversity of the cultural and artistic activities offered by Sibiu is one of the city's strengths and the factor that helps maintaining a high cultural consumption every year.

Botoșani

This town has kept its second place for the third year in a row, which continues to show its cultural potential. Its position on this place in the ranking of the best cities from the standpoint of the cultural participation index is ensured by the high number of philharmonics spectators (41 spectators per 100 inhabitants), where it scores the highest in comparison to all the other 46 cities included in the analysis, as well as by the high number of spectators to cinema, traditional music orchestras, puppet/animation theatres and number of active readers in libraries. Actually, Botoșani is an example of a city wherein the efficient interaction between two vitality dimensions – cultural participation and infrastructure – is observed, as the city has high z scores on the same items for both dimensions.

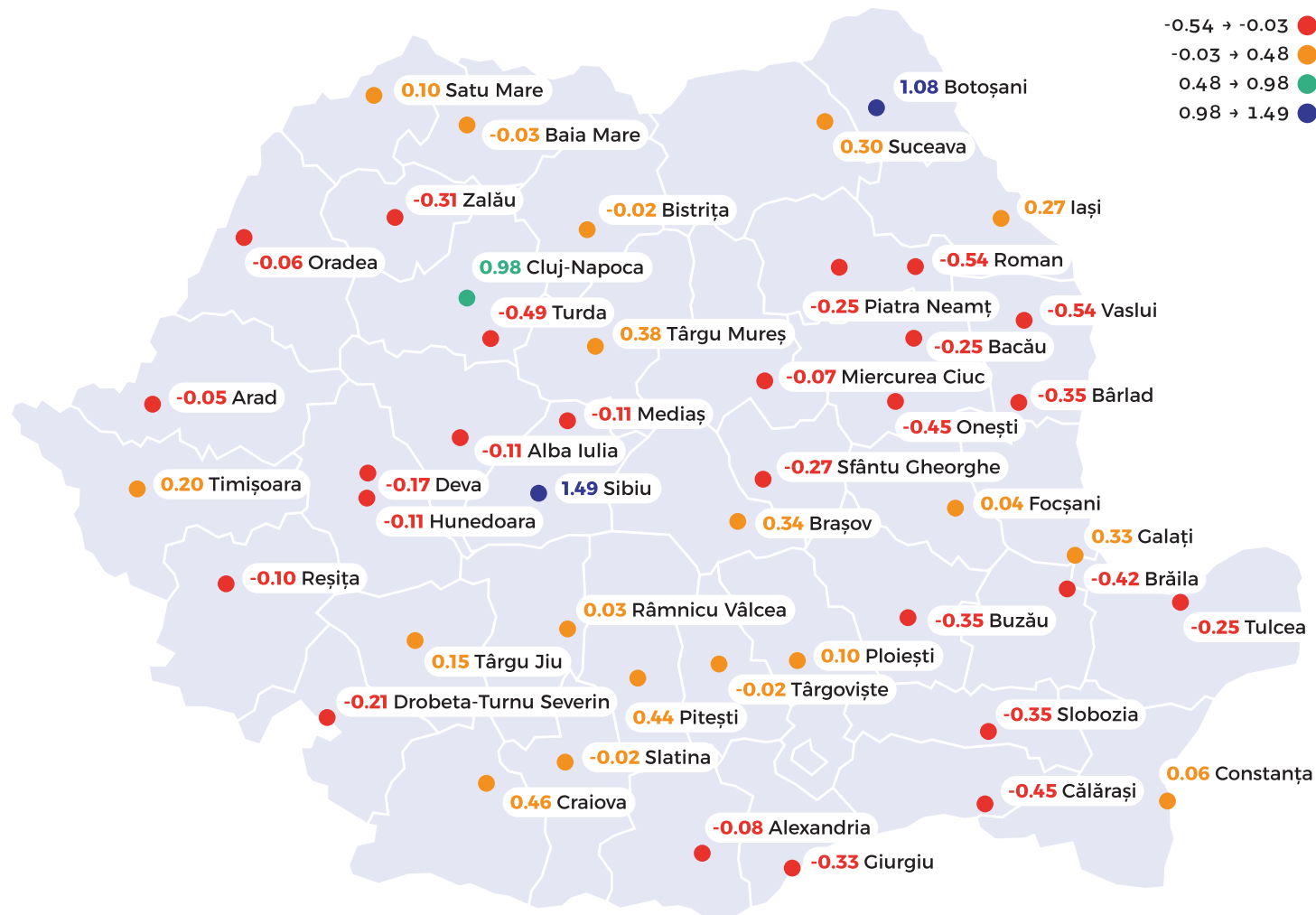
Cluj-Napoca

The dynamic of the cultural vitality index from the standpoint of this city's cultural participation is maintaining its relatively steady trend, as Cluj-Napoca has been on one of the first five places since the year 2010. At the level of 2019, Cluj-Napoca maintains its third position in the ranking, due to the high cultural consumption within a variety of cultural or artistic performances. As we are already accustomed, the city has the monopoly in terms of the number of opera spectators (approximately 30 spectators per 100 inhabitants). The number of cinema

spectators, the number of library readers and the number of puppet/animation theatre spectators (approximately 25 spectators per 100 inhabitants) are other strengths of the

city in terms of cultural participation. A weakness of the city (of the last three years) is the low number of museum visitors, as compared to other cities of the same size as Cluj.

Map 5. Sub-index of cultural participation (2019)



Craiova

The town of Craiova has been in the top ten for three years in a row, which shows us the town's cultural potential. Similarly to the last two years, the strengths of the town and probably the reasons for which it upped so much in the top refer to the cultural consumption in terms of musical performances. Thus, Craiova has some of the highest scores (of all the analysed cities) of participation in performances of artistic ensembles. High scores are also recorded for the participation in performances of puppet/animation theatres or philharmonics. However, we have to point out that the town has drawbacks on other vitality dimensions, which might influence its future evolution. The cultural infrastructure, although diverse, is insufficiently valorised, and the proof is the lack of variety of the cultural consumption. Therefore, in the case of Craiova, there is, to a great extent, an inversely proportional relation between the cultural infrastructure and the cultural participation, although, in theory, the participation should dynamically reflect the infrastructure. And, as far as the specialised human resources are concerned, the town record negative scores on several items and it does not have a high potential to train specialised personnel, either (it is on the 42nd position of the top in terms of specialised human resources).n top din punctul de vedere al resurselor umane specializate).

Pitești

The city of Pitești is on the fifth place this year, with a drop of one position in top 10 as compared to 2018. Actually, the town has been amongst the first ten cities with a high degree of cultural consumption even since 2010, and it has oscillated between the third and the tenth position. Like in the previous years, Pitești scores high on the items referring to the musical field, i.e.: high numbers of spectators in musical/variety theatres, traditional music orchestras and philharmonics institutions. The town provides a variety of

cultural performances for its inhabitants, and the proof is the high cultural consumption and its constant presence in this top. However, the yearly fluctuations show some shortcomings on other dimensions of the cultural vitality.

Târgu Mureș

At the level of the year 2019, the town of Târgu Mureș is on the sixth place in the ranking, after having been constantly in the top five of the hierarchy in the period 2010-2017. Just like in the last two years, the town records one of the highest scores of cultural consumption for performances of philharmonics and puppet/animation theatres, as well as on other dimensions of the cultural vitality, such as the specialised human resources and the cultural infrastructure. This positioning in the ranking must not be regarded in a negative manner, as the town is still keeping its high level of cultural vitality on the dimension of cultural participation and only future drops in the ranking may indicate various drawbacks, either at the level of the cultural infrastructure, or to the level of the budgetary expenses.

Brașov

Brașov is a city with a high potential of cultural vitality, as it has been in the top 10 almost constantly since 2010, except for the year 2016, when it was on the 13th place. This year it is on the seventh place, after having been on the ninth in 2017 and 2018. Similarly to the last two years, this town records positive scores on the items referring to the number of museum visitors (in 2017 it records one of the highest scores, 365 visitors per 100 inhabitants) and to the number of spectators to opera spectacles and puppet/animation theatres shows. Brașov's constant presence in this top 10 shows us the cultural consumption potential of this town. On the other hand, the fact that the city maintains its position around the eighth position of the ranking may also point to drawbacks at the level of the other cultural vitality dimensions (such as

specialised human resources, where the town ranks at the bottom of the hierarchy, around the 40th place).

Galați

The town of Galați is keeping its eighth place in the ranking this year, too, as it did in 2018. In fact, the evolution of the indicator is favourable, with an almost constant growth from 2010, except for 2014, when the town fell on the 31st place. The steady evolution of the indicator since 2015 shows the town's cultural potential in terms of cultural consumption. The item that favours the position occupied by the town in these last two years is the score it obtained for the participation in performances of musical theatres (in 2018 there were 42850 spectators, i.e. approximately 14 spectators per one hundred inhabitants); thus, it is actually the only town analysed that scores so well on these items. Like in the previous years, the town records negative scores on several items of the cultural participation sub-index, except on the one referring to musical theatres. In fact, this item is amongst the few with a positive score on several cultural vitality dimensions (e.g. cultural infrastructure and specialised human resources). The town shows once more the importance of a well defined cultural infrastructure, highlighted by the cultural consumption sub-index. On the other hand, it also shows us that the town has not the capacity to reveal other infrastructure resources, which would grow the degree of cultural participation, and this points to drawbacks of other cultural vitality dimensions.

Suceava

Since 2010 the city of Suceava has almost invariably been in the top ten of cities from the standpoint of the cultural participation sub-index, with small exceptions in 2012 (when it was on the 32nd place) and in 2016 (when it was on the 11th place), and this year it occupies the ninth position. Similarly to the last two years, the city records one of the

highest scores in terms of the number of museum visitors (approximately 288 visitors per one hundred inhabitants), of the number of spectators to artistic ensembles performances (280 spectators per one hundred inhabitants) and of the number of cinema spectators (approximately 215 spectators per 100 inhabitants). Although Suceava has a cultural infrastructure valorised on the same items where it also scores high in terms of cultural consumption, it is still oscillating from one year to another and cannot maintain its position, which points to a drawback at the level of other dimensions of the cultural vitality. A supplementation of the existing infrastructure elements, as well as a better management of the specialised human resources and their training may have a future positive impact on the cultural participation sub-index and also on the vitality, in total.

Iași

The city of Iași is for the first time in this cultural vitality ranking in terms of cultural consumption and this year it takes the last position in the hierarchy. The evolution of this sub-index is a favourable one, considering the presence in the top ten, as the city had oscillated in the period 2010-2018 between the ninth and the eighteenth places of the ranking. Iași scores high for the number of spectators to operas and puppet/animation theatres. Although the city scores positively on certain items and it has the necessary cultural infrastructure in order for it to have a high cultural consumption among the population, these resources are not sufficiently fostered and, additionally, there is a divide amongst the various cultural vitality dimensions. For example, although the city has a good philharmonics infrastructure, it has negative scores on the cultural consumption of philharmonics performances; or it has some of the most numerous specialised human resources within libraries, but the data show that the cultural infrastructure of libraries is insufficient for a town of its size.

Cultural and creative sectors (CCS)

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7. Cultural and creative sectors (CCS)

The cultural and creative sectors have gained an increased social and economic importance in the last period, which requires their inclusion in the future public policies in the field of culture. They represent a mix of activities, focused on the production of goods and provision of services with a high value added and which include – to a high extent – qualified, higher educated workforce.

From the macroeconomic viewpoint, the gross value added of the cultural and creative sectors at national level has recorded an increase from 18.9 billion lei in 2015 to 32.4 billion lei in 2019, which means an increase by 71%. In relative terms, the proportion of the gross value added of the CCS was 3.62% in the national gross value added in 2019 and 3.27%, respectively, from Romania's total GDP.

The CCSs turnover at national level has increased by 68% in 2019 as compared to 2015, while the net profit had a growth of over 240% for the same timeframe of analysis. On this background, the commercial profitability, as a ratio between the net profit and the turnover, was higher than 13.5% in 2020.

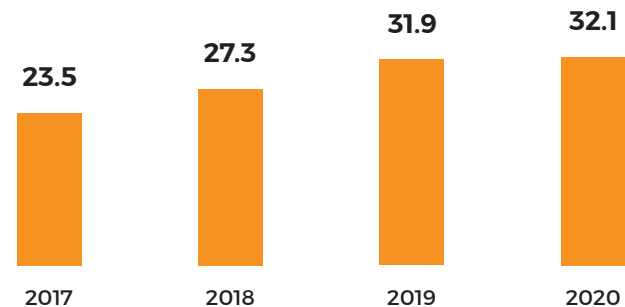
The cultural and creative sectors have also been a favourable environment for the creation of new jobs. In 2019, these sectors recorded around 265,000 employees, with more than 100,000 more than in 2011. In 2019, the proportion of CCS labour employment in the total national employment was 5.1%. The labour productivity, calculated as a ratio between the companies' turnover and the average number of employees, has reached 57,825 Euros/employee, almost 30% more than in 2015, when it had reached the value of 44,676 Euros/employee.

7.1 Results

Most of the activities specific to the cultural and creative sectors are normally developed in urban areas, especially in big

urban clusters. The CCS have had a favourable evolution in the 46 cities in terms of the main economic indicators: turnover, labour (number of employees) and net profit. The turnover has constantly grown, from 23.5 billion lei in 2017 to 32.1 billion lei in 2020, which means an over 36% increase. This was accompanied by the creation of new jobs, and therefore the number of employees in 2019 is 155,000 persons. In the year 2020, a 2.4% reduction in the number of employees took place, in the context of the COVID-19 global pandemic. Nevertheless, the net profit has continued its ascending trend this year, too, and overall it has grown from 2.4 billion lei in 2017 to 4.0 billion lei in 2020. This was possible on the background of an increased labour productivity, as a ratio between the turnover and the average number of employees, of around 10% per year, on average.

Graph 24. Evolution of CCS turnover in the period 2017-2020 in the 46 cities (bn. lei)



After having analysed the 46 towns, we built a hierarchy of the first 10 cities from the standpoint of the Cultural and Creative Sectors sub-index. The table below presents this situation for the proposed timeframe of the analysis: 2017-2020. The main year for ranking the cities was 2019, but we can notice the same order, by and large, for the other years.

60 Cultural and creative sectors (CCS)

At the level of the year 2019, there are three cities (Alba Iulia, Oradea and Târgu Mureş) with an identical value of the sub-index: 0.77. If we take a look at the year 2020, the values

are different for the three towns, and the order, according to the value of the sub-index is: Târgu Mureş, Oradea and Alba Iulia.

Table 5. Top 10 cities depending on the CCS sub-index.

Position in the top, 2019	City	Value of the CCS sub-index				Population 2020
		2017	2018	2019	2020	
1	Cluj-Napoca	3.25	3.38	3.43	3.51	327,360
2	Miercurea Ciuc	1.05	1.17	0.99	0.98	41,470
3	Timișoara	0.89	0.94	0.91	0.88	325,522
4	Baia Mare	0.99	0.94	0.84	0.93	144,996
5	Sibiu	0.75	0.73	0.79	0.71	168,314
6	Alba Iulia	0.93	0.89	0.77	0.63	74,917
7	Oradea	0.96	0.92	0.77	0.80	221,484
8	Târgu Mureş	1.02	0.88	0.77	0.86	146,969
9	Braşov	0.65	0.62	0.49	0.50	289,622
10	Iași	0.35	0.39	0.45	0.56	387,834

Cluj-Napoca

The municipality of Cluj-Napoca is on the first place in all the years analysed, at a great distance from the rest of the cities and with a constant increase of the sub-index. In comparison to the year 2017, the value of the sub-index has increased by 8% in 2020. Moreover, if we take into account the previous edition of the study (2018), which highlights a value of the sub-index of 2.63 for the year 2016, the growth is even bigger.

Cluj-Napoca is on the first place on all indicators, having the largest number of employees (30,529 persons), the highest number of companies (7,015), the highest turnover (7.5 billion lei) and the biggest profit (925 billion lei)¹⁹.

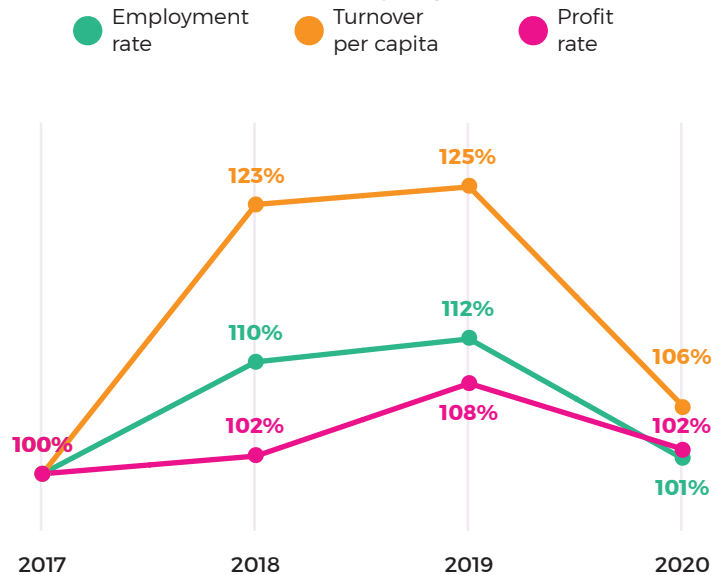
The employment rate, i.e. the number of employees per 1,000 inhabitants was 93.89. This is quite remarkable a result,

being almost three times higher as compared to the city on the 10th place, i.e. Iași. The CCS turnover per capita was over 24,000 lei in 2020, a 62% growth from 2017. In terms of profitability, as a ratio between the net profit and turnover, it reaches 12.5% in 2020, also indicating a slight growth when compared to the previous years. This is the only indicator where Cluj-Napoca is not surpassed by other cities, i.e. Târgu Mureş - with 16.64% and Iași with 16.2% (a very good growth of the profitability for this town).

The graph below presents the dynamic evolution of the main economic CCS indicators of the city: rate of employment (as ratio between the number of employees and population), turnover per capita and profit rate (as ratio between net profit and turnover). All indicators have a positive evolution, with higher growths in 2018 and 2019. The trend is descending in 2020, which could be considered a special year, as the national economy was impacted by the COVID-19 pandemic.

¹⁹ At the level of the year 2019.

Graph 25. Annual dynamics of the main economic indicators (CCS) for Cluj-Napoca



Miercurea Ciuc

Miercurea Ciuc has been occupying the second position in this top for all four years of analysis. However, it is remarkable that the value of the sub-index is on an obvious descending trend, i.e. from 1.05 in 2017 to 0.98 in 2020. In fact, this year Baia Mare is very close, with a sub-index of 0.93.

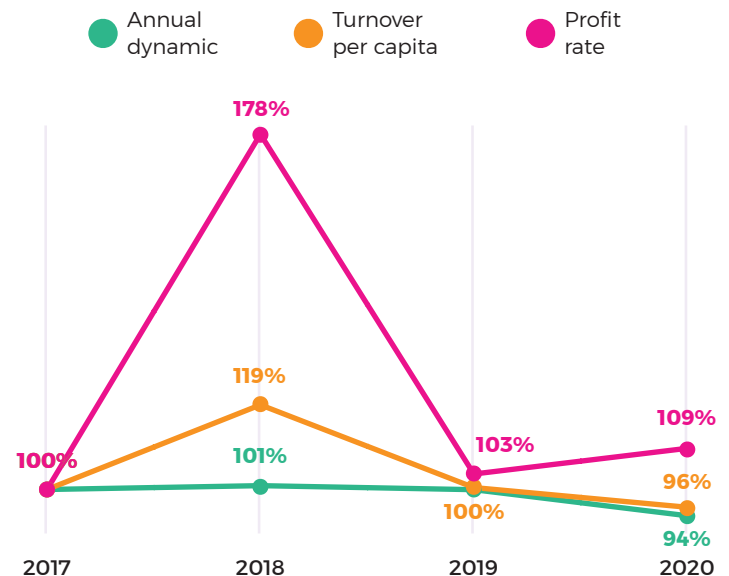
The year of 2020 has affected the town’s economy, with an impact on the labour force, the number of CCS companies and the turnover. The greatest decline was recorded in terms of the number of companies, which in relative terms has dropped by 17.5% in 2020 compared to 2019. In absolute terms, this means a drop in the number of companies by 73 entities. The turnover has decreased by 4.2% in 2020 compared to 2019, while the number of employees has dropped by 6.1%. On the other hand, Miercurea Ciuc has had a positive evolution of the net profit, which grew by 4.5% in 2020 compared to 2019.

The employment rate was nearly 50 persons per 1,000

inhabitants, which is a positive result, as Miercurea Ciuc was only surpassed (except for Cluj-Napoca) by Alba Iulia and Baia Mare. The turnover is around 5,000 lei per capita, with no notable evolutions in the period 2018-2020. The rate of CCS companies has had a positive evolution overall. Even though in 2020 this indicator has dropped from 1,002.0 to 829.5, this rate has increased by over 37% compared to 2017. The indicator with the best evolution is the profit rate, which doubled its value in 2020 over 2017, i.e. it has grown from 5.73% to 11.5%.

The graph below shows a different evolution of the main economic indicators. Thus, the highest growth is obviously recorded for the net profit, especially in 2018, when an annual growth of 178% was recorded. The employment rate has had a stable evolution, with the exception of 2020, when it has slightly declined. As regards the turnover, the evolution is quite similar to that of the net profit, but not in terms of intensity. This indicator also records a slight decline in 2020.

Graph 26. Annual dynamics of the main economic indicators (CCS) for Miercurea Ciuc



Timișoara

This municipality takes the third place based on the 2019 results. In 2017, this position was taken by Târgu Mureș, and in 2018 Timișoara had the same value of the sub-index as Baia Mare (0.94). In 2020, the third position is occupied by the town of Baia Mare. The value of the cultural and creative sectors sub-index has evolved between a minimum of 0.88 in 2020 (most probably under the negative impact of the COVID-19 pandemic) and a maximum of 0.94 in 2018.

The number of employees has recorded an annual growth within the CCS companies in the period 2017-2019. At the level of NGOs, this number has been relatively constant, around 255 employees. The year of 2020 had a negative impact, with decreases in the number of employees, especially at the level of companies, i.e. 10% or 1,344 persons. At NGO level, the percentage and absolute drop was much smaller, obviously based, inter alia, on a small number of employees.

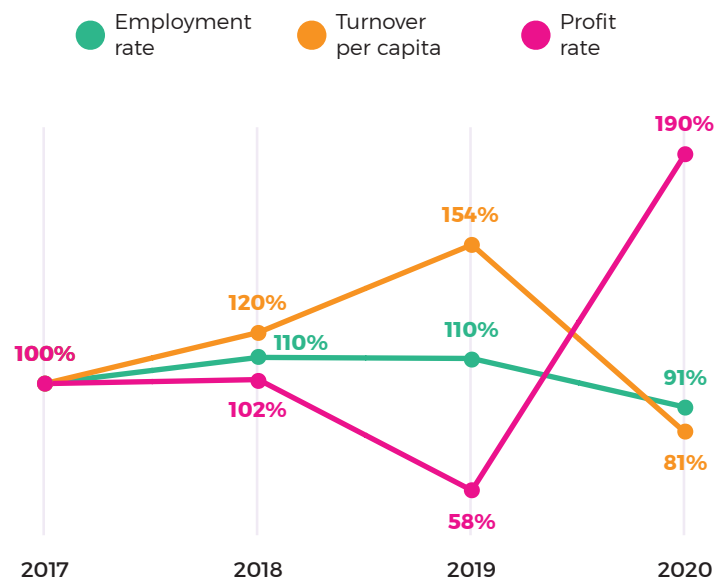
In the period 2017-2019, the number of companies recorded a strong growth, from 2,062 companies to 3,890 companies. The turnover and the net profit have grown for each year of the analysis. The turnover increased by 33% in 2020 compared to 2017, while the net profit recorded an increase of over 55% for the same interval.

The employment rate was 40.6 employees per 1,000 inhabitants, a lower value as compared to five towns (Cluj-Napoca, Miercurea Ciuc, Baia Mare, Sibiu and Alba Iulia). On the other hand, the CCS turnover per capita records a very good level, of 11,613 lei, an increase from 6,264 lei in 2017. The profit rate is at a modest level of 6% in 2019. This was, however, a conjectural year, as in all the other years the indicator exceeds 10% or even 11.5% in 2020.

The graph below shows a different dynamic for all the three selected indicators. The increase of the net profit rate is very high in 2020 as compared to 2019, but this

is also explained through the negative dynamic recorded in 2019, when it dropped by 40%. The employment rate has a relatively steady evolution in 2017-2019, after which it drops by almost 10% in 2020. The turnover per capita records an excellent level in 2019, with an annual growth of over 50%. The growth could not be maintained at the same level in 2020, too, when it recorded a nearly 20% drop. Nevertheless, as compared to 2017, the turnover per capita increased by around 3,000 lei. The result is generated by the increase of the turnover by around 1 billion lei in 2020 as compared to 2017.

Graph 27. Annual dynamics of the main economic indicators (CCS) for Timișoara



Baia Mare

The city is on the 4th place in 2019, as it did in 2017. If we consider the year 2020, though, Baia Mare is on the 3rd

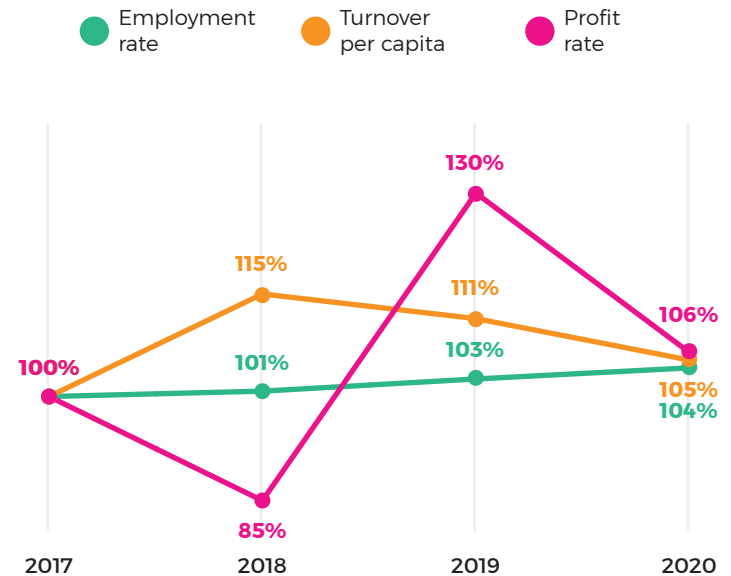
place. Anyway, the city is permanently present in the first half of the ranking; in the previous study it occupied the 2nd place. This position is given by the sector *Crafts and handicrafts*, which represents a part of the manufacturing industry, traditional in the area. On the other hand, there are fields that are completely absent, such as cinema production and film distribution²⁰.

The number of CCS employees is relatively small both within companies (around 7,500 persons) and in NGOs (70-80 within the analysed timeframe). On the other hand, the turnover scores well, nearing 2 billion lei in 2020. The turnover per capita is 12,733 lei in 2019 and 13,416 lei in 2020, respectively. From this standpoint, Baia Mare is on the 2nd place, with values superior to Miercurea Ciuc and Timișoara, and it is only surpassed by Cluj-Napoca.

The net profit records a positive dynamic, being over 50% greater in 2020 compared to 2017. However, the profitability rate is a modest one, considering that it does not reach 7% in any of the analysed years. An explanation might reside in the fact that there are large and medium-sized companies that mainly produce mass products with small profit margins. This is demonstrated by the fact that the number of CCS companies is small, with an average of 765 companies in the period 2017-2020. Moreover, the rate of CCS companies is low, i.e. 736 per 100,000 inhabitants, which places this town on the last position of the top ten from this standpoint.

The dynamic of the indicators in the graph below shows a relatively constant trend for the turnover per capita and the employment rate. On the other hand, the profit rate has had a sinuous evolution, with a strong growth in 2019.

Graph 28. Annual dynamics of the main economic indicators (CCS) for Baia Mare



Sibiu

Situated on the 5th place, Sibiu records a sub-unit value of the cultural and creative sectors sub-index for all the four analysed years, and it has had quite a steady evolution. For example, in 2017, the value of this sub-index was 0.75, and in 2019 it reached 0.79 (in 2020 it dropped to 0.71, but, as we have mentioned several times, this was a special year). The IT, Crafts and Architecture activities are well represented in this town.

On the background of a relatively constant population and of an increase of the number of employees, the employment rate had grown from 35.24 persons per 1,000 inhabitants in 2017 to 42.53 persons per 1,000 inhabitants in 2019 (+20%). Most of the employees obviously found within

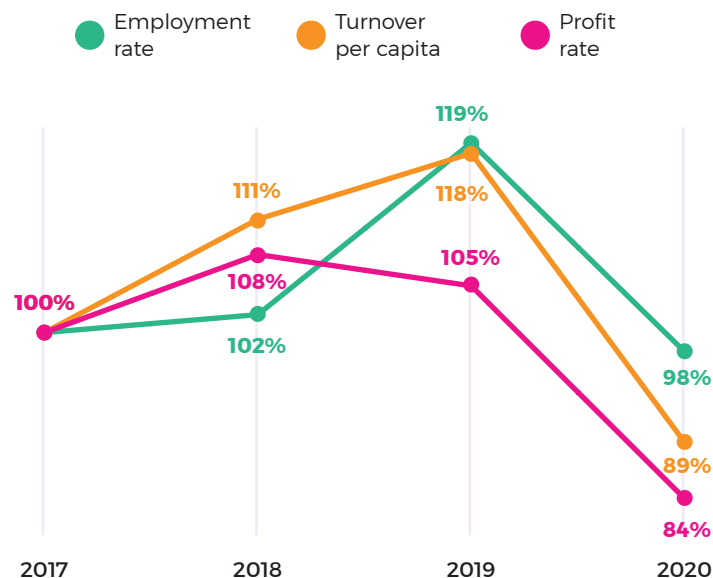
²⁰ This does not mean that there are no such activities, but that there are no companies with registered HQ in Baia Mare with a CAEN code in these fields.

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companies (over 7,000 persons in the last two years of the analysis), while only 125-130 employees are found within NGOs (in the analysed timeframe).

The ascending trend of the number of companies was a positive one, and it was also associated with a growth of the turnover to more than 1 billion lei for the last two years of the analysis. As compared to Baia Mare, which is hierarchically superior, Sibiu has a higher share of companies with CCS-specific CAENs. Thus, in 2019 Sibiu had a share of 941.65, while Baia Mare had a rate of 736.02. On the other hand, the turnover per capita is much lower in Sibiu than in Baia Mare (ca 6,800 lei in 2019 for Sibiu and ca 12,700 lei in Baia Mare for the same year).

Graph 29. Annual dynamics of the main economic indicators (CCS) for Sibiu



The activity of the CCSs was a profitable one, exceeding the 100 million lei threshold in 2018. In 2020 the profit

slides under this threshold to 95 million, as a consequence of the COVID-19 impact. It is remarkable that the net profit has grown by 46% in just two years, if we consider 2017 and 2019. On this backdrop, the profit rate records better values, surpassing the cities ranked on the 2nd-4th places. The profit rate records a maximum of 11.18% in 2019.

The graph below shows a very good annual evolution for the employment rate, as well as for the turnover per capita. At the same time, we can also notice a significant drop of the three indicators in 2020, especially of the net profit ratio and of the turnover per capita, while the employment rate dropped by less than 2%.

Alba Iulia

Positioned on the sixth place, Alba Iulia stands out through a very good employment rate, with a maximum of 52.13 persons per one thousand inhabitants in 2019. From this point of view, Alba Iulia is on the second position, surpassed only by Cluj-Napoca.

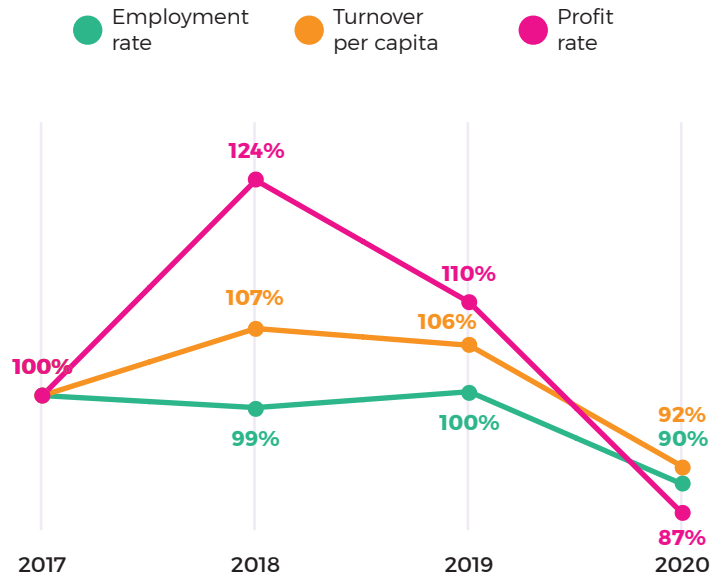
The ratio of CCS companies is also good, exceeding the value of 1,000 in 2019, as compared to 2017, when this share was only 558. Good trends are also recorded for the turnover and for the net profit. A small-value indicator is the number of NGO employees, where Alba Iulia is positioned on the last place in this ranking, with only 20 employees per year.

The turnover rate is superior to that of Sibiu (from the previous position), reaching the value of about 8,100 lei in 2019, a 17% increase as compared to 2017. However, the net profit rate, although increasing annually, does not reach 10%, and its maximum is 8.68% in 2019. This situation may be explained through the predominance of some fields with lower profitability, such as the Crafts sector.

In terms of the annual evolution of the main economic indicators, the most remarkable is the evolution of the net profit rate, which, after an abrupt ascend in 2018, has a much lower growth in 2019, while in 2020 it records a drop of 13%.

Moreover, the year 2020 impacted all the economic indicators of the city, as can be seen in the graph below.

Graph 30. Annual dynamics of the main economic indicators (CCS) for Alba Iulia



Oradea

Oradea’s situation is a special one, as in 2019 it is on the same position as Alba Iulia and Târgu Mureş, with a value of the cultural and creative sectors sub-index of 0.77. However, if we considered the values of 2017 and 2018, then Oradea would be placed on the 5th place (with a sub-index value of 0.96), and on the 4th place, respectively (with a score of 0.92).

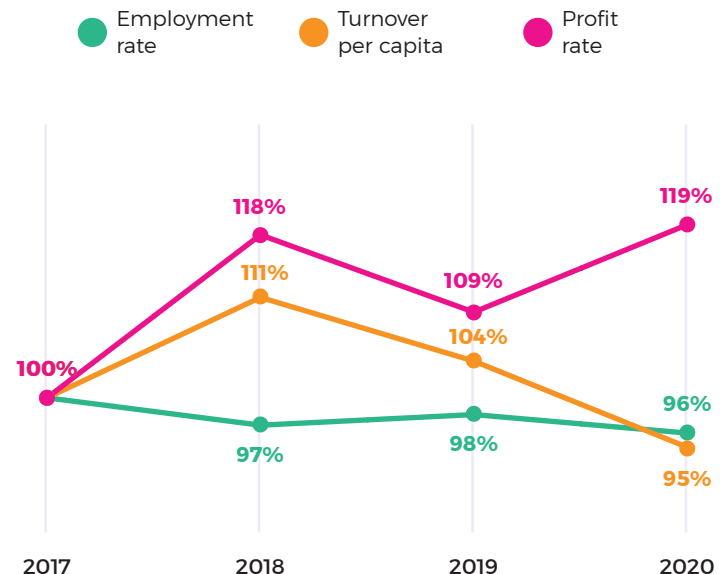
The employment rate in Oradea was 37.76 persons per 1,000 inhabitants, a value well below the other towns in superior positions. The reason is a gradual reduction of the average number of employees, even though the trend was not so strong (under 2% annual average). This also correlates with

a stable population of over 220,000 inhabitants. Oradea is one of the few towns where the employment within NGOs exceeds 200 persons.

The turnover is a substantial one, exceeding 1.5 billion lei in 2020. However, the turnover per capita is not outstanding, it is only 6,800 lei in 2019, under Alba Iulia’s 8,100 and Sibiu’s 6,700 lei for the same year.

The net profit has been increasing yearly, from 94.2 million lei in 2017 to 157.8 million lei in 2020, i.e. an over 67% increase. Furthermore, it is remarkable that Oradea is amongst the first cities in this ranking that have managed to have a growth of the net profit in the pandemic year of 2020 also, with a growth by 12.4% compared to 2019. The net profit rate has also been increasing on a yearly basis, starting from a 7.18% and reaching 11.04% in 2020 (the only year with a profitability greater than 10%).

Graph 31. Annual dynamics of the main economic indicators (CCS) for Oradea



The number of CCS companies has significantly grown in the period 2019-2017, from 1,367 to 2,371, respectively, which also leads to a rate of over 1,000 such companies in 2019, placing Oradea on the fourth place from this standpoint.

The profit rate has had the best dynamics, it is the only indicator with a positive evolution for 2020, too. We also notice an annual decrease of the employment rate, which only happens for Oradea. Nevertheless, this drop is not dramatic and may be due to a slight migration of the workforce.

Târgu Mureş

In 2019, the town of Târgu Mureş is positioned on the 6th place, the same as Alba Iulia and Oradea. It has recorded a decrease of the cultural and creative sectors sub-index from 1.02 in 2017 to 0.77 in 2019. This decrease is significant, as in 2017 Târgu Mureş was on the third place. In 2020, the sub-index grows to 0.86, which would place the town on the 5th place.

Despite an annual increase of the labour force within CCS (except for 2020), the rate of employment is modest relative to the population. Thus, in 2019 it was 29.55 employees per 1,000 inhabitants, which places the town on the last place in this ranking, from the standpoint of this indicator. Târgu Mureş has, on average, over 200 employees annually in the NGO market segment, being one of the four cities which exceed this threshold.

The same can also be said about the turnover. The later has substantially grown from 472 million lei in 2017 to 732 million lei in 2020, therefore +55%. In fact, the town is amongst the few that have had a growing turnover in 2020. However, the turnover per capita is only 4,748 lei, which also places the town on the last position in the ranking.

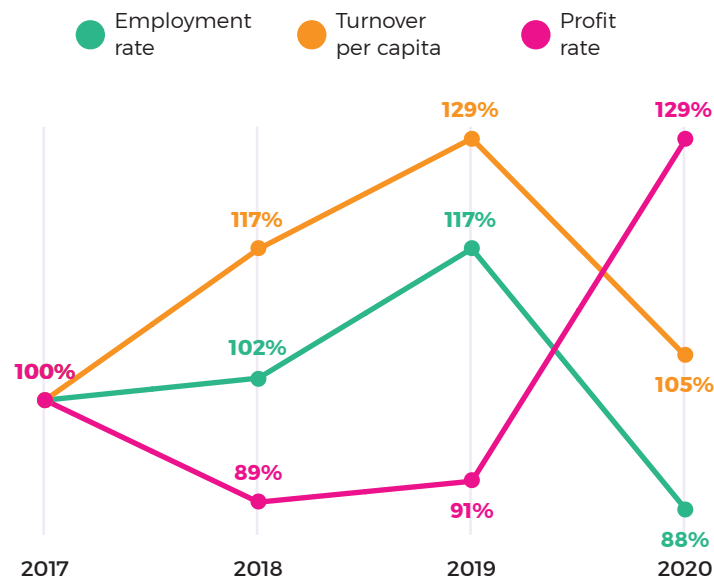
A better evolution is recorded for the net profit, both in absolute and in relative terms. Thus, in absolute terms, the net profit has grown from 75.5 million lei in 2017 to 121.8 million lei in 2020 (again, one of the few cities with a growth of this indicator in 2020). In relative terms, the net profit rate exceeds 10% for all the four years of the analysis, with a maximum of 16.4% in 2020.

Actually, Târgu Mureş was the most profitable town in all the years 2017-2020.

As regards the number of CCS companies, the values are around the average, slightly under it. The results depend if we take into account Cluj-Napoca or not, as this city records values clearly superior to the other cities and thus has a great impact on the average.

The graph below shows a similar dynamic for the employment rate and for the turnover per capita and a different dynamic for the profit rate, which has grown by over 28% as compared to the previous year.

Graph 32. Annual dynamics of the main economic indicators (CCS) for Târgu Mureş



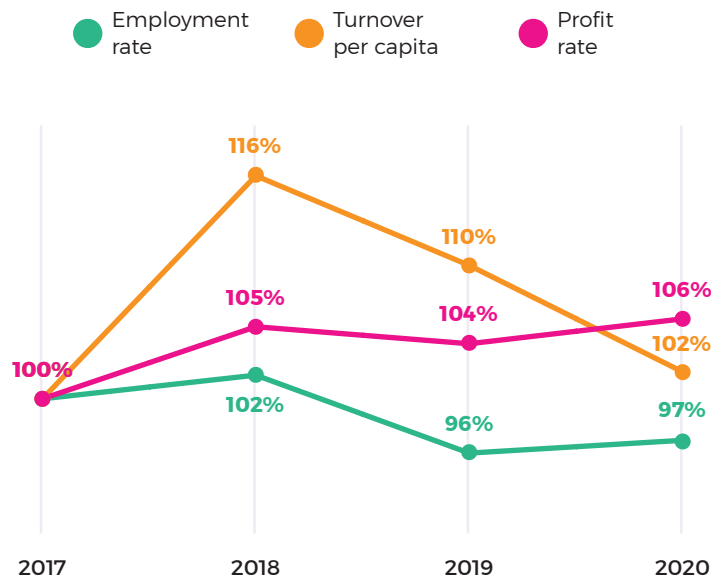
Braşov

The city of Braşov has recorded a decrease of the cultural and creative sectors sub-index from 0.65 in 2017 to 0.50 in 2020. Similarly to Târgu Mureş, although the number of jobs is

increasing, relative to the population, the employment rate is modest – 30.84 employees per 1,000 inhabitants. Furthermore, this rate has been decreasing within the analysed timeframe. Another issue to point out is the low number of jobs within NGOs (55 persons as annual average).

Another aspect similar to Târgu Mureş is the fact that both the turnover and the net profit have been increasing for the pandemic year 2020 inclusively. The turnover has reached 2.5 billion lei in 2020, while the net profit exceeded 300 million lei in the same year. The turnover per capita scores a good value, i.e. 8,530 in 2019, showing good levels of productivity. In fact, if we take a look at the ratio between the turnover and the number of employees, Braşov obtains a better productivity than Cluj-Napoca, i.e. 276 thousand lei turnover per employee in Braşov, as compared to 247 thousand lei per employee in Cluj-Napoca.

Graph 33. Annual dynamics of the main economic indicators (CCS) for Braşov

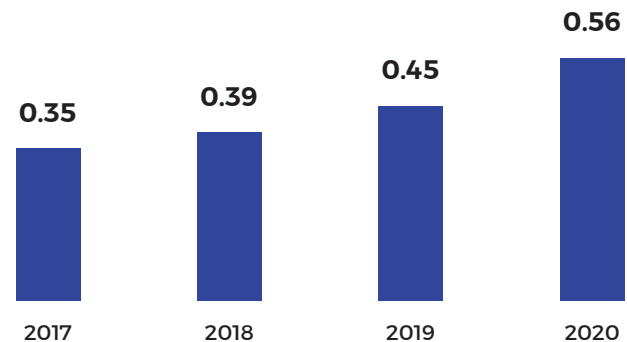


The profit rate is situated at over 10% for each year, with a maximum of 12.25% in 2020. The graph below shows a descending trend of the workforce starting with 2019, which has affected the town’s result overall. The turnover did not manage to record the same tempo of growth in 2019, but it had a favourable evolution in 2020. We can say that the profit rate has had a steady evolution, with an annual average growth of around 5%.

laşi

The city of Iaşi is on the last place of this ranking, with a value of the cultural and creative sectors sub-index of 0.45 in 2020. In 2020 the value reached 0.56, which means, for example, that it has surpassed the city of Braşov for the first time.

Graph 34. Evolution of the cultural and creative sectors sub-index for Iaşi



The city of Iaşi, alongside with Cluj-Napoca and Alba Iulia, is a town with a growing population, which also favoured a general economic growth, CCS included. For example, the number of CCS employees has grown by around 38% in 2020 as compared to 2017. The number of employees within NGOs has remained modest, around 65 persons. The number of companies also grew from 8,878 in 2017 to 2,583 in 2020.

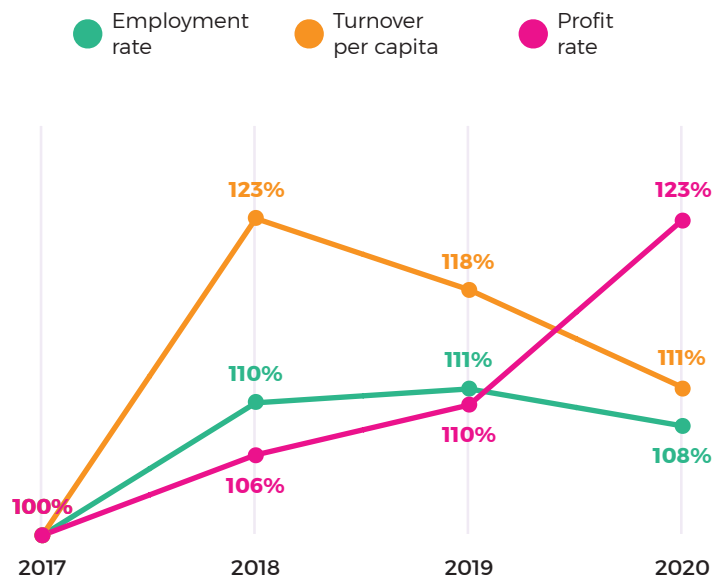
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Although still modest, 33.96 employees per 1,000 inhabitants, the employment rate has been annually growing, surpassing Târgu Mureş and Braşov for the years 2019 and 2020.

The turnover has had a positive evolution, exceeding 2.5 billion lei starting with 2019, while the net profit has come close to 460 million lei in 2020. Nevertheless, the turnover per capita has remained at a relatively low value, of 6,693 lei in 2019, surpassing the town of Miercurea Ciuc only. The profit rate is high, 13.15% in 2019 (on the first place from this standpoint) and with a maximum of 16.2% in 2020, when Iaşi is only surpassed by Târgu Mureş in this aspect.

The graph below shows that the indicator with the best evolution is the profit rate, with a high tempo of growth each year.

Graph 35. Annual dynamics of the main economic indicators (CCS) for Iaşi



Cultural establishments (case study)

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8. Cultural establishments (case study)

Cultural establishments are public cultural institutions or private legal persons, whose function in the cultural field, according to EGO 118/2006 on the set up, organisation and activity of the cultural establishments, is the “permanent information and education, representing cultural services of public utility, with a role in ensuring the social cohesion and the community access to information”.

The institutions referred to in the emergency government order are: “urban and rural culture houses, people’s universities, people’s arts and crafts schools, cultural centres, professional bands or ensembles for promoting traditional culture, regional centres for adult training, centres for the conservation and promotion of traditional culture and other institutions alike”. But what the legislative act expresses in a formal and impersonal manner does not comprise the importance of these cultural institutions and their impact or possible impact on the communities they serve.

“Cultural establishment” is an umbrella term which includes cultural institutions with different institutional autonomies, more or less capable of deploying local strategic projects and which are not always rallied to a unitary cultural vision, but have common fundamental cultural responsibilities: cultural establishments must educate, preserve the tangible and intangible heritage of the community, foster cultural creation and grow the community’s cultural participation.

8.1 Results

In this edition’s study, the cultural establishments were sent via email the credentials for filling out two questionnaires: one questionnaire for the cultural establishments, which collected general information on the type of cultural establishment, the existing infrastructure, the human resources, cultural activity, funding resources

and development of organisational capacity; and a second questionnaire collected detailed statistical data on the aforementioned categories for the timeframe 2018-2020. The questionnaires were sent to 173 cultural establishments with legal personality – representing a number of towns similar to the one of the 2018 study²¹. The questionnaires were fully filled out by 84 institutions out of the 173; 36 have filled out the questionnaire partially, while 52 institutions have not filled it at all. Taking into account only the questionnaires that were filled out completely, the response rate was 49%.

The direct comparison between the scores of the previous editions (2016, 2018) to the current ones is not encouraged because of the absence of the Budget indicator, already mentioned in the section Methodology. However, we consider it useful to present the scores from the previous years, setting up continuity markers and comparison opportunities for the shared indicators of the two editions.

Six cities of the current top are also found in the 2018 study, even though not all of them were also found in the top 10 cities in terms of the vitality sub-index of cultural establishments: Slobozia, Alexandria, Focșani, Râmnicu Vâlcea, Arad and Buzău. When comparing the values of the indicators of personnel, infrastructure and public for these six towns, the 2020 data show us a decrease of the public participation – with two exceptions, Alexandria and Râmnicu Vâlcea, discussed below – as well as an increase of the active personnel, except for the town of Buzău.

21 Croitoru, Carmen, Anda Becuț, Iulian Oană, George Matu, Veronica Hampu, & George Dinu. *Vitalitatea Culturală a Orașelor Din România: Ediția 2018* (Bucharest: Editura Universul Academic, 2019).

Table 6. Top cities depending on the cultural establishments sub-index

Top 10 cities	Sub-index 2018 edition	Sub-index 2020 edition
SIBIU		1.68
ZALĂU		1.28
SLOBOZIA	1.36	0.82
ALEXANDRIA	0.65	0.49
GIURGIU		0.42
FOCȘANI	-0.21	0.03
SATU MARE		-0.13
RÂMNICU VÂLCEA	-0.38	-0.17
ARAD	0.13	-0.35
BUZĂU	-0.50	-0.44

Sibiu

Sibiu is in the top 10 for the first time and it takes the first place in the hierarchy of cultural establishments with 1.68 points. Its top position is provided by the large number of participants in the organised events, over 620,000 in 2020, occupying the first place in the city ranking for this indicator. The very high degree of public participation combines the participation in physical events with the digital participation.

The total active personnel of the cultural establishments that have fully filled out the questionnaires reaches a number of 146 employees, second only to the town of Zalău in the analysed cities' ranking, although Sibiu has a population nearly three times bigger. The reason for such a discrepancy resides in the response rate of Sibiu's cultural establishments: only 2 out of the 4 identified.

Sibiu is one of the best examples for the manner in which the vitality of the cultural establishments may bring direct economic benefits to the local community, as well as for the intelligent use of the infrastructure and of the human resources.

Zalău

Zalău occupies the second position in the top of cultural establishments, with 1.28 points. Zalău, like Sibiu, also enters this top for the first time. The high score for the personnel indicator – 221 employees, the highest of the analysed cities – gives it the main advantage, with an average of 3.2 per thousand inhabitants.

The infrastructure indicator score is also high, the third in the top of the cities, with a rate of 2.89 per one hundred thousand inhabitants.

In 2020, the public drawn towards the events of the two cultural establishments participating to the round of statistical data collection numbered 8,142 persons, amongst the fewest of all the ranked cities.

The contrast between the personnel and infrastructure indicators' score (among the best) and the indicator of public (among the poorest) seems to suggest a sub-optimal utilisation of the available resources, which leaves significant room for improvement.

Slobozia

Slobozia is the third town in the top and the first one to be also found in the study's previous edition, where it took the same position. Its score is 0.82, as it has benefited from the good score of the personnel indicators, and it has the best infrastructure indicator rate of 3.89 cultural establishments per 100,000 inhabitants.

Its active personnel was 66 persons in 2020, a growth by 21 employees compared to the 2018 study. The public of the events organised by the cultural establishments of Slobozia has dropped from 70,000 to merely 20,000 persons, mostly an effect of the Coronavirus pandemic, as well as of the difficulties of shifting to a digital model of unfolding cultural activities. However, even with one third of the public as compared to the previous values, Slobozia is on the fourth place in terms of the indicator for the public: 389 participants per thousand inhabitants over the year of 2020.

Alexandria

Alexandria is the fourth in the ranking, with a score of 0.49. It is the second town that is also found in the previous edition of the study on the vitality of cultural establishments, where it had a score of 0.65

Alexandria ranks the second in terms of personnel, with 76 employees per 49,000 population, higher compared to the study of 2018, with 16 persons. The public participating in events is numerous, too, the third most numerous of the analysed cities, with over 25,000 employees and a rate of 508 participants per thousand inhabitants in 2020.

Nevertheless, because compared to the 2018 study Alexandria is the only town that recorded a significant growth, from 10,000 to 25,000, and not a decrease of the public, we recommend restraint in considering this estimation correct. Otherwise, Alexandria would be the only town after Sibiu with such a high participation per cultural establishment.

Giurgiu

The town of Giurgiu is in this ranking for the first time and it takes the fifth position, with 0.42 points. Giurgiu is on the second position among the analysed towns in terms of infrastructure score, due to a good ration between the number of cultural establishments relative to the total population.

The personnel indicator places Giurgiu on the fourth position in the top, with 83 active employees and an average of 1.25 employees per thousand inhabitants. The events developed by the cultural establishments of the town were attended by 2,177 persons, the smallest number of participants after Buzău, the last in the ranking. Similarly to Zalău, the score differences between the infrastructure and the public participation indicators seem to show that there is room for a better use of the existing infrastructure.

Focșani

Focșani ranks the sixth, with a score of 0.03 and it is the third town that also appears in the top of the 2018 edition, where it had taken the last position in the ranking. Based on the data we collected, the active personnel has grown from 27 to 33 employees, amongst the smallest numbers in the top, followed only by Buzău, for the same number of cultural establishments.

The public participation, according to the data we received, has recorded a slight decline, from 50,080 persons to 47,500. Even so, Focșani has the second number of participants in the events organised by the cultural establishments, after Sibiu, with a rate of 519 participants per thousand of inhabitants in 2020. If the figures referring to the public were estimated correctly, Focșani would be the town with the most efficient conversion of the human resources indicator into public indicator, after Sibiu.

Satu Mare

Satu mare is also for the first time in this top, as well as among the towns included in the analysis, as it was absent from the previous edition of the study.

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In 2020, Satu Mare is the seventh in the ranking, with a score of -0.13, being the only town with a negative mean of the z scores on the three indicators – personnel, infrastructure, public. Two out of the three cultural establishments of the town have filled out the data collection questionnaires in full. The collected data show that there are 34 persons working in the two institutions, and the average number of employees per thousand inhabitants is the second smallest in the top, with 0.29. The public presence in the events organised in 2020 was 2,700 persons, the third smallest value of the study, with a rate of 23 participants per thousand inhabitants, second to last in the top.

The low personnel and public participation rates, for a population of 118,000 inhabitants, may point to the fact that an increase of the human resource is necessary before the cultural establishments may efficiently fulfil their functions of cultural creation, preservation and education.

Râmnicu Vâlcea

Râmnicu Vâlcea is on the eighth place, with a score of -0.17. It is the first time it enters the top of cultural establishments, as it previously occupied the 13th position out of 24 analysed cities. Unlike the data of the last edition of the study on the cultural vitality, the active personnel has recorded a growth from 53 to 62 employees, and the public has grown from 20,800 to 21,520 participants. Although the public participation per thousand inhabitants is better than in the case of Zalău, which is second in the ranking (183 participants in 2020 compared to 118 in 2028), its position is strongly affected by the score of the personnel indicator, of only 0.53 employees per thousand inhabitants.

If we do not take into account the Budget indicator, absent from the calculation of the cultural establishments sub-index for the year 2020, we notice an improvement of Râmnicu Vâlcea's cultural establishments vitality score, with a high potential of growth in the near future.

Arad

Arad is the second to last in the ranking, with a score of -0.35. It is the fifth town in the top for which we have previously collected data. Only one cultural establishment has fully responded to the questionnaires of this edition. Its active personnel is 102 persons, three times higher than in the 2018 study, where the data indicated a number of 30 employees. In this situation it is reasonable to believe that the cultural establishments that filled out the two questionnaires in 2018 and 2021 are not the same ones.

Arad has the second drastic decline of public in the ranking, almost 10 times smaller than the previous edition of the study on the vitality of the cultural establishments, from 700,000 to merely 7,700.

Buzău

Buzău enters the top ten cities in terms of cultural establishments vitality score for the first time, with a score of -0.44, the last in the top. In the 2018 edition of the study the town was on the 16th place.

Two cultural establishments have responded to the questionnaires they received. According to the collected data, their personnel has dropped by 6 persons, as in 2020 there are only 25 active employees within the cultural institutions. Of all the towns included in the current study, Buzău has the smallest number of employees and the smallest mean of employees per thousand inhabitants, which affected its final score.

However, the score was most impacted by the public participation indicator, which recorded a remarkable decline, unprecedented in size – a reduction of the number of participants from 65,000 in 2017 to a mere 1,000 in 2020. This difference may be partially explained by the impact of the restrictions enforced by the government during the pandemic, the difficulties of a correct calculation of the participants in the events organised in the digital environment, but we do not exclude the possibility of errors in filling out the statistical questionnaire, either.

Conclusions

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9. Conclusions

In conclusion, when taking into account the aggregated analysis, three main categories of cities can be identified in relation with the elements that describe the cultural environment in its multidimensional nature. The first category includes the *culturally vibrant cities* (e.g. Sibiu, Cluj-Napoca). These have been a constant presence in the aggregated top of vitality, which proves that, in time, they have managed to develop internal mechanisms to ensure the sustainability conditions by creating a balance between the multiple categories of the local resources and the characteristics of access of the population to the available offer.

The second category is made from *cities with an emerging growth potential* (e.g. Alba-Iulia, Arad). At the level of this segment we find cities with a slight improvement of the indicators in the fields of infrastructure and human resources, on the background of the growth of budgetary funds allocated by the public authorities to the cultural field. Even so, at the level of the cities in this category, there is a need for sustained interventions for the improvement of the cultural participation, which represents an objective very hard to attain, especially in the context of the restrictions enforced by the pandemic situation.

The third category includes *cities with significant risk factors*, a situation expected to produce unbalances to the local cultural environment and to reflect into a threat to the medium and long term sustainability. The cities that fit this pattern have a differentiated profile, including both towns with a low participation level relative to an adequate infrastructure and good conditions (e.g. Sfântu Gheorghe, Miercurea Ciuc), and towns with a high level of participation relative to a deficient infrastructure and poor conditions (e.g. Suceava, Botoşani). Furthermore, within this last category we also notice towns with growth potential,

but which face the greatest risk factor: a weak public and private funding of the cultural environment of these towns (e.g. Târgu Mureş).

For the cultural infrastructure sub-index, the data are generally concordant with other elements of the cultural vitality, such as the cultural participation or specialised human resources. The majority of the cities that were in the top 10 in the previous editions of the study are also present in the ranking in 2019, with small variations of the elements that make up the sub-index, which shows us that over the years these cities have improved certain elements of cultural infrastructure. However, we can still notice (especially within the big cities analysed) a difficulty in the exploitation of certain infrastructure elements. As regards the cultural participation, most of the cities present in the top 10 in 2019 were also in the top in the previous editions of the study, with very small oscillations. In terms of the specialised human resources dimension, new items were added for this edition (the specialised personnel within the traditional music orchestras and cultural centres), which had a positive impact on some towns that did not reach the top 10 in the last years. The cities that were present in this top in the previous editions are on the first positions of the ranking in 2019, too.

The analysis of the cultural and creative sectors reveals a general growth of the cities' vitality in this respect in the period 2017-2020, with a slowdown in 2020, on the backdrop of the negative impact generated by the COVID-19 pandemic. The analysis also shows significant disparities between the cities on the first and those on the last positions of the ranking. The cultural and creative sectors were characterised in this period by an increase of the number of companies, of the turnover and profitability. At the same time, these sectors have hired an important

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number of personnel, being a stimulating example for the development of the entrepreneurship.

The analysis of the cultural establishments sub-index has first of all highlighted the negative impact of the sanitary restrictions determined by the Coronavirus pandemic: all the cities in the top (with two exceptions) have suffered declines in the public cultural participation. The analysis has reconfirmed, as it did in the previous edition of the study, the strong correlation between the infrastructure and the degree of public participation. Therefore, the growth of the cultural infrastructure score would lead to a growth of the vitality score in most cases, especially when the specialised human resource is provided.

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Annex

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Table 7. Ranking of analysed cities depending on the general index of cultural vitality (2019)

Position in the ranking	City	Value of obtained score
1	Sibiu	1.28
2	Cluj-Napoca	0.82
3	Sfântu Gheorghe	0.68
4	Miercurea Ciuc	0.54
5	Alba Iulia	0.42
6	Târgu Mureş	0.38
7	Botoşani	0.3
8	Arad	0.23
9	Suceava	0.23
10	Braşov	0.19
11	Hunedoara	0.13
12	Tulcea	0.12
13	Bistriţa	0.1
14	Deva	0.1
15	Târgu Jiu	0.1
16	Craiova	0.09
17	Iaşi	0.06
18	Slatina	0.03
19	Satu Mare	0.01
20	Oradea	-0.01
21	Timişoara	-0.02
22	Focşani	-0.03
23	Giurgiu	-0.04
24	Târgovişte	-0.05
25	Zalău	-0.05
26	Baia Mare	-0.06
27	Piteşti	-0.06
28	Râmnicu Vâlcea	-0.06
29	Galaţi	-0.1

Position in the ranking	City	Value of obtained score
30	Piatra Neamț	-0.12
31	Constanța	-0.13
32	Buzău	-0.16
33	Alexandria	-0.24
34	Drobeta-Turnu Severin	-0.26
35	Ploiești	-0.28
36	Slobozia	-0.28
37	Brăila	-0.31
38	Călărași	-0.31
39	Bacău	-0.33
40	Reșița	-0.34
41	Turda	-0.4
42	Bârlad	-0.43
43	Onești	-0.47
44	Vaslui	-0.47
45	Mediaș	-0.49
46	Roman	-0.72

Table 8. Hierarchy of county capitals and big cities in terms of cultural infrastructure for the year 2017

Hierarchy of county capitals and big cities 2017 - cultural infrastructure	City	Index 2017	Population 2017
Position			
1	Miercurea Ciuc	0.92	41,967
2	Târgu Mureș	0.59	149,543
3	Sibiu	0.49	169,392
4	Sfântu Gheorghe	0.48	64,795
5	Pitești	0.43	175,675
6	Timișoara	0.33	331,997
7	Focșani	0.32	93,779
8	Cluj-Napoca	0.3	322,567
9	Botoșani	0.28	121,841
10	Târgu Jiu	0.23	96,232
11	Brașov	0.22	290,480
12	Râmnicu Vâlcea	0.16	118,435
13	Alba Iulia	0.1	74,449
14	Giurgiu	0.1	68,402
15	Târgoviște	0.09	92,905
16	Craiova	0.07	304,290
17	Constanța	0.02	316,253
18	Suceava	0.01	118,555
19	Iași	0	369,323
20	Reșița	-0.02	87,563
21	Bistrița	-0.03	93,738
22	Piatra Neamț	-0.04	114,388
23	Satu Mare	-0.05	121,726
24	Tulcea	-0.07	88,762
25	Deva	-0.07	70,024
26	Zalău	-0.08	69,615

Hierarchy of county capitals and big cities 2017 – cultural infrastructure	City	Index 2017	Population 2017
Position			
27	Ploiești	-0.08	231,548
28	Bacău	-0.09	197,143
29	Arad	-0.1	178,397
30	Călărași	-0.11	77,211
31	Brăila	-0.12	208,232
32	Buzău	-0.13	134,552
33	Baia Mare	-0.14	147,113
34	Oradea	-0.14	222,227
35	Alexandria	-0.19	51,504
36	Slobozia	-0.24	52,669
37	Onești	-0.24	52,176
38	Galați	-0.27	304,134
39	Bârlad	-0.28	72,184
40	Turda	-0.33	56,809
41	Mediaș	-0.35	58,179
42	Drobeta	-0.35	108,534
43	Roman	-0.38	70,172
44	Vaslui	-0.4	105,186
45	Slatina	-0.41	83,780
46	Hunedoara	-0.45	73,628

Table 9. Hierarchy of county capitals and big cities in terms of cultural infrastructure for the year 2018

Hierarchy of county capitals and big cities 2018 – cultural infrastructure	City	Index 2018	Population 2018
Position			
1	Târgu Mureș	0.68	148,581
2	Miercurea Ciuc	0.63	41,795
3	Pitești	0.57	175,136
4	Sfântu Gheorghe	0.44	64,465
5	Cluj-Napoca	0.38	323,631
6	Timișoara	0.32	330,207
7	Brașov	0.32	290,158
8	Botoșani	0.29	121,110
9	Râmnicu Vâlcea	0.27	118,208
10	Târgu Jiu	0.25	95,924
11	Focșani	0.19	93,005
12	Arad	0.18	177,535
13	Craiova	0.17	303,186
14	Alba Iulia	0.15	74,623
15	Târgoviște	0.11	92,173
16	Constanța	0.11	314,877
17	Giurgiu	0.1	67,757
18	Galați	0.09	304,850
19	Sibiu	0.06	169,261
20	Ploiești	0.04	229,763
21	Deva	0.03	69,697
22	Zalău	0.02	69,569
23	Bacău	0.02	197,778
24	Drobeta	0	107,701
25	Brăila	-0.04	205,317
26	Satu Mare	-0.05	120,822

Hierarchy of county capitals and big cities 2018 – cultural infrastructure	City	Index 2018	Population 2018
Position			
27	Suceava	-0.05	123,416
28	Piatra Neamț	-0.08	113,557
29	Oradea	-0.12	222,062
30	Baia Mare	-0.12	146,402
31	Iași	-0.12	375,269
32	Slobozia	-0.13	52,287
33	Reșița	-0.13	86,680
34	Bistrița	-0.14	94,065
35	Buzău	-0.17	133,502
36	Alexandria	-0.22	50,931
37	Tulcea	-0.26	87,720
38	Turda	-0.27	56,220
39	Bârlad	-0.29	71,492
40	Onești	-0.34	51,666
41	Mediaș	-0.4	57,760
42	Roman	-0.41	69,614
43	Călărași	-0.47	76,518
44	Vaslui	-0.49	114,123
45	Hunedoara	-0.56	73,044
46	Slatina	-0.57	83,434

Table 10. Hierarchy of county capitals and big cities in terms of cultural infrastructure for the year 2019

Hierarchy of county capitals and big cities 2019 – cultural infrastructure	City	Index 2019	Population 2019
Position			
1	Târgu Mureș	0.65	147,788
2	Miercurea Ciuc	0.65	41,613
3	Pitești	0.56	174,097
4	Sfântu Gheorghe	0.39	64,093
5	Cluj-Napoca	0.33	325,154
6	Brașov	0.27	289,763
7	Timișoara	0.31	328,434
8	Botoșani	0.25	120,490
9	Târgu Jiu	0.17	95,444
10	Sibiu	0.25	168,746
11	Bistrița	0.15	94,304
12	Craiova	0.17	301,848
13	Satu Mare	0.18	119,915
14	Râmnicu Vâlcea	0.16	117,918
15	Arad	0.11	176,948
16	Alba Iulia	0.1	74,718
17	Focșani	0.1	92,307
18	Galați	0.14	306,261
19	Târgoviște	0.25	92,029
20	Giurgiu	0.02	67,194
21	Constanța	-0.05	313,124
22	Bacău	-0.03	197,964
23	Ploiești	0.04	227,612
24	Zalău	-0.09	69,468
25	Deva	-0.08	69,301
26	Piatra Neamț	0.17	112,999

Hierarchy of county capitals and big cities 2019 – cultural infrastructure	City	Index 2019	Population 2019
Position			
27	Brăila	-0.12	202,975
28	Drobeta	-0.07	106,834
29	Suceava	-0.12	126,078
30	Oradea	-0.17	221,748
31	Reșița	-0.16	85,593
32	Slobozia	-0.15	51,899
33	Iași	-0.14	381,585
34	Baia Mare	0.19	145,649
35	Buzău	-0.21	132,442
36	Tulcea	-0.3	86,549
37	Hunedoara	-0.27	72,349
38	Alexandria	-0.31	50,356
39	Turda	-0.33	55,745
40	Bârlad	-0.37	70,803
41	Onești	-0.39	51,144
42	Mediaș	-0.46	57,218
43	Roman	-0.47	69,428
44	Călărași	-0.55	75,996
45	Slatina	-0.28	83,008
46	Vaslui	-0.48	122,194

Table 11. Proportion of expenses for cultural services from each state's GDP, at European level

State/ Year of analysis	2016	2017	2018	2019	2020
European Union 27 states - average	0.5	0.5	0.5	0.5	no data
European Union 28 states - average	0.4	0.4	0.4	0.4	no data
Belgium	0.5	0.5	0.5	0.5	no data
Bulgaria	0.5	0.6	0.5	0.4	no data
Czech Republic	0.6	0.6	0.7	0.6	no data
Denmark	0.7	0.6	0.6	0.6	0.6
Germany	0.4	0.4	0.4	0.4	no data
Estonia	1	1	1	1.1	no data
Ireland	0.3	0.2	0.2	0.2	no data
Greece	0.1	0.2	0.2	0.1	no data
Spain	0.4	0.4	0.4	0.4	no data
France	0.7	0.7	0.7	0.7	no data
Croatia	0.6	0.6	0.7	0.7	no data
Italy	0.3	0.3	0.3	0.3	no data
Cyprus	0.2	0.2	0.2	0.2	no data
Latvia	1	1.1	1.1	1	no data
Lithuania	0.7	0.7	0.7	0.7	no data
Luxemburg	0.5	0.5	0.5	0.5	0.5
Hungary	1	1.1	1.3	1.1	no data
Malta	0.7	0.8	0.8	0.7	no data
Netherlands	0.4	0.4	0.4	0.4	no data
Austria	0.5	0.5	0.5	0.5	0.5
Poland	0.6	0.7	0.8	0.7	no data
Portugal	0.3	0.3	0.3	0.3	no data
Romania	0.4	0.4	0.4	0.4	no data
Slovenia	0.7	0.6	0.6	0.6	no data
Slovakia	0.4	0.4	0.6	0.6	no data
Finland	0.5	0.5	0.5	0.5	no data

State/ Year of analysis	2016	2017	2018	2019	2020
Sweden	0.5	0.5	0.5	0.5	no data
Iceland	1	1.1	1.1	1.1	no data
Norway	0.7	0.7	0.6	0.7	no data
Switzerland	0.4	0.4	0.4	0.4	no data
United Kingdom	0.3	0.3	0.2	0.2	no data

Table 12. Proportion of budgetary expenses relative to the population, RON/Inhabitant mean, 2016-2020

City	2016	2017	2018	2019	2020
Alba Iulia	87	104	399	217	174
Alexandria	53	43	26	52	18
Arad	160	221	278	358	236
Bacău	35	43	60	62	60
Baia Mare	46	13	22	52	34
Bârlad	27	32	41	50	43
Bistrița	70	99	140	122	123
Botoșani	95	102	136	169	146
Brăila	80	91	99	121	144
Brașov	113	221	157	198	196
Buzău	70	108	125	204	256
Călărași	117	84	161	158	209
Cluj-Napoca	43	40	8	10	11
Constanța	80	80	60	111	123
Craiova	68	87	103	135	126
Deva	482	140	141	122	130
Drobeta Turnu Severin	75	42	69	90	65
Focșani	76	88	113	103	93
Galați	140	146	157	167	185
Giurgiu	237	203	162	214	165
Hunedoara	300	299	349	543	492

City	2016	2017	2018	2019	2020
Iași	33	44	83	116	133
Mediaș	46	81	70	61	30
Miercurea Ciuc	172	192	186	209	200
Onești	39	45	57	61	48
Oradea	186	53	51	60	90
Piatra Neamț	20	25	33	54	27
Pitești	17	15	18	19	11
Ploiești	129	35	22	14	15
Râmnicu Vâlcea	62	74	91	91	82
Reșița	20	18	19	35	11
Roman	34	21	27	21	16
Satu Mare	96	107	125	138	114
Sfântu Gheorghe	194	180	211	242	229
Sibiu	356	441	496	585	458
Slatina	46	55	56	61	26
Slobozia	23	49	7	2	2
Suceava	219	174	230	272	232
Târgoviște	43	52	40	53	27
Târgu Jiu	45	62	71	95	79
Târgu Mureș	70	56	65	52	23
Timișoara	2	0	0	3	10
Tulcea	171	205	217	388	290
Turda	49	64	83	85	78
Vaslui	103	90	112	126	96
Zalău	80	90	84	89	65

Table 13. Ranking of the cities depending on the score for the sub-index of budgetary expenses for culture (2019)

City	Value of obtained score
Sibiu	3.36
Hunedoara	2.70
Tulcea	1.67
Sfântu Gheorghe	1.49
Arad	1.31
Alba Iulia	0.90
Miercurea Ciuc	0.79
Suceava	0.63
Braşov	0.45
Bistriţa	0.43
Botoşani	0.42
Craiova	0.33
Focşani	0.29
Buzău	0.28
Deva	0.25
Târgu Jiu	0.20
Galaţi	0.18
Giurgiu	0.18
Brăila	0.05
Călăraşi	-0.01
Vaslui	-0.07
Satu Mare	-0.10
Râmnicu Vâlcea	-0.13
Iaşi	-0.15
Slatina	-0.18
Drobeta Turnu Severin	-0.21
Constanţa	-0.29
Zalău	-0.30

City	Value of obtained score
Piatra Neamț	-0.41
Onești	-0.46
Alexandria	-0.51
Mediaș	-0.53
Târgoviște	-0.57
Turda	-0.57
Bacău	-0.66
Baia Mare	-0.70
Oradea	-0.74
Târgu Mureș	-0.75
Reșița	-0.76
Bârlad	-0.80
Roman	-1.02
Pitești	-1.05
Ploiești	-1.15
Cluj-Napoca	-1.22
Slobozia	-1.29
Timișoara	-1.29

Table 14. Ranking of the cities for each of the items of the sub-index of budgetary expenses for culture

City	i1: Cultural expenses/ population	Position i1 in the ranking	i2: Percentage Cultural expenses / Total expenses	Position i2 in the ranking	Position in general ranking
Alba Iulia	0.64	7	1.15	5	6
Alexandria	-0.65	36	-0.37	30	31
Arad	1.76	4	0.86	8	5
Bacău	-0.57	29	-0.76	37	35
Baia Mare	-0.65	38	-0.75	36	36
Bârlad	-0.67	39	-0.93	40	40
Bistrița	-0.10	19	0.95	7	10
Botoșani	0.27	12	0.57	13	11
Brăila	-0.10	20	0.21	16	19
Brașov	0.50	11	0.41	14	9
Buzău	0.55	10	0.01	20	14
Călărași	0.19	14	-0.21	25	20
Cluj-Napoca	-0.98	44	-1.47	44	44
Constanța	-0.19	22	-0.40	31	27
Craiova	0.00	16	0.65	11	12
Deva	-0.10	18	0.60	12	15
Drobeta Turnu Severin	-0.35	26	-0.07	22	26
Focșani	-0.25	23	0.83	9	13
Galați	0.25	13	0.11	18	17
Giurgiu	0.62	8	-0.26	28	18
Hunedoara	3.22	2	2.18	2	2
Iași	-0.15	21	-0.14	23	24
Mediaș	-0.58	32	-0.48	32	32
Miercurea Ciuc	0.58	9	0.99	6	7
Onești	-0.58	30	-0.33	29	30
Oradea	-0.59	33	-0.89	39	37
Piatra Neamț	-0.64	34	-0.18	24	29

City	i1: Cultural expenses/ population	Position i1 in the ranking	i2: Percentage Cultural expenses / Total expenses	Position i2 in the ranking	Position in general ranking
Pitești	-0.91	42	-1.18	42	42
Ploiești	-0.95	43	-1.34	43	43
Râmnicu Vâlcea	-0.34	25	0.09	19	23
Reșița	-0.78	40	-0.74	34	39
Roman	-0.89	41	-1.15	41	41
Satu Mare	0.03	15	-0.24	26	22
Sfântu Gheorghe	0.84	6	2.14	3	4
Sibiu	3.55	1	3.18	1	1
Slatina	-0.58	31	0.22	15	25
Slobozia	-1.05	46	-1.53	45	45
Suceava	1.08	5	0.19	17	8
Târgoviște	-0.64	35	-0.49	33	33
Târgu Jiu	-0.31	24	0.71	10	16
Târgu Mureș	-0.65	37	-0.86	38	38
Timișoara	-1.04	45	-1.54	46	46
Tulcea	2.00	3	1.34	4	3
Turda	-0.39	28	-0.75	35	34
Vaslui	-0.07	17	-0.07	21	21
Zalău	-0.36	27	-0.25	27	28

Table 15. Value of the sub-index of expenses for culture, for each of the analysed localities (2016-2020)

City	2016	2017	2018	2019	2020
Alba Iulia	-0.17	-0.02	2.78	0.90	0.71
Alexandria	-0.38	-0.47	-0.85	-0.51	-0.94
Arad	0.30	1.24	1.25	1.31	0.70
Bacău	-0.78	-0.78	-0.57	-0.66	-0.65
Baia Mare	-0.56	-1.13	-0.92	-0.70	-0.74
Bârlad	-0.72	-0.77	-0.66	-0.80	-0.65
Bistrița	-0.12	0.93	0.72	0.43	0.55
Botoșani	-0.08	-0.18	0.29	0.42	0.49
Brăila	-0.05	0.11	-0.09	0.05	0.69
Brașov	0.17	1.48	0.27	0.45	0.50
Buzău	-0.49	-0.07	-0.13	0.28	1.09
Călărași	-0.08	-0.25	0.30	-0.01	0.76
Cluj-Napoca	-0.68	-0.83	-1.16	-1.22	-1.14
Constanța	-0.40	-0.37	-0.67	-0.29	0.08
Craiova	-0.34	-0.02	0.12	0.33	0.57
Deva	4.51	1.11	0.54	0.25	0.56
Drobeta Turnu Severin	-0.10	-0.62	-0.45	-0.21	-0.35
Focșani	0.32	0.83	1.00	0.29	0.15
Galați	0.31	0.53	0.28	0.18	0.66
Giurgiu	1.14	0.53	0.10	0.18	0.18
Hunedoara	1.14	1.59	1.67	2.70	3.01
Iași	-0.80	-0.85	-0.35	-0.15	0.05
Mediaș	-0.52	-0.07	-0.38	-0.53	-0.82
Miercurea Ciuc	0.88	1.35	0.81	0.79	0.60
Onești	-0.60	-0.55	-0.40	-0.46	-0.46
Oradea	0.64	-0.78	-0.72	-0.74	-0.38
Piatra Neamț	-0.84	-0.85	-0.69	-0.41	-0.76
Pitești	-0.86	-1.05	-0.95	-1.05	-1.06

City	2016	2017	2018	2019	2020
Ploiești	0.32	-0.84	-0.98	-1.15	-1.05
Râmnicu Vâlcea	-0.30	-0.23	-0.11	-0.13	-0.05
Reșița	-0.69	-0.91	-0.88	-0.76	-1.13
Roman	-0.59	-0.83	-0.76	-1.02	-1.02
Satu Mare	-0.23	-0.21	-0.22	-0.10	-0.13
Sfântu Gheorghe	1.31	1.40	1.21	1.49	1.70
Sibiu	2.38	3.62	3.42	3.36	2.71
Slatina	-0.59	-0.27	-0.25	-0.18	-0.74
Slobozia	-0.71	-0.21	-1.11	-1.29	-1.22
Suceava	0.79	0.39	0.64	0.63	0.55
Târgoviște	-0.44	-0.32	-0.65	-0.57	-0.91
Târgu Jiu	-0.50	-0.32	-0.14	0.20	0.03
Târgu Mureș	-0.46	-0.66	-0.56	-0.75	-0.97
Timișoara	-1.16	-1.35	-1.24	-1.29	-1.14
Tulcea	0.48	0.92	0.92	1.67	1.10
Turda	-0.51	-0.33	-0.17	-0.57	-0.31
Vaslui	-0.06	-0.04	-0.06	-0.07	-0.23
Zalău	0.14	0.11	-0.23	-0.30	-0.57

Table 16. Hierarchy of county capitals and big cities in terms of specialised human resources for the year 2017

Hierarchy of county capitals and big cities 2017 – specialised human resources	City	Index 2017	Population
Position			
1	Sfântu Gheorghe	1.69	64,795
2	Miercurea Ciuc	1.66	41,967
3	Târgu Jiu	1.01	96,232
4	Suceava	0.92	118,555
5	Sibiu	0.62	169,392
6	Cluj-Napoca	0.61	322,567
7	Târgu Mureş	0.59	149,543
8	Giurgiu	0.45	68,402
9	Alba Iulia	0.34	74,449
10	Iaşi	0.33	369,323
11	Deva	0.28	70,024
12	Slobozia	0.17	52,669
13	Alexandria	0.14	51,504
14	Târgovişte	0.11	92,905
15	Bârlad	0.11	72,184
16	Slatina	0.1	83,780
17	Râmnicu Vâlcea	0.1	118,435
18	Zalău	0.06	69,615
19	Botoşani	0.06	121,841
20	Oradea	0.02	222,227
21	Bistriţa	-0.03	93,738
22	Tulcea	-0.06	88,762
23	Satu Mare	-0.1	121,726
24	Drobeta	-0.15	108,534
25	Baia Mare	-0.18	147,113
26	Ploieşti	-0.2	231,548

Hierarchy of county capitals and big cities 2017 – specialised human resources	City	Index 2017	Population
Position			
27	Călărași	-0.23	77,211
28	Timișoara	-0.25	331,997
29	Piatra Neamț	-0.26	114,388
30	Buzău	-0.29	134,552
31	Pitești	-0.33	175,675
32	Arad	-0.34	178,397
33	Focșani	-0.36	93,779
34	Brașov	-0.39	290,480
35	Roman	-0.42	70,172
36	Bacău	-0.42	197,143
37	Constanța	-0.48	316,253
38	Reșița	-0.48	87,563
39	Brăila	-0.53	208,232
40	Turda	-0.55	56,809
41	Onești	-0.62	52,176
42	Craiova	-0.64	304,290
43	Galați	-0.68	304,134
44	Vaslui	-0.7	105,186
45	Hunedoara	-0.88	73,628
46	Mediaș	-1.1	58,179

Table 17. Hierarchy of county capitals and big cities in terms of specialised human resources for the year 2018

Hierarchy of county capitals and big cities 2018 – specialised human resources	City	Index 2018	Population 2018
Position			
1	Sfântu Gheorghe	1.43	64,465
2	Târgu Mureş	0.8	148,581
3	Suceava	0.72	123,416
4	Slobozia	0.65	52,287
5	Slatina	0.65	83,434
6	Sibiu	0.62	169,261
7	Cluj-Napoca	0.6	323,631
8	Giurgiu	0.51	67,757
9	Zalău	0.39	69,569
10	Deva	0.36	69,697
11	Miercurea Ciuc	0.32	41,795
12	Alba Iulia	0.31	74,623
13	Alexandria	0.26	50,931
14	Târgovişte	0.19	92,173
15	Botoşani	0.19	121,110
16	Bistriţa	0.17	94,065
17	Râmnicu Vâlcea	0.07	118,208
18	Oradea	0.07	222,062
19	Bârlad	0.06	71,492
20	Târgu Jiu	0.04	95,924
21	Piatra Neamţ	0.02	113,557
22	Satu Mare	0.02	120,822
23	Drobeta	-0.06	107,701
24	Iaşi	-0.07	375,269
25	Tulcea	-0.13	87,720
26	Buzău	-0.18	133,502

Hierarchy of county capitals and big cities 2018 – specialised human resources	City	Index 2018	Population 2018
Position			
27	Pitești	-0.22	175,136
28	Baia Mare	-0.23	146,402
29	Timișoara	-0.24	330,207
30	Călărași	-0.26	76,518
31	Ploiești	-0.28	229,763
32	Focșani	-0.29	93,005
33	Reșița	-0.31	86,680
34	Arad	-0.33	177,535
35	Constanța	-0.45	314,877
36	Onești	-0.47	51,666
37	Bacău	-0.48	197,778
38	Turda	-0.51	56,220
39	Galați	-0.52	304,850
40	Brăila	-0.55	205,317
41	Craiova	-0.64	303,186
42	Brașov	-0.65	290,158
43	Roman	-0.78	69,614
44	Vaslui	-0.79	114,123
45	Hunedoara	-0.9	73,044
46	Mediaș	-1.16	57,760

Table 18. Hierarchy of county capitals and big cities 2019 – specialised human resources

Position	City	Index 2019	Population 2019
1	Sfântu Gheorghe	1.36	64,093
2	Slatina	1.19	83,008
3	Târgu Mureş	0.85	147,788
4	Slobozia	0.64	51,899
5	Cluj-Napoca	0.6	325,154
6	Sibiu	0.52	168,746
7	Giurgiu	0.46	67,194
8	Suceava	0.46	126,078
9	Zalău	0.42	69,468
10	Alba Iulia	0.37	74,718
11	Deva	0.36	69,301
12	Miercurea Ciuc	0.32	41,613
13	Botoşani	0.19	120,490
14	Piatra Neamţ	0.14	112,999
15	Târgu Jiu	0.11	95,444
16	Târgovişte	0.11	92,029
17	Oradea	0.1	221,748
18	Bârlad	0.09	70,803
19	Alexandria	0.08	50,356
20	Satu Mare	0.03	119,915
21	Râmnicu Vâlcea	0.02	117,918
22	Bistriţa	-0.04	94,304
23	Iaşi	-0.1	381,585
24	Tulcea	-0.12	86,549
25	Focşani	-0.17	92,307
26	Piteşti	-0.19	174,097
27	Drobeta	-0.2	106,834
28	Timișoara	-0.21	328,434

Position	City	Index 2019	Population 2019
29	Baia Mare	-0.24	145,649
30	Buzău	-0.25	132,442
31	Ploiești	-0.28	227,612
32	Călărași	-0.3	75,996
33	Arad	-0.32	176,948
34	Reșița	-0.35	85,593
35	Onești	-0.36	51,144
36	Constanța	-0.46	313,124
37	Bacău	-0.5	197,964
38	Brăila	-0.51	202,975
39	Galați	-0.54	306,261
40	Turda	-0.55	55,745
41	Brașov	-0.62	289,763
42	Craiova	-0.64	301,848
43	Roman	-0.72	69,428
44	Vaslui	-0.73	122,194
45	Hunedoara	-0.86	72,349
46	Mediaș	-1.12	57,218

Table 19. Hierarchy of county capitals and big cities in terms of cultural participation for the year 2017

Hierarchy of county capitals and big cities 2017 – cultural participation	City	Index 2017	Population 2017
Position			
1	Sibiu	1,18	169.392
2	Botoşani	1,06	121.841
3	Cluj-Napoca	0,74	322.567
4	Târgu Mureş	0,55	149.543
5	Timișoara	0,54	331.997
6	Craiova	0,51	304.290
7	Pitești	0,38	175.675
8	Suceava	0,3	118.555
9	Braşov	0,3	290.480
10	Galați	0,26	304.134
11	Miercurea Ciuc	0,25	41.967
12	Focşani	0,22	93.779
13	Iași	0,2	369.323
14	Râmnicu Vâlcea	0,2	118.435
15	Târgu Jiu	0,17	96.232
16	Constanța	0,14	316.253
17	Ploiești	0,08	231.548
18	Deva	0,08	70.024
19	Târgoviște	0,05	92.905
20	Alba Iulia	0,04	74.449
21	Baia Mare	0,03	147.113
22	Bistrița	0	93.738
23	Oradea	-0,08	222.227
24	Mediaș	-0,13	58.179
25	Arad	-0,15	178.397
26	Drobeta	-0,15	108.534

Hierarchy of county capitals and big cities 2017 – cultural participation	City	Index 2017	Population 2017
Position			
27	Sfântu Gheorghe	-0,16	64.795
28	Piatra Neamț	-0,22	114.388
29	Tulcea	-0,22	88.762
30	Bacău	-0,23	197.143
31	Alexandria	-0,23	51.504
32	Satu Mare	-0,26	121.726
33	Reșița	-0,26	87.563
34	Slatina	-0,27	83.780
35	Buzău	-0,29	134.552
36	Hunedoara	-0,3	73.628
37	Bârlad	-0,3	72.184
38	Zalău	-0,34	69.615
39	Brăila	-0,41	208.232
40	Slobozia	-0,41	52.669
41	Onești	-0,45	52.176
42	Călărași	-0,46	77.211
43	Giurgiu	-0,46	68.402
44	Turda	-0,47	56.809
45	Vaslui	-0,52	105.186
46	Roman	-0,55	70.172

Table 20. Hierarchy of county capitals and big cities in terms of cultural participation for the year 2018

Hierarchy of county capitals and big cities 2018 – cultural participation	City	Index 2018	Population 2018
Position			
1	Sibiu	1.68	169,261
2	Botoșani	1.12	121,110
3	Cluj-Napoca	0.96	323,631
4	Pitești	0.58	175,136
5	Craiova	0.51	303,186
6	Timișoara	0.46	330,207
7	Târgu Mureș	0.43	148,581
8	Galați	0.35	304,850
9	Brașov	0.32	290,158
10	Suceava	0.27	123,416
11	Iași	0.26	375,269
12	Râmnicu Vâlcea	0.18	118,208
13	Focșani	0.15	93,005
14	Târgu Jiu	0.14	95,924
15	Constanța	0.08	314,877
16	Ploiești	0.04	229,763
17	Târgoviște	0.03	92,173
18	Alba Iulia	0.02	74,623
19	Baia Mare	0	146,402
20	Oradea	-0.01	222,062
21	Arad	-0.05	177,535
22	Alexandria	-0.06	50,931
23	Bistrița	-0.09	94,065
24	Mediaș	-0.12	57,760
25	Deva	-0.13	69,697
26	Miercurea Ciuc	-0.16	41,795

Hierarchy of county capitals and big cities 2018 – cultural participation	City	Index 2018	Population 2018
Position			
27	Reșița	-0.18	86,680
28	Bacău	-0.21	197,778
29	Piatra Neamț	-0.21	113,557
30	Drobeta	-0.23	107,701
31	Hunedoara	-0.23	73,044
32	Tulcea	-0.26	87,720
33	Sfântu Gheorghe	-0.28	64,465
34	Slobozia	-0.31	52,287
35	Zalău	-0.31	69,569
36	Buzău	-0.34	133,502
37	Bârlad	-0.35	71,492
38	Satu Mare	-0.35	120,822
39	Slatina	-0.36	83,434
40	Brăila	-0.4	205,317
41	Onești	-0.44	51,666
42	Giurgiu	-0.46	67,757
43	Călărași	-0.46	76,518
44	Turda	-0.49	56,220
45	Vaslui	-0.54	114,123
46	Roman	-0.55	69,614

Table 21. Hierarchy of county capitals and big cities in terms of cultural participation for the year 2019

Hierarchy of county capitals and big cities 2019 – cultural participation	City	Index 2019	Population 2019
Position			
1	Sibiu	1.49	168,746
2	Botoșani	1.08	120,490
3	Cluj-Napoca	0.98	325,154
4	Craiova	0.46	301,848
5	Pitești	0.44	174,097
6	Târgu Mureș	0.38	147,788
7	Brașov	0.34	289,763
8	Galați	0.33	306,261
9	Suceava	0.3	126,078
10	Iași	0.27	381,585
11	Timișoara	0.2	328,434
12	Târgu Jiu	0.15	95,444
13	Satu Mare	0.1	119,915
14	Ploiești	0.1	227,612
15	Constanța	0.06	313,124
16	Focșani	0.04	92,307
17	Râmnicu Vâlcea	0.03	117,918
18	Bistrița	-0.02	94,304
19	Târgoviște	-0.02	92,029
20	Slatina	-0.02	83,008
21	Baia Mare	-0.03	145,649
22	Arad	-0.05	176,948
23	Oradea	-0.06	221,748
24	Miercurea Ciuc	-0.07	41,613
25	Alexandria	-0.08	50,356
26	Reșița	-0.1	85,593

Hierarchy of county capitals and big cities 2019 – cultural participation	City	Index 2019	Population 2019
Position			
27	Alba Iulia	-0.11	74,718
28	Mediaș	-0.11	57,218
29	Hunedoara	-0.11	72,349
30	Deva	-0.17	69,301
31	Drobeta	-0.21	106,834
32	Bacău	-0.25	197,964
33	Piatra Neamț	-0.25	112,999
34	Tulcea	-0.25	86,549
35	Sfântu Gheorghe	-0.27	64,093
36	Zalău	-0.31	69,468
37	Giurgiu	-0.33	67,194
38	Slobozia	-0.35	51,899
39	Buzău	-0.35	132,442
40	Bârlad	-0.35	70,803
41	Brăila	-0.42	202,975
42	Călărași	-0.45	75,996
43	Onești	-0.45	51,144
44	Turda	-0.49	55,745
45	Roman	-0.54	69,428
46	Vaslui	-0.54	122,194



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