

THE ROLE OF CREATIVE INDUSTRIES IN
RAISING URBAN COMPETITIVENESS.
UNESCO NETWORK OF CREATIVE
CITIES-SUCCESSFUL MODELS FOR
ROMANIA

Abstract

In recent years, the urban management practice has shown that the concept of "creative industry" has started to be extensively applied, being favoured by the good results of the socio-economic development of urban areas. Creative industries aim cultural products that enter the economic circuit, produce value, generate public revenues through fees and taxes, create jobs and income and help the regional and national development. In this context, UNESCO has created the "Creative Cities Network" which aims at facilitating the emergence of cultural groups through the exchange of know-how, experience and best practices as a means of promoting the development of local economy and social development through creative industries. This paper synthesizes the most relevant conceptual approaches in this area, presents a series of successful experiences in urban development taking as a model the UNESCO Creative Cities (Berlin, Glasgow, Lyon), creates a ranking of Romanian cities using the creative industries index and analyses how these cities could find new sources of growth of urban competitiveness.

Keywords: cultural development, creative cities, creative industries, urban economic development.

JEL CODES: N94, R00, Z10.

ROLUL INDUSTRIILOR
CREATIVE ÎN CREȘTEREA
COMPETITIVITĂȚII
URBANE. ORAȘELE
CREATIVE ALE REȚELEI
UNESCO - MODELE DE
SUCCES PENTRU ROMÂNIA

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Rezumat

În ultimii ani, practica managementului urban arată că aplicarea conceptului de "industrie creativă" începe să fie făcută pe scară largă, favorizată de bunele rezultate obținute în privința dezvoltării economico-sociale a zonelor urbane. Industriile creative vizează produsele culturale care intră în circuitul economic, produc valoare, generează venituri publice prin taxele și impozitele plătite, creează locuri de muncă și profit și ajută la dezvoltarea regională și națională. În acest context, UNESCO a realizat un cadru instituționalizat de urmărire și dezvoltare a industriilor creative, sub numele de "Rețea a Orașelor Creative UNESCO". Obiectivul acesteia este acela de a facilita apariția unor grupuri culturale prin schimburi de know-how, experiență și de bune practici ca mijloc de promovare a dezvoltării economice și sociale locale prin intermediul industriilor creative. Lucrarea realizează o sinteză a celor mai relevante abordări conceptuale în acest domeniu, prezintă câteva experiențe de succes în dezvoltarea urbană pe modelul Orașelor creative UNESCO (Berlin, Glasgow, Lyon), realizează un clasament al orașelor românești după indicele industriilor creative și analizează modul în care acestea ar putea găsi noi surse de creștere a competitivității urbane.

Cuvinte cheie: dezvoltare culturală, dezvoltare economică urbană, industrii creative, oraș creativ.



Proceedings of the eighth Administration
and Public Management International
Conference

1. THE CREATIVE INDUSTRIES. THEORETICAL FRAMEWORK

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

According to the UNCTAD¹ (2010, p. 7) definition, creative industries:

- Are cycles of creation, production and distribution of goods and services that use creativity as primary resources and intellectual capital;
- Are a set of activities based on the knowledge that goes beyond the art and have a potential of generating commercial income and intellectual property rights;
- Include tangible and intangible products, intellectual or artistic services that have a creative content, an economic value and market objectives;
- Find their origin at the intersection of craft services and industrial sectors services;
- Are new dynamic sectors in world trade.

For a systematic understanding of the structural characteristics of creative industries, will be presented five models that emphasize different classification systems involved in creative economy (UNCTAD, 2010, pp. 8-9):

1. *The UK DCMS model.* In the late 90's, UK has tried to reposition the British economy as an economy driven by creativity and innovation in a globally competitive world. Creative industries are defined as those industries that require creativity, skill, talent and potential for creating wealth and jobs through the exploitation of intellectual property: *advertising, architecture, art and antiques market, traditional crafts, design, fashion, film and video production, music, performing arts, media and*

¹ United Nations Conference on Trade and Development.

literature, software, radio and TV, video and video games. Actually, all 13 industries can be considered as "cultural" industries.

2. *The Symbolic texts model.* Art represents the item that underlies the creation of the creative industries system, the focus being on popular cultures. The processes through which is created and transmitted the culture of a society are portrayed in this model through industrial production, distribution and consumption of symbolic texts or messages, which are transmitted through various media, such as film, broadcasting and press. We can mention:

- *Central cultural industries:* advertising, film production, internet, music, press and literature, radio and TV, video and video games;
- *Intermediate cultural industries:* industrial inventions, fashion and software;
- *Peripheral cultural industries:* creative arts.

3. *The concentric circles model.* This model is based on the assumption that the cultural value of goods provides the most distinctive features to creative industries. Thus, the more pronounced the cultural content of a certain good or service, the stronger the demand for inclusion of that good / service to the manufacturing industry (Throsby, 2001). This model underlies the classification of creative industries in Europe:

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

4. *The WIPO² copyright model.* This model is based on direct or indirect involvement of industries in the creation, manufacturing, production, dissemination and distribution of copyright (WIPO, 2003, pp 28-34):

- *Core Copyright Industries:* press and literature; music, theatrical productions, operas; motion picture and video; radio and television; photography; software and databases; visual and graphic arts; advertising services; and copyright collective management societies;

² World Intellectual Property Organization.

- *Interdependent Copyright Industries:* (1) TV sets, Radios, VCRs, CD Players, DVD Players, Cassette Players; Electronic Game equipment, and other similar equipment; computers and equipment; and musical instruments and (2) photographic and cinematographic instruments; photocopiers; blank recording material; and paper;
- *Partial Copyright Industries:* apparel, textiles and footwear; jewellery and coins; other crafts; furniture; household goods, china and glass; wall coverings and carpets; toys and games; architecture, engineering, surveying; interior design; and museums.

5. *UNCTAD classification of creative industries.* The UNCTAD approach to creative industries is based on extending the "creativity" concept, starting from the activities that have a strong artistic component to "any economic activity that can produce symbolic goods, which are based on intellectual property and are intended for a broad market" (UNCTAD, 2004, p.10).

Creative industries have a vast field of application, given the interaction between different sectors. These creative sectors range from the activities rooted in traditional knowledge and cultural heritage (such as, art craft and cultural festivities) to technology and service-oriented subgroups (such as, broadcasting and new media). The UNCTAD classification of creative industries involves dividing the creative industries into four main groups: heritage, arts, mass-media and functional creations. These groups are further divided into nine subgroups (UNCTAD, 2010, p 7):

- *Creative industries containing mainly cultural content.* Cultural heritage is identified as the source of all art forms and it represents the cornerstone of cultural and creative industries. This is the starting point of this classification. Cultural heritage brings together the cultural, historical, anthropological, ethnic, aesthetic and social aspects, influences creativity and it is the origin of many cultural goods and services. This group is therefore divided into two subgroups:
 - Traditional cultural expressions: crafts, festivals and traditional celebrations;
 - Cultural heritage: archaeological sites, museums, libraries, exhibitions etc.
- *Creative industries containing mainly artistic content.* This group includes creative industries based exclusively on art and culture. The artwork is inspired by the heritage, more precisely by the identity and cultural values. This group is divided into two subgroups:
 - Visual arts: painting, sculpture, photography and antiques;
 - Performing arts: live music performances, theatre, dance, opera, circus, puppets etc.
- *Creative industries producing content media.* This group includes two subgroups that produce creative content, in order to communicate with large audiences:

- Publications: books, written press, brochures, manuals, courses, newspapers and other publications;
- Audiovisual sector: film, television, radio.
- *Creative industries producing intangible assets (intermediate inputs)*. This group comprises those industries oriented towards the creation of goods and services that have functional purposes, and are divided into the following subgroups:
 - Design: interior, graphic, fashion, jewellery and toys;
 - New media: leisure activities and digital services;
 - Creative services: architecture, advertising, research and development.

2. THE UNESCO CREATIVE CITIES NETWORK

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

Therefore, the main objective of the network is to facilitate the development of cultural groups around the world, to exchange the know-how, experience and best practices as a way to promote local economic and social development through creative industries. In order to better target the specific development needs of sub-sectors within the cultural industries, Creative Cities Network has developed seven thematic networks, from which cities can choose an area on which to focus their efforts. The areas supported by the network are: literature, film, music, folk art, design, media arts and gastronomy (see Annex 1). This platform helps cities to pass in review their strengths and the requirements of the cultural industry, in a collaborative context that promotes better communication and local cohesion. The network is opened to all cities that meet the requirements established by UNESCO, especially encouraging the cities that are not capitals, but do have historic and cultural resources, and are related to one of the thematic networks (UNESCO, 2011a).

3. EXAMPLES OF CREATIVE INDUSTRIES DEVELOPED IN THE UNESCO CREATIVE CITIES NETWORK

3.1. Creative industries producing intangible assets: Berlin, city of design

Berlin is the capital of Germany, the country's largest city (with a population 3.4 million) and the most important political, cultural, scientific and mass-media centre. The city's economy is based mainly on the services sector, which comprises a wide range of creative industries and mass-media corporations (see table 1 and 2). Other important sectors of the city are: ICT, transport, logistics, health, biotechnology, energy and green technology. The share of people working in creative industries is 10.3% of the population, whereas the share of firms from the creative industries is 18.7% of the total number of companies.

TABLE 1. - ECONOMIC INDICATORS FOR THE CREATIVE INDUSTRIES IN BERLIN

Creative industries 2006	Companies	Revenue (x 1.000)	Total wage earners	Employees
Print media & publishing	5.252	4.563.389	30.102	22.329
Film, television & radio	2.104	2.372.951	36.300	13.920
Art market	1.844	421.920	6.624	4.653
Software/games	2.894	6.746.687	28.578	22.727
Music industry	1.632	970.235	13.741	5.890
Advertisement	2.552	1.125.476	18.814	8.696
Architecture	2.992	539.501	7.905	4.700
Design	2.441	380.547	1.827	1.493
Performing arts	1.222	423.445	16.624	5.439
Total	22.934	17.544.150	160.515	89.847

Source: Senate Department for Economics, Technology and Women's Issues, 2008, p. 24

TABLE 2. DEVELOPMENT IN THE NUMBER OF COMPANIES

Creative industries 2006	Companies	Share of CI locally (Berlin) in %	Share of market nationally in %	Change since 2000 in % / absolute
Print media & publishing	5.252	22,9	8,5	+38 (1.440)
Film, television & radio	2.104	9,2	10,7	+20 (347)
Art market	1.844	8,0	4,9	+23 (343)
Software/games	2.894	12,6	6,5	+113 (1.537)
Music industry	1.632	7,1	7,9	+33 (402)
Advertisement	2.552	11,1	5,7	+26 (518)
Architecture	2.992	13,0	7,3	-3 (-93)
Design	2.441	10,6	9,2	+47 (780)
Performing arts	1.222	5,3	8,7	+45 (378)
Total	22.934	100	7,4	+33 (5.653)

Source: Senate Department for Economics, Technology and Women's Issues, 2008, p. 25

In 2006, the capital of Germany was declared by UNESCO the first European city of design (see figure 1). The design industry in Berlin includes the creation of jewellery, clothing, footwear, furniture, textile studios, offices for industrial designs (see table 3).



FIGURE 1. - "BERLIN: CITY OF DESIGN" LOGO
 Source: <http://www.berlin-partner.de/?id=577&L=1>

TABLE 3. DESIGN INDUSTRY IN BERLIN

Design Industry 2006	Companies	Revenue in € (x1000)	Wage earners
Production of clothing and shoes	180	146.083	723
Production of house wares and ornamental objects from porcelain, etc.	10	13.097	178
Production of jewellery from precious metals	35	10.511	97
Production of goods forged from gold and silver	84	7.488	13
Studios for textile, jewellery and furniture design	1.965	177.309	320
Mail-order trade for clothing	20	6.898	69
Offices for industrial design	147	19.161	93
Total	2.441	380.547	1.493

Source: Senate Department for Economics, Technology and Women's Issues, 2008, p. 69

Facilities that have transformed the city of Berlin in city of design (UNESCO, 2009a and Senate Department for Economics, Technology and Women's Issues, 2008) are as follows:

- The city hosts over 10 design universities offering education facilities to over 5.000 students who enrol each year (UNESCO, 2007, p 1). After graduation, many students choose to remain in Berlin, contributing to the creative potential of the city. There are five universities of art and numerous private institutions that offer a wide range of training courses in design. Also, the close relations with other institutions around the world have created an excellent basis for exchange and international cooperation programs;
- Each year in Berlin is organized festivals, fairs and design platforms. In recent years there have been organized successful festivals, including the DMY International Design Festival (held annually in June), Typo Berlin and DesignMay conferences, as well as the fashion week (which takes place twice a year in late January and early July);
- There are numerous regional and international networks for design and fashion in Berlin. Different institutions have established their networks, for example, like Create Berlin Network, DMY Network, International Design Center Berlin, designpool, berlindesign.net, etc.;

- Annually, there are supported design projects with a value over 1 million Euros. Senate Department of Economics, Technology and Women's Issues has initiated and supported lots of design activities and infrastructural projects (Mercedes Benz Fashion Week, DMY International Design Festival, design reactor Berlin, textilzelle, Improve coachings and workshops);
- The city's multicultural background and close networking between design, film and lifestyle makes it an ideal starting point for new publications and platforms (for example, the magazine: Home, IQ, shift!, Hekmag, Liebling, Achtung Berlin type Zitty, as well as the platforms: and berlindesign.blog or stylemag.net);
- The city has a variety of museums and exhibitions that host impressive collections of objects of design and crafts. The most famous are: Werkbundarchive, the Bauhaus Archive, the Bröhan Museum, the German Historical Museum and the Museum of Decorative Arts with contains a huge library;
- 9% of companies operating in the design sector are based in Berlin (Senate Department for Economics, Technology and Women's Issues, 2008, p. 68);
- The design industry revenue represents 2% of the national income;
- Over 2.400 companies in Berlin that work in the design industry (furniture, communications, graphics, fashion design) have accumulated in 2006 revenues of over 380 million Euros;
- The number of design studios has increased by approximately 58% during 2003-2008 (an increase of approximately 720 companies), while the number of offices specialized in design industry has grown by more than 226% (which means 102 more companies);
- Within the design industry, the largest sales were recorded by design studios (47%) and clothing producers (38%);
- Out of the approximately 1,830 employees in the design industry, 48% work in garment production and 21% in the production of jewellery and furniture;
- Compared with other sectors, the growth rate of the design sector from Berlin (in terms of turnover, number of companies and employees) is above average.

3.2. Creative industries containing mainly artistic content. Glasgow: city of music

Glasgow³ was named the City of Music by UNESCO, in August 2008 (see figure 2). Time magazine has named the city of Glasgow "Europe's Secret Capital of Music" (UNESCO, 2009b, p. 2).



FIGURE 2. - CITY OF MUSIC LOGO

Source: http://www.unesco.org.uk/glasgow,_unesco_city_of_music

Facilities that have transformed Glasgow into the city of music:

- Glasgow is home to four of the five National Companies (including Scottish Opera and the Royal Scottish National Orchestra) alongside other national organisations including the BBC Scottish Symphony Orchestra, BBC Scotland, National Youth Orchestra of Scotland, Royal Scottish Academy of Music and Drama (RSAMD) and the Scottish ensemble (UNESCO, 2009b, p. 2);
- In the past 30 years important investments have been made in various locations dedicated to performing arts and musical performances, currently the city can be proud of its diverse and enviable portfolio (UNESCO, 2009c, p. 2);
- Glasgow has the highest density of higher education institutions offering courses in music, drama, dance, art and design and the largest population of music students in Scotland (see table 4) (UNESCO, 2009b, p. 2);

TABLE 4. - GLASGOW SPECIALIST TRAINING IN MUSIC, DRAMA, DANCE, ART AND DESIGN (2009)

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

Source: Myerscough, 2011, p. 65.

³ With a population of 592.820 (2010), Glasgow is the largest city in Scotland and the third in the United Kingdom (General Register Office for Scotland, 2011, p 22).

- In 2008, in Glasgow there were over 220 successful bands and about 739 professional musicians. The city has held about 1.308 shows in large performance halls. To these were added over 200 concerts that were held in universities, churches, theatres, and clubs. 239 location (for example, clubs, pubs, hotels and restaurants) are licensed to play live music (Myerscough, 2011);
- The city hosts an impressive number of events and musical festivals: Celtic Connections (January / February) is renowned as one of the largest musical winter festivals of its kind in the world (it gathers some of the most talented folk music players and more), it attracted more than 90.000 spectators during the three weeks of performance (see table 5); Hinterland Festival (April/May) gathers for two days over 30 Scottish bands, singers / composers and compositions of international artists; SPT Subway Festival (May) is one of the most unusual festivals, including a series of events (carnivals, live music), which takes place over a three days span in the subway; Glasgow International Jazz (June); Glasgow Festival on the Green (August); Piping Live! Music of Clans (August); World Pipe Band Championships (August) was associated with Glasgow since 1948, and it represents a celebration of music, culture and Scottish dance, at the event are invited over 8.000 pipers and drummers around the world who can enter the competition;

TABLE 5. - EVOLUTION OF THE NUMBER OF SPECTATORS AT THE MAIN FESTIVALS HELD IN GLASGOW DURING 1997-2008

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

Source: Myerscough, 2011, p. 62.

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

3.3. Creative industries containing mainly media content. Lyon: city of media arts

With over 400.000 inhabitants, Lyon (see figure 3) is the second biggest conurbation in France and the capital of the Rhône-Alpes region. It is a "center of competitiveness" in the field of digital hobbies and is a city with a future in the digital world (UNESCO, 2009d, p. 2).

Studies conducted by different companies have placed the city of Lyon:

- On the 6th place among the most innovative cities in Europe (2thinknow, Innovation Cities Europe Index 2010);
- On the 9th place among the most innovative cities in the world (2thinknow, Innovation Cities Global 256 Index, 2009);
- On the 19th place among the best cities for business in the world (Cushman & Wakefield, 2011, p. 6).

Lyon was the first French city to join the UNESCO Creative Cities Network in June 2008. It is recognized as a centre of excellence for the arts (musical and written, digital hobbies, video games, graphic arts, design and new technologies related to the arts and creation) and the birthplace of cinema (UNESCO, 2009d, p 1). Also, Lyons holds a leading position in the cultural and innovation are, serving as an example for future cities of media arts:

- The city is known especially for its unique profile and experience in using digital tools, and best practices that were used in the cultural projects and actions;
- The city, as an innovation centre, has a long history especially in the digital gaming industry. 20% of the income from the private sector are directed towards cultural funds, especially in the media arts, resulting in the organization of impressive public events in the art area (The "Sound Nights" electronic music festival, The Festival of Lights (held on December 8, this event attracts annually over 4 million visitors), Biennial of the Dance festival, Biennial Festival of Contemporary Arts festival) (Creative Cities Network, 2008).



FIGURE 3. - LYON CITY LOGO

Source: http://www.unesco.org/new/en/culture/themes/creativity/creative-industries/creative-cities-network/dynamic-content-single-view/news/lyon_becomes_the_first_city_of_media_arts/

Facilities that have transformed the city of Lyon in the city of media arts (UNESCO, 2009d) are as follows:

- Lyon prepares over 20% of France's engineers in its elite universities and schools. The 8 top engineering schools belong to Lyon Institute of Technology, which has over 10.000 students, 1.200 teachers and 800 researchers;
- Regarding the video games industry, Lyon metropolitan area is the second region of digital entertainment in France, home to over 30 development studios, 23 research laboratories and companies such as: Atari, Namco Bandai and Electronic Arts. Being the European leader in the video games industry, Lyon ranks 6 on international⁴ level. Lyon is the headquarters of global video game publisher, Electronic Arts. The Rhône-Alpes region prides itself with 120 companies employing almost 1.500 people (especially in Lyon) and an annual sales volume of 1.2 billion Euros. Today, Lyon is the European Capital of video games and digital entertainment industry;
- Concerning the film industry, Lyon is the birthplace of cinema; in 1895 the Lumière brothers have invented the first film projection. The city ranks second in the film industry (after Paris) and first in terms of investments, which have created the Rhône-Alpes Cinema. In Lyon there are about 650 companies operating in the image industry, 3 production studios and 28 film festivals (including the Lumière Festival);
- In Lyon there is two major media arts institutions (UNESCO, 2009d, pp. 1-2):
- Lyon Programme for an Information Society. With the objective of "democratising digital", the project was created and set up in Lyon in 2001, with four main priorities: public access to internet, electronic administration, digital education and economic development;
- World Digital Solidarity Agency (DSA). Based in Lyon, its goal is to provide technical expertise to solidarity funds, project managers and cities;
- The Numeric Center of Lyon⁵ employs near to 30,000 people in 2,000 companies, including big leaders in the software, services, telecommunications, multimedia and video games sectors (Cegid, IBM, Jet Multimedia, etc.). This Center has been recognized as an international competitiveness cluster by the French State and the Rhône-Alpes Region in July 2005 (UNESCO, 2009d, p. 1).

⁴ Moving images industries, Lyon Area Economic Development Agency.

⁵ The setting up of two international institutions led to the creation of the Numeric Center: the Global Digital Solidarity Fund and the World Digital Solidarity Agency.

4. CREATIVE INDUSTRIES AND THE ROMANIAN CITIES

In 2010, the Center for Research and Consultancy on Culture (CRCC) has conducted a study called "Cultural Vitality of Cities in Romania" in order to track how the creative economy based on products and services protected by "copyright" (actually, most are derived from cultural activities) are conjoined with the financial support from local authorities for the development of culture, with the cultural level, as well as with the degree of people's participation into cultural activities in the country's major cities. Culture is influencing the leaving standard of the population in general and is developed based on a good cooperation between citizens and the local authorities (Androniceanu, 2011).

Based on the methodological model established by the Urban Institute in Washington (The Urban Institute Washington), the study aimed to assess the degree of cultural vitality of cities in Romania and their differentiation based on a series of indicators (CRCC, 2010, pp. 4-8):

1. **The infrastructure of the cultural sector** [in this category are included the high culture "units" (theatre, opera, ballet and visiting museums), as well as the specifics of the mass culture (going to the cinema, entertainment and music performances, festivals, local events)];
2. **Specialized human resources** [in the absence of data regarding experts from the cultural sector, the sub-indicators on the number of pupils, students and teachers from the cultural sector are the most viable source of the human resources involved in this sector. High schools and art faculties can be considered "nurseries" of artists. The number of students and pupils is proof of interest that the cultural sector arouses at a local level. In present, there is "a real discrepancy between the option of having a professional career in management of arts and the lack of a clearly defined market for managers in the cultural field" (Corboş, 2011, p. 354)];
3. **Budgetary expenditures for culture** (budgetary allocations are the main funding resource of cultural organizations);
4. **Cultural activities - participation** (the attraction that the cultural units exert on the public sector);
5. **Creative Economy** (international approaches define creative economy as the economy of the products protected by "copyright": these are products of high creativity, products of the human mind, which mainly address the intellect, new products and products that have a great originality. Taking advantage of the list of companies Borg Design, CRCC has selected the activities that refer to copyright creations and the ways (activities) to exploit them. It has been "extracted" from the CAEN lists the statistical data that reflect the "creative vitality of the

economic sector" (number of companies, turnover, profit) and social impact (number of employees):

- *Turnover of companies in the creative industries and services* (turnover per capita) - indicates the dynamics of this sector and the existence of an attractive local potential. The calculation of this indicator was achieved by adding the total turnover of the local companies from the creative industry, and dividing the this amount by the number of inhabitants;
- *The profit of the firms in creative industries and services* (the profit share in total turnover) - is a useful theoretical benchmark only for an economic analysis, proving the profitability of these activities and their importance in the local economy;
- *The number of employees in creative industries* (the number of employees in the creative industry per 1.000 inhabitants). The success of the companies in the creative economy (many of which providing services) is dependent on creative, competent and open to innovations employees. Comparing the number of employees to the total number of inhabitants must be interpreted with caution. Ideal would be to calculate the share of the total number of employees, however this kind of data wasn't available.

6. Non-profit sector.

A thorough analysis was made regarding district capitals and relatively large cities (excepting Bucharest): 46 cities, seen as the main centres of human development in Romania, where opportunities for cultural and creative economy are best represented.

As a result of this study, a ranking of cities by creative industries index was made (see table 6).

TABLE 6. - RANK OF TOP 20 CITIES ANALYSED BY CREATIVE INDUSTRIES INDEX

No. crt.	City	County / Development region	Population (2012)	Creative industries ⁶	Explanations
1	Cluj-Napoca	Cluj / North-West	307.136	3,15	The city distances itself from other cities mainly through the turnover of the activities in the creative industries and the large number of employees employed in the sector.
2	Timișoara	Timiș / West	303.708	1,32	Although it occupies the second position, the values obtained by Timisoara are about half of those recorded for Cluj-Napoca. The turnover

⁶ 0 represents the average value for the 46 cities included in the analysis. The positive values signify superior levels (above average), while the negative ones represent lower levels (below average).

					of companies engaged in the creative sector and the employment contribute to growth of the cultural vitality of the city.
3	Braşov	Braşov / Centre	227.961	1,02	Brasov has a privileged situation, thanks to a sizeable local market, with a high demand for cultural products and a high concentration of creative activities. The impressive number of employees in creative industries and turnover values place the city on the third position. Despite the high degree of diversification and considerable economic performances (turnover), creative industries have a low return (profit amounts to 8.2% of total turnover, which is below the average of the cities analysed).
4	Mediaş	Sibiu / Centre	44.169	0,93	
5	Sibiu	Sibiu / Centre	134.828	0,68	The performances of the creative industries in Sibiu shouldn't be neglected, as the city ranks fifth. Businesses in this area are profitable in Sibiu, compared to the average of the 46 cities, have high turnover and include a large number of employees.
6	Piatra-Neamţ	Neamţ / North-East	77.393	0,65	Despite an average number of employees and poor performances (turnover doesn't exceed the average of the cities analysed), the creative industries sector is very profitable. Regarding the profitability of this sector (profit share of total turnover), the city ranks third in the country.
7	Iaşi	Iaşi / North-East	263.410	0,64	The contribution of creative industries to the city's cultural vitality is important, having a value above average. The large number of publishing houses, cultural associations, and service companies focused on culture is reflected by the statistics data - high turnover, substantial profit.
8	Sf. Gheorghe	Covasna / Centre	54.312	0,59	Creative industries are well defined by the work force component.
9	Craiova	Dolj / South - West	246.605	0,50	Creative industries represent a dynamic area, having good results. Regarding the profitability of this sector (profit share of total turnover), the city ranks fifth in the country.
10	Târgu Mureş	Mureş / Centre	127.849	0,46	Creative industries involve a large number of employees, even if the profitability barely exceeds the average value of cities analysed.
11	Constanţa	Constanţa / South - East	254.693	0,43	Creative industries are dynamic (total turnover is among the highest in the

					country) and diversified (photographic activities, representation services, activities of television broadcasting), involving a large number of employees.
12	Pitești	Argeș / South Muntenia	148.264	0,37	
13	Giurgiu	Giurgiu / South Muntenia	54.655	0,13	
14	Deva	Hunedoara / West	53.900	0,08	
15	Ploiești	Prahova / South Muntenia	197.542	0,06	
16	Baia Mare	Maramureș / North-West	114.925	0,05	
17	Oradea	Bihor / North-West	183.123	0,04	Creative industries are well represented in many activity areas, the city positions itself in the first half of urban areas analysed in the dynamic sector with high returns.
18	Miercurea Ciuc	Harghita / Centre	37.576	0,03	Average profile in urban hierarchy, based on dynamic activities with a consistent return relative to turnover.
19	Suceava	Suceava / North-East	86.282	0,03	
20	Târgoviște	Dâmbovița / South Muntenia	73.964	-0,06	The economic performance and the average amount of work force place the city on the 20th position of this category of indicators. The profitability of the creative industries (total profit compared to turnover) is high (12.4%), being among the first in the country.

Source: CRCC, 2010, pp. 9-20 and 33-34

The study concluded that the overall economic development and especially, the development of the creative economy are extremely profitable for the advancement of the cultural sector. Having an almost perfect timing, large cities with an intense economic dynamics (Cluj-Napoca, Timișoara, Târgu Mureș, Constanța, Iași) are the main growth poles of the creative economy, based mainly on the emergence and diffusion of cultural products.

The development of creative economy, and thus of cultural sector, is favoured by a varied functional urban profile that has a large number of activities. The public support of culture is often far behind the pace of development of creative economy. The public / private tandem is therefore unbalanced in promoting the cultural sector.

The newest county seats of Romania still feel the consequences of prolonged interest for the development of local industries, after the conversion and privatization, while the creative economy is

unattractive for business initiatives and the cultural sector is considered, at most, a secondary chapter in the public strategies for local development.

5. CONCLUSIONS

The current context indicates that one of the drivers of economic development of cities is the human creativity, valued by production and consumption of unique cultural experiences. Therefore, specialised literature has presented and discussed the concept of creative city as an urban complex, where various cultural activities are an integral component which assures the proper functioning of economic and social systems. Such cities tend to be based on a strong social and cultural infrastructure, a high percentage of workforce activating in creative industries, and to be attractive to investors as a result of the cultural facilities offered (Landry, 2000).

Creative cities function as centres that explore cultural experiences in favour of residents and visitors by presenting cultural heritage assets or their cultural activities regarding theatre and visual arts (for example, Bradford is the city of film, Glasgow is the city of music, Lyon is the city of media arts, Berlin is the city of design). Cities, such as: Bayreuth (Germany), Salzburg (Austria) or Edinburgh (United Kingdom) promotes festivals that outline the identity of the entire city. Some cities seek to develop the cultural and media industry in order to increase job offer, as well as household income, and act as centres of urban and regional development. Other cities want through urban culture to encourage quality of life, social cohesion and cultural identity.

These realities have led to the appearance of an institutional framework, UNESCO Creative Cities Network, through which is facilitated the development of cultural groups, the exchange of know-how, experience and best practices in order to promote the local economic and social development through creative industries. In the same time, this network enables cities to:

- Highlight its cultural assets on a global platform;
- Make creativity an essential element in the economic and social local development;
- Train local cultural players in business skills;
- Share knowledge in cultural groups worldwide;
- Foster innovation by sharing the know-how, experience and best practices;
- Promote various cultural products on the national and international markets;
- Create new opportunities for cooperating with other cities;
- Access to resources and experiences in all member cities, as a way to promote local creative industries, as well as global cooperation for a sustainable urban development.

Regarding the Romanian cities, it was proven that creative economy is profitable for the development of the cultural sector. Thus, large cities with intense economic dynamics are the major growth poles of the creative economy, based mainly on the emergence and diffusion of cultural products.

For the newest county seats of Romania, the creative economy seems unattractive to business initiatives, and the cultural sector seems, at most, a secondary chapter in the public strategies for local development.

ACKNOWLEDGMENTS

This work was supported from the European Social Fund through Sectorial Operational Programme Human Resources Development 2007-2013, project number POSDRU/89/1.5/S/59184 "Performance and excellence in postdoctoral research in Romanian economics science domain".

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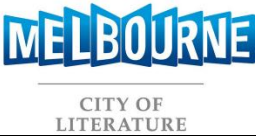
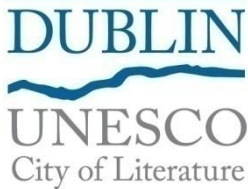




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Annex 1

The UNESCO Creative Cities Network

Field	City	Logo	County
<i>Literature</i>	Edinburgh	edinburgh (edɪnbərə) n. UNESCO City of Literature	UK
	Iowa City	 CITY OF IOWA CITY CITY OF LITERATURE	USA
	Melbourne	 CITY OF LITERATURE	Australia
	Dublin	 DUBLIN UNESCO City of Literature	Ireland
	Reykjavik	 Reykjavik UNESCO City of Literature	Island
<i>Music</i>	Bologna		Italy
	Ghent	 gent: UNESCO Creative City of Music	Belgium
	Glasgow	 GLASGOW CITY OF MUSIC Member of the UNESCO Creative Cities Network	UK
	Seville	 Sevilla City of Music	Spain

<i>Design</i>	Berlin	 UNESCO·city·of·design	Germany
	Buenos Aires	City of Design Buenos Aires	Argentina
	Graz	Graz UNESCO City of Design	Austria
	Kobe	City of Design KOBE 	Japan
	Montreal	Montréal  UNESCO City of Design	Canada
	Nagoya	<small>City of design</small>  <small>CITY OF NAGOYA</small>	Japan
	Shenzhen	City of Design SHENZHEN 	China
	Shanghai	Shanghai City of Design	China
	Seoul	 SEOUL City of Design	South Korea
	Saint-Étienne	Saint-Étienne City of design	France
<i>Film</i>	Bradford	 BRADFORD CITY OF FILM a UNESCO creative city	UK

	Sydney		Australia
Crafts and Folk Art	Aswan		Egypt
	Kanazawa		Japan
	Icheon		South Korea
	Santa Fe		USA
Media Arts	Lyon		France
Gastronomy	Chengdu		China
	Östersund		Sweden
	Popayan		Colombia

Source: UNESCO, 2011b.