



MOLISE CULTURAL | PLAN

NUOVE  
FORME DI  
SVILUPPO  
DEL TERRITORIO

Project Σ3C  
Culture  
Competitiveness  
Creativity



Education and Culture DG

Lifelong Learning Programme

## **Lifelong Learning Programme Leonardo da Vinci – Transfer of Innovation**

**“Sigma 3C–T: Culture, Competitiveness and  
Creativity – Transferring Strategies for the  
Promotion of Competitiveness and Creativity in the  
Cultural Industries”**

***Agreement n° LLP-LDV/TOI/o8/IT/508***

**Presentation of Working Methods, Appraisal  
and Diagnosis Forms, and Methodology and  
Strategies Guidelines**

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## I. GENERAL INTRODUCTION TO INTERREG SIGMA3C PROJECT

The aim of this project, “Strategies for the Promotion of Competitiveness and Creativity of the Cultural Industries”, is to use this historical and cultural heritage together with other institutional, social and economic factors in the best way to develop the infrastructure for the cultural industries in each location. As stated in the proposal submitted by Regione Molise – Assessorato alla Cultura “the preservation and projection of a cultural identity of a territory is a key factor for its ability to compete, (and) cultural factors, if they are well utilized/focused, can be an important motor for economic activity and employment, and as such, the cultural policy of the Union deserves to have a greater position within the regional policy if it wishes to achieve a Europe which is more cohesive and sustainable in terms of competitiveness.”

For this part of the project related to the process of network-based strategic planning, the work of the network and its members has been divided into four phases:

- PHASE I “Research Analysis: Diagnosis”
- PHASE II “Research and Analysis: Determination of Strategies and Measures”
- PHASE III “Implementation”, and
- PHASE IV “Evaluation-Presentation of the Results”.

Concerning the first phase: “**Research Analysis: Appraisal Diagnosis**”, the first step in this phase is the appraisal of the characteristics of each partner.

For this purpose, you have filled a series of mostly quantitative questions which should be completed by a local expert. This should be the same person or organization that will be involved in the subsequent step of diagnosis, and should be a professional(s) with contacts within the local administration and the local cultural industries and heritage infrastructure.

The second step in the “Research Analysis: Diagnosis” phase is on the basis of the results of the “**appraisal form**” and on the basis of common questions established for the network members in the document we have here called the “diagnosis form”, the local project expert will be able to measure certain physical elements, human capacity, policy instruments, financial options, and marketing and distribution actions that serve as the basis for the strategies for the promotion of the competitiveness and creativity of the cultural industries. The diagnosis form asks for more qualitative information.

The local project expert may therefore decide that it is best to design a focus group in order to study the questions, or may need to interview key persons responsible for the content implicated in each question.

The subsequent interpretation of this information should be carried out according to the methodology included in the section following the “**diagnosis form**”.

The combined answers to the questions in the “appraisal form” and the “diagnosis form” together with the additional documentation at your disposal are intended to:

- Define and identify existing activities in the local economy and labour market and in particular in the area of the cultural industries
- Evaluate the current level of influence that the cultural industries exercise on the local level
- Identify levels of administration in order to analyze possibilities for intervention and interaction
- Identify exploitable resources for the cultural sector in general and for the cultural industries in particular

- Make connections between different socio-geographic and institutional factors in order to define the potential capacity of the city to attract employment in the cultural industries as well as a public for the consumption of the goods and services produced by the cultural industries.
- Review existing strategies of the city or region intended for the promotion of industry in general, cultural tourism, and in particular of the development of cultural industries in order to evaluate their success until now, and to make recommendations on how they can be adapted in accordance with existing factors and potential synergies.

## **II. INSTRUCTIONS FOR THE COMPLETION OF THE APPRAISAL AND DIAGNOSIS FORMS**

For the statistical information, we have used previous studies and other information services on urban and regional cultural policies, to define some of the basic macro-areas.

As previously stated, the diagnosis phase has to be made on the basis of the results of the “appraisal form” and on the basis of common questions established for the network members in the document we have here called the “diagnosis form”.

These forms, as also specified in the suggested methodology in the last chapter of this document, has to be considered as the basic framework, as a working tool for the experts who will be responsible for this phase. The lines which constitute the forms will be the starting points for a deeper discussion to be undertaken (through brainstorming, focus group or generally under the advisement of local civil servants) in order to give the most complete picture of the territory and its characterisation with regards to cultural industries and heritage.

Local project experts will have to measure physical elements, human capacity, policy instruments, financial options, and marketing and distribution actions that serve as the basis for the strategies for the promotion of the competitiveness and creativity of the cultural industries.

The local project expert may therefore decide to collect additional information to follow the suggested methodology, to design a focus group or to organise a brainstorming session in order to study the questions, or may need to interview key persons responsible for the content implicated in each question.

The subsequent interpretation of this information should be carried out according to the methodology included in the section following the diagnosis form.

### III. APPRAISAL FORM

In most cases we have asked you to provide information for the years 2007-2003 in order to give a general reference for comparison between the partners of the project and in order to be as consistent as possible. However, these dates are for orientation, and when the information that we have requested is not available for the years or the territorial level indicated, we ask you to provide all the information that you do have available and for a period of five years in order to indicate possible evolutions in tendencies. Please indicate the years used. Where we have not asked for a particular year, please provide the most recent figures available and provide the reference date.

#### SECTION I - Demand

##### Population

1) Total Resident Population:

	Total (in numbers)	Men (in numbers)	Men %	Women (in numbers)	Women %
<b>2007</b>					
Municipal Population					
Large Urban Zone					
Historic Centre					
<b>2003</b>					
Municipal Population					
Large Urban Zone					
Historic Centre					

	Total (in numbers)	Men (in numbers)	Men %	Women (in numbers)	Women %
<b>2007</b>					
Non-resident inhabitant population*					
<b>2003</b>					
Non-resident inhabitant population*					

\* Non-residents may include for example students who live most of the year in the municipality, but are registered as residents in another location. Please identify and specify any important groups which may be significant for statistical interpretation.

2) Activity Rate\*:

	City	Large Urban Zone	Historic Centre
<b>2007</b>			
Men	%	%	%
Women	%	%	%
<b>2003</b>			
Men	%	%	%
Women	%	%	%

\* Here the percentages are calculated as the amount of active men out of the total male population, and % of active women of the total female population.

3) Mean average age of the population:

	Age
Municipal Mean Average (Residents)	
Municipal Mean Average (Non-Residents)	
National Mean Average	

4) Employment Rate\*:

	Men (in numbers)	Men %	Women (in numbers)	Women %
<b>2007</b>				
Municipal Population				
Large Urban Zone				
Historic Centre				
<b>2003</b>				
Municipal Population				
Large Urban Zone				
Historic Centre				

\* Here the percentages are calculated as the amount of employed men out of the total active male population, and % of employed women of the total active female population.

5) Unemployment Rate\*:

	City	National
<b>2007</b>		
<b>Total</b>	%	%
- Men	%	%
With a secondary degree	%	%
With a tertiary degree	%	%
- Women	%	%
With a secondary degree	%	%
With a tertiary degree	%	%
- Total age 18 – 25	%	%
<b>2003</b>		
<b>Total</b>	%	%
- Men	%	%
With a secondary degree	%	%
With a tertiary degree	%	%
- Women	%	%
With a secondary degree	%	%
With a tertiary degree	%	%
- Total age 18 -25	%	%

\* The unemployment rates measures all individuals seeking employment, including those who receive unemployment benefits as well as those who do not have access to unemployment benefits but who are actively seeking employment. Secondary degree refers to the completion of compulsory education. Tertiary degree means a degree from a university, polytechnic institute, or other accredited higher-level professional education.

6) Median disposable annual household income (€): \_\_\_\_\_

7) Average Household Size: \_\_\_\_\_

8) Employment distribution in sectors of the economy:

	Number of employees <b>2007</b>		Number of employees <b>2003</b>	
Agriculture and other primary resource production		%		%
Industry		%		%
Services		%		%
Other (if applicable, please specify: )		%		%
Total employees		100%		100%

9) Percentage of registered voters participating in the last city elections: \_\_\_\_\_

- Please indicate the date of the last city elections:

10) Participation in associations:

Type of Association	Number of associations	Number of total members
Neighbourhood		
Business/Professional		
Volunteer (for social causes)		
Cultural		
Local Popular Traditions (folk)		
Sports		
Youth		
Parents		
Other (please specify: )		
- Total located in the Historic Centre		

- Please provide reference year for these statistics:

### Tourists

11) Tourist arrivals in regular accommodation per year:

- Where we have indicated alternative accommodation we refer to hostels, residences, bed & breakfasts, official room rentals, and camping.
- Each column has been divided in 2 sub-columns in order to provide figures for national and foreign visitors. Please provide figures for national visitors in the first sub-column of each section and foreign visitors in the second sub-column of each section

	Arrivals within the City		Arrivals within the <b>Large Urban Zone*</b>		Arrivals within the Historic Centre	
	national	foreign	national	foreign	national	foreign
<b>2007</b>						
- in hotels						
- in alternative accommodation						
<b>2006</b>						
- in hotels						
- in alternative accommodation						
<b>2005</b>						

- in hotels						
- in alternative accommodation						
<b>2004</b>						
- in hotels						
- in alternative accommodation						
<b>2003</b>						
- in hotels						
- in alternative accommodation						

\*For the territorial level, the basic unit is the municipal level and in addition we have added questions about the “large urban zone” and the historic centre. “Large urban zone” simply refers to the next larger administrative level beyond the municipal level which is of most relevance for each of the partners. As this administrative structure varies throughout Europe, we ask each of the partners to specify their definition of “large urban zone” and to use this territorial level consistently. In most cases, we have asked for this information in order to measure potential demand and supply for a wider area, but we have also asked for this information as well as national statistics in order to give a more meaningful context for the information provided. Figures for “large urban zone” will include the municipal level. Since one of the main intentions of this project is the revaluation of heritage through new means of creativity, we considered it important to also include questions about the use of the historic centre for cultural activities and general occupation. We realise however that in many cases this information may be difficult to obtain, at least in hard, quantitative terms, or may be inapplicable to the specific question asked for your location. We ask however where statistical information is not available, to consider methods for obtaining a minimal image of the development within the historic centre. This can be done either through new studies or by methods of consultation with local authorities.

- 12) Tourist overnight stays in regular accommodation per year:
- Where we have indicated alternative accommodation we refer to hostels, residences, bed & breakfasts, official room rentals, and campings.
  - Each column has been divided in 2 sub-columns in order to provide figures for national and foreign visitors. Please provide figures for national visitors in the first sub-column of each section and foreign visitors in the second sub-column of each section

	Stays within the City		Stays within the <b>Large Urban Zone</b>		Stays within the Historic Centre	
	national	foreign	national	foreign	national	foreign
<b>2007</b>						
- in hotels						
- in alternative accommodation						
<b>2006</b>						
- in hotels						
- in alternative accommodation						
<b>2005</b>						
- in hotels						
- in alternative accommodation						
<b>2004</b>						
- in hotels						
- in alternative accommodation						
<b>2003</b>						
- in hotels						
- in alternative accommodation						

13) Purpose of tourist stays. Please provide percentages from the total number of tourist visitors according to typology for the years indicated:

	<b>2007</b>	<b>2006</b>	<b>2005</b>	<b>2004</b>	<b>2003</b>
Business	%	%	%	%	%
Culture	%	%	%	%	%
Other Leisure	%	%	%	%	%
Conferences, Congresses, Fairs	%	%	%	%	%
Other:	%	%	%	%	%
<b>Total</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>

14) In terms of visitors, please provide information about the 5 principal leisure attractions in terms of visitors (attractions not covered in the cultural sector, including for example zoos, aquariums, attraction/theme parks, etc.):

Attraction	Number of visitors <b>2007</b>	Number of visitors <b>2003</b>
1.		
2.		
3.		
4.		
5.		

### Heritage

15) Total number of visitors to museums in **2007** : \_\_\_\_\_

16) Total number of visitors to archaeological sites and historical buildings in **2004**:  
\_\_\_\_\_

17) In terms of visitors, please list the principal museums and monuments and provide the following information:

- the name of the museum, archaeological site, historical building, or other registered monument
- the number of visitors to that site in **2007**
- the number of visitors to that site in **2003**
- where applicable in cases that there is an entrance fee to visit the heritage site, please indicate the number of visitors in **2007** who received a discount. Discounts can be offered for special days or promotions or to special groups or sectors of the public (young people, elderly people, nationals, EU residents, etc.). In the case that the site does not have any entrance fee, please indicate, by writing **NA** (not applicable).
- whether the site is located in the historic centre of the town or in another area of the city
- whether the site is publicly, privately or jointly financed.
- the URL address of the site, or write **NA** if there is no website available.

Name of Heritage Site	Number of visitors <b>2007</b>	Number of visitors <b>2003</b>	Number of visitors w/ discount <b>2007</b>	Historic Centre/ Other	Public/Private/Mixed	URL address

### Cultural Industries

Further we have asked several questions about the cultural sector which have been included under the sections marked "Cultural Industries". Although we would like to highlight

independent, entrepreneurial activities, it is also important to include information about the whole of the cultural sector, including those organisations and entities which are publicly supported or non-governmental, not-for-profit. The answers provided in this section should include as much as possible ALL cultural activity.

18) For the production companies listed in question # 57 below, please provide the combined revenue figures for the following production types in **2007**:

	Combined revenue figures
Theatre Companies	€
Dance Companies	€
Circuses	€
Music Companies	€
Recording Studios	€
Local/Regional Newspapers	€
Local/Regional Radio	€
Local/Regional Television	€
Film production companies	€
Publishers	€
Ateliers (can be for artisans, visual/plastic artists, designers, etc.)	€
Architectural Bureaus	€
Other technical production companies	€

19) Theatre:

Annual Theatre attendance per resident (UA) in **2007**:

20) Concerts:

Annual Concert attendance per resident (UA) in **2007**:

21) Cinema:

Average admission per screen in <b>2007</b> : (persons)	Average yearly revenue per screen in <b>2007</b> : €
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22) Total book and other media loans per resident (UA) in **2007**: \_\_\_\_\_

23) Number of books bought per capita in **2007**: \_\_\_\_\_

24) Number of newspapers purchased per capita in **2007**: \_\_\_\_\_

## SECTION II - Supply

### Territory, Property Rates, Transport, Climate, and Crime Rate

25) Territorial extension of the city in km<sup>2</sup>: \_\_\_\_\_

26) Territorial dimensions of the Historical Centre in km<sup>2</sup>: \_\_\_\_\_

27) Please describe briefly the geographical, economic and political context of the location of your city:

--

28) GDP per person (€):

	Amount in €	2007	Amount in €	2003
Municipal Level		€		
National Level		€		

29) Average price per m<sup>2</sup> for residential space within municipal limits:

	Municipality	Historic Centre
Price per m <sup>2</sup> 2007		
Price per m <sup>2</sup> 2003		

30) Average price per m<sup>2</sup> for commercial space within municipal limits:

	Municipality	Historic Centre
Price per m <sup>2</sup> 2007		
Price per m <sup>2</sup> 2003		

31) Local transportation in 2007:

	Total Number of service routes	Number of Kilometres covered
Bus		
Night buses*		
Tram		
Metro		
Trains (regional or light rail)		
Other (please specify: )		

\* service routes which are only available during late night hours

32) Average commuting time to work in 2007: \_\_\_\_\_

33) Please list all local airports:

Name of Airport	Distance in km from City	Indicate whether international or only national connections are available	Total Number annual passengers 2007

34) Please indicate if there are any high speed rail connections available and with which other cities:

Destination	Travel time to arrival

35) Please describe any major highways which connect your city to other important cities or regions:

Destination	Number of kilometres

36) Average number of sunny days per year: \_\_\_\_\_

37) Average days of rain per year: \_\_\_\_\_

38) Average temperature warmest months\*: \_\_\_\_\_ °C

\* Warmest months = June, July, August, September

39) Average temperature coldest months\*: \_\_\_\_\_ °C

\* Coldest months = December, January, February

40) Total Number of recorded crimes per 1000 inhabitants:

	National	Municipality	Historic Centre
<b>2007</b>			
<b>2003</b>			

41) Number of murders and violent deaths per 1000:

	National	Municipality	Historic Centre
<b>2007</b>			
<b>2003</b>			

### Tourism

42) Please give a description of the principle tourist attractions in your location:

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43) Available Accommodation:

Type of Accommodation	Number available beds <b>2007</b>			Number available beds <b>2003</b>		
	Municipal	LUZ *	HC*	Municipal	LUZ *	HC*
5 star Hotel						
4 star Hotel						
3 star Hotel						
2 star Hotel						
1 star Hotel						
Hostels/pensions/residences						
Bed & Breakfast						
Camping						

\* LUZ= Large Urban Zone, HC= Historic Centre

44) Average occupancy rate of accommodation:

	<b>2007:</b>			<b>2003:</b>		
	Municipal	LUZ *	HC*	Municipal	LUZ *	HC*
Combined hotels	%	%	%	%	%	%
Combined alternative accommodation	%	%	%	%	%	%

\* LUZ= Large Urban Zone, HC= Historic Centre

45) Please provide the following information about the available Convention Centres/Fairgrounds/Congresses in your area in **2007**:

Available Facilities	Visitor Capacity (maximum number of people which can enter space)

46) Dining, Drinking & Nightlife: **2007**

	Total Number in City	Total Number in Historic Centre
Restaurants		
Bars		
Discotheques/Clubs		

47) Sports facilities: **2007**

Available Facilities	Visitor Capacity (maximum number of people which can enter space)

48) Total number of sporting events for **2007**: \_\_\_\_\_

49) Green Spaces/Parks **2007**:

Number of Public Parks:	Total hectares of public parks:
Pedestrian Areas: _____ km <sup>2</sup>	Bicycle Paths: _____ km <sup>2</sup>
Total number km of coastline in your municipality:	

### Heritage

50) Is there a heritage sites registered on UNESCO's World Heritage list in your city or area? If so, please list:

World Heritage Site Name	Description

51) Please provide information about the patrimonial infrastructure of your location in the table below, indicating the total number of sites by typology, and the following:

- from the total number of heritage sites included in the category, the number of heritage sites which have their own informational website
- from the total number of sites included in the category which heritage sites allow entrance tickets to be purchased on-line, either through its own website or through an alternative website

	Total number of heritage sites	Number of websites	Number of on-line ticket sales
1. Museums			

2. Archaeological sites			
3. Historical Buildings			
4. Other Historical, Registered Monuments			
5. Libraries			
6. Media Libraries			
7. Archives			
8. Other (please specify: )			

- Reference year for the statistic provided: **2007**

52) From the libraries and archives included in the previous question, which ones allow consultations of their catalogues by internet?

Name of Institution providing catalogue consultation	Number of items catalogued

53) In reference to intangible heritage, please describe any important local traditions, folkloric expressions, and popular festivals:

- by manifestation we refer to any means of expression. This can mean a local kind of dance, a local variety of music, a festival celebrating a traditional custom or local holiday, etc.
- for the section on participation, we would like to know if the activity or event is purely local or one in which tourists typical participate either actively or passively. If this information is not available, please indicate with **NA** (not applicable).
- We are asking about the time of year in order to take into account the cultural agenda of the city and the tourist season. In cases when there is no particular date or season associated with the manifestation, please indicate either with **ALL YEAR** or **NA** (not applicable). Otherwise, please provide dates, months or seasons which apply.
- Some traditional manifestations are associated with a particular location or type of place or general area of the city, etc. If this information is available, please indicate this here, if not please write **NA**.

Type of Manifestation	Local, Tourist or Mixed Participation	Time of Year of Celebration/Practice	Habitual Location of Celebration/Practice

### Industrial Infrastructure

54) Economic sectors:

	GDP	€	% PIB
<b>2007 (total)</b>			<b>100%</b>
- Agriculture and other primary source production			%
- Industry			%
- Services			%
- Other (if applicable, please specify: )			%
<b>2003 (total)</b>			<b>100%</b>
- Agriculture and other primary source production			%
- Industry			%
- Services			%
- Other (if applicable, please specify: )			%

55) Within the industrial and services sectors, please provide employment figures for the following occupational areas:

	Number of Employees	
	<b>2007</b>	<b>2003</b>

Hotels, and restaurants		
Transport and communication		
Financial and business services		
Computing and Mathematics		
Architecture and Engineering		
Life, Physical and Social Sciences		
Education, training and library services		
Sports and Media		
Private Legal Services		
Healthcare practitioners and related technical occupations		
High-end sales and sales management		
Public Administration		

### Cultural Industries

56) Please describe the principle cultural highlights of your location. These may be different or the same as the principle tourist attractions for your location:

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56bis) Cultural organisations

The following questions refers to different sub-sectors of the cultural sector, such as theatre, dance, visual arts, music, literature, media, design, fashion, film, etc. With this question, we would like the following information about organisations that work for the cultural sector as a **WHOLE** or in **MULTIDISCIPLINARY** way:

- a) name of organisation
- b) description
- c) number of employees
- d) type of management
- e) source of funding

Name	Description	Number of Employees	Public/Private/ Mixed Management	Public/Private/ Mixed Funding

57) Creation: please provide the following figures for the professions categorized

Name of Profession	Number of Registered Professionals
Actors	
Dancers/Choreographers	
Artists (visual/plastic/media)	
Artistic Printmakers	
Musicians/Composers	
Journalists (print/radio/television)	
Authors	
Translators	
Designers (fashion/graphic/industrial)	
Artisans	
Architects	
Artistic Technicians (sound/light/set-designers, make-up, etc.)	

Other (please specify: )

- Reference year for the statistics provided: **2004**

58) Production: please provide information about the number of active companies/employers, # of employees

	Total Number of companies	Number of companies located in the Historic Centre	Number of total employees
Theatre Companies			
Dance Companies			
Circuses			
Music Companies			
Recording Studios			
Local/Regional Newspapers			
Local/Regional Radio			
Local/Regional Television			
Film production companies			
Publishers			
<b>Publicity Firms</b>			
Ateliers (can be for artisans, visual/plastic artists, designers*, etc.)			
Architectural Bureaus			
Other technical production companies			
Other (please specify: )			

\* designers may include fashion (including clothes, jewellery, etc.), graphic, and industrial.

- Reference year for all statistics provided: **2007**

59) Presentation: Theatres

Please specify the name of the institution, type of presentation (drama/comedy, classical dance, contemporary dance, circus, music, or combined programming), type of ownership, type of management, location, and seating capacity

Name of Institution	Type of presentation	Public/Private/Mixed Ownership	Public/Private/Mixed Management	Centre/Other	Seating capacity

- Reference year for the statistics provided: **2007**

60) Presentation: Additional Performing Arts Venues

Please specify the name of the venues which host performing arts presentations (for example: concert halls, auditoriums, outdoor theatres, etc.), a short description of type of programming, type of ownership, type of management, location, and seating capacity

Name of Venue	Type of programming	Public/Private/Mixed Ownership	Public/Private/Mixed Management	Centre/Other	Seating capacity

- Reference year for the statistics provided: **2007**

61) In reference to question # 59, and 60, please provide the following information:

- the website of the institution, if available
- whether it is possible to purchase tickets on-line

Name of Institution	Website URL	On-line ticketing? Yes/No

62) Please indicate the total number of clubs or other venues not yet listed which offer live music presentations:

63) Presentation: Cinema

Total Number of cinemas:	Total Number of screens:	Total # of seats per 1000 residents (UA):	Total Number of cinemas showing films in original version:	Average admission price: €
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- Reference year for the statistics provided: **2007**

64) Total # of cinemas with on-line ticketing: \_\_\_\_\_

65) Distribution : Cinema

Please describe the presence of cinema circuits in your municipality:

Name of cinema circuit/distributor	Location of Head Office	Number of films distributed per year within your municipality
------------------------------------	-------------------------	---

- Reference year for the statistics provided: **2007**

66) Please list all museums which purchase recent, local work or commission artists for special projects/artworks/installations:

Museum	Expenditure in <b>2007</b>	Expenditure in <b>2003</b>
	€	€

67) Please indicate the total number of art galleries operating in the city in **2007**: \_\_\_\_\_

68) Presentation: Alternative Venues for Visual Arts/Multi-media/Audio-visual viewing

Please specify the name of the venues which host visual arts/multi-media/audio-visual presentations (for example: cultural centres, film museums, cultural cafes, ateliers which host viewings, etc.), a short description of type of programming, type of ownership, type of management, location, and visitor capacity:

Name of Venue	Type of viewing	Public/Private/Mixed Ownership	Public/Private/Mixed Management	Centre/Other	Seating capacity
---------------	-----------------	--------------------------------	---------------------------------	--------------	------------------

- Reference year for the statistics provided: **2007**

69) In reference to the previous question, please provide the following information:

- the website of the institution, if available
- whether it is possible to purchase tickets on-line

Name of Institution	Website URL	On-line ticketing? Yes/No
---------------------	-------------	---------------------------

70) Please indicate the total number of temporary exhibitions organised in **2007**:

71) Please list all libraries or public collections, which purchase local, recent works to their collections:

Library/Collection	Purchases in <b>2007</b>	Purchases in <b>2003</b>
	€	€

72) Please indicate the total number of bookstores in the city in **2007**:

73) Please indicate the total number of design or specialty boutiques or stores in **2007** which sell locally made products (this may also include artisanal products):

74) Please provide the following information about festivals, fairs and other popular events in your city:

Name of Event	Description	Budget for Activities in <b>2007</b>	Estimated number of participants in <b>2007</b>
		€	

75) In reference to the previous question, please provide the following information:

Name	Website URL

76) Please list the principal artisanal products (non-enogastronomic) in economic and occupational terms for the area:

Product	Manufacturers (name)	Number Professionals related to manufacture in <b>2007</b>

77) Please list typical/traditional enogastronomic products for your area, especially those that are designated with an official labelling system (for example Domination of Origin):

Product	Manufacturers	Number of Professionals related to manufacture in <b>2007</b>

78) Are there any particular events (festival or fairs) related to a particular product or cultural industry (for example a wine festival, a theatre festival, etc.)?

--

79) According to your opinion, is/are there (a) particular product/sector(s) that is particularly representative of the local identity?

--

## SECTION III

### CREATIVE CAPACITY INDEXES

The following indexes for *High-tech*, *Innovation*, *Talent* and *Diversity* are based on the classification system used by Richard Florida to evaluate the level of creative potential of a certain location. We have adapted his definition of high-tech index in order to take into account the need for access to internet and broadband networks. Additional questions about the use of these technologies by the cultural sector, we have asked in other sections of this form.

#### High-tech index

80) Proportion of households with:

	City	National
- a PC	%	%
- Internet access	%	%
- access to broadband	%	%

- Please provide the most recent figures available and indicate the reference date here:

81) Proportion of locally-based companies with access to:

	City	National
- a PC	%	%
- Internet access	%	%
- access to broadband	%	%

- Please provide the most recent figures available and indicate the reference date here:

82) Number of public Internet access points (cybercafes, libraries, call centres, etc.):

\_\_\_\_\_

83) If broadband internet access is not available throughout your area, which zones/neighbourhoods do not have coverage?

--

84) Are there plans to increase the broadband connection coverage?

--

85) Please list the names of the companies that produce ICT products and services in your area and the services and contents that they provide:

Name of ICT company	Description of services and contents	Year establishment of company	Local/National/Internationally based

86) Please indicate the URL address of the municipal government: \_\_\_\_\_

87) Please indicate the number of hits per month on the city internet website: \_\_\_\_\_

88) Please indicate the number of administrative forms that can be submitted electronically:

\_\_\_\_\_

*Innovation index*

89) Total number of local researchers working either for universities or research institutes:

Municipal	Large Urban Zone	National

90) New business registered as a % of existing business:

Municipal	Large Urban Zone	National

91) Number of patents registered per year:

Municipal	Large Urban Zone	National

Talent index

92) Educational level of the population : **2007**

	Municipal	Large Urban	National
resident population with only primary education	%	%	%
resident population with secondary education	%	%	%
resident population with tertiary education	%	%	%

93) General Higher-Level Educational Options: **2007**

a) total number of registered students is a combined figure for all of the institutions included in the macro-category.

	Total Number of Institutes	Total Number of registered students <b>2007</b>	Total Number of registered students <b>2003</b>
Universities			
Polytechnic Institutes			
Other Accredited Professional Training Institutes			

94) From the educational institutes listed in the previous question, please list the departments or special programmes that these institutions include related to cultural creation, production, management or other related topics (for example a theatre department, a masters programme in cultural management, a professional course in restoration, etc.):

Name of Department or Programme	Number of registered students <b>2007</b>	% of total students of foreign origin in <b>2007</b>	Number of registered students <b>2003</b>	% of total students of foreign origin in <b>2003</b>

95) Please list any professional schools dedicated to visual and performing arts, cinema, artisanal production, publishing, architecture, design, and all other cultural occupations (for example: music conservatories, institutes of fine arts, etc.) located in the area:

Name of Institution	Number of registered students <b>2007</b>	% of total students of foreign origin in <b>2007</b>	Number of registered students <b>2003</b>	% of total students of foreign origin in <b>2003</b>

96) Do the departments and schools listed in questions # 13 and # 14 offer information or classes related to business skills? \_\_\_\_\_

97) Please provide information about informal, non-professional training offered in cultural creation and production (for example, private dance schools, music classes offered in cultural centres, design classes by a local atelier or gallery, etc):

Training offered	Number of students matriculated

Diversity index

98) Origin of the population in **2007** and **2003**.

Resident population born in:

	<b>2007</b>	<b>2003</b>
- City and Province	%	%
- Rest of the Region	%	%
- Rest of the Country	%	%
- Foreign	%	%

99) Please list the principal nationalities of the foreign origin:

Foreign Nationality	% of total foreign population

100) Number of foreign languages spoken in the city: \_\_\_\_\_

101) List of the 5 most broadly spoken languages:

--

102) Religious Affiliation : % of population which belong to a particular religion

Religion	% of total population
Catholicism	%
Protestantism/Evangelicism	%
Christian Orthodox	%
Islam	%
Judaism	%
Hinduism	%
Buddhism	%
Other	%
None	%
<b>Total</b>	<b>100%</b>

103) Number of institutions, associations related to foreign culture: \_\_\_\_\_

Please list:

Name Institute/Association	Number of members in <b>2007</b> (if applicable)

104) Number of publications (newspapers, magazines) published for distinct foreign communities or visitors available for purchase or distribution in **2007**: \_\_\_\_\_

105) Number of restaurants offering cuisine from different nationalities in **2007**: \_\_\_\_\_

106) Number of gay and lesbian associations in **2007**: \_\_\_\_\_

#### **IV. LIST OF REQUESTED ANNEX DOCUMENTS**

- a) Urban Audit Survey
- b) Current Strategic Development Plan for the City/Region (if only one or both exist, please include all documentation available)
- c) Any policy documentation from the local level related to business innovation
- d) Statistics related to local tourism (hotels, restaurants, bares, etc., # de tourists)
- e) Statistics reports related to the cultural sector
- f) Cultural Agenda
- g) Any studies conducted on the local level related to the financing of the cultural sector
- h) Agenda 21
- i) List of existing association in the cultural, industrial, and business fields
- j) Results of Previous International studies related to Tourism and Culture
- k) Survey relating visitor comments on their experience in the location
- l) Most Recent documentation on cultural policy, in particular Regional Development Plan for the Cultural Sector

## V. DIAGNOSIS FORM

### SECTION IV - PROMOTION & COMMUNICATION

#### General

- 1) How does the city generally communicate news items related to local development to the local inhabitants (through a bulletin, website, local media, etc.)?

- 2) Are there platforms or other means for citizens to participate in the local political decision-making process? Please describe:

- 3) Please describe the main intervention acts and services for youth which promote their participation in the local political decision-making process:

#### Tourism

- 4) Who are the principle providers of touristic information (municipal government, private entities, etc.)?

- 5) In what languages is the touristic information available?

- 6) Please describe the methods that the local administration uses in order to inform visitors about their location (tourist information office, website, bulletins, publication of brochures, contact with travel agencies or international associations, participation in tourism fairs/congresses, etc.):

If there is a website, please provide the URL address: \_\_\_\_\_

- 7) Please indicate the name(s) of the main tourism fairs in which the local administration participated in the last years (**2007-2003**):

Fair name	Fair Venue	Year

#### Industrial Infrastructure

- 8) How does the local administration normally relate with representatives from the local economy (through meetings with syndicates or associations, participation in different councils, etc.)?

- 9) How does the local administration disseminate information about new policies, funding and training opportunities, and further stimulate the awareness about employment development? (For example is there a special agency which can be consulted by the public, is there an electronic bulletin sent to key agents interested in these developments, does this information pass through the local chamber of commerce, etc.) Which are the principle information services provided? Please describe:

### Cultural Industries

- 10) What means of information/communication are employed in order to reach audiences? (for example Cultural Agenda brochures, magazines, or other publications, centralized ticketing agencies, websites for accessing information about current cultural activities, special maps indicating location of special shops, informational stands or fairs)?

- 11) Is there an integrated communication system which provides cultural information? If there is a cultural agenda publication, who is responsible for gathering the information, and publishing and distributing it? Where is it available? And with what periodicity is it produced? Please describe:

- 12) Are there any programs designed to respect intellectual property and develop labelling of cultural products (Domination of Origin labels for example) produced in your area? Please describe:

## **SECTION V - POLICIES PROMOTING DEVELOPMENT AND THE CULTURAL INDUSTRIES**

### General

- 13) Please provide the following information about the annual expenditure by the municipal government per resident in €:

Annual expenditure by the municipal government per resident	€
---	---

- 14) Does the city have a Strategic Development Plan?

- 15) Is there a Development Agency or Institution? If yes, please indicate which city institutions are represented in it:

If there is a website available please provide its URL address: \_\_\_\_\_

16) Please describe briefly the main priorities of the city's strategic development policy:

--

17) Which were the principle development projects of the last 5 years?

Name	Description	Time Frame	Total Budget	Source of financing*

\*Please indicate if extra funding for the execution of the project will come from private, regional, national, European or other funding sources.

18) Which are the principle development plans for the upcoming years for the local administration?

Name	Description	Time Frame	Total Budget	Source of financing*

\* Please indicate extra funding for the execution of the project will come from private, regional, national, European or other funding sources.

19) Please list and briefly describe any international networks in which the local administration participates related to tourism, or industrial, economic, or general urban development:

Name	Description

### Tourism

20) If there is a city tourism agency, which institutions are represented in it? Please describe its tasks, the main services and tourist products offered:

--

21) Please describe the main tourist policy lines and the main tourist projects currently in development:

--

22) Please provide any information about training available for agents in the tourism industry to improve their skills (if not in the location itself, then in the region):

--

### Heritage

23) Is your local administration currently in the process of adding any heritage sites to the UNESCO World Heritage list? If yes, please describe:

--

- 24) Does your local administration participate in any of the congresses, management programs or studies carried out by UNESCO? If yes, please describe:

--

- 25) Is there a policy for the preservation of the local cultural traditions?  
Please describe the main actions in this policy area:

--

- 26) Are there heritage sites or spaces identified and used as spaces for “alternative” cultural activities?  
Please indicate these heritage elements and briefly describe the “alternative” use:

Heritage site/space	m <sup>2</sup> available	Description of activity

- 27) What are the particular programmes designed to improve the access to cultural activities and encourage cultural consumption in general and for particular target groups (students, disabled persons, pensioners, local residents, EU nationals, etc.)? (examples: city cards, artickets, discounts/reductions, etc.)

--

### Cultural Industries

- 28) Please provide the following information on spending by the National Government on Culture:

% GDP spent on Culture in <b>2004</b> :
---

- 29) Please provide the following information about the cultural structure within the Municipal Administration : **2004**

Budget designated for culture	Percentage of total Municipal Budget dedicated to culture	# of employees within the Municipal Admin. working primarily on cultural issues
€	%	

- 30) Is there a coordinating agency in charge of the cultural sector of the city?  
Please describe its main tasks and intervention areas:

--

- 31) Please describe the main cultural policy priorities of the city:

--

- 32) Which are the principle cultural projects currently planned in the local cultural policy?

Name of Project	Description	Year(s) of Activity	Total Expenditure on the Project	Publicly or privately funded?

- 33) Please list any regional, national or international cultural cooperation programs/projects:

Name program/project	Description	Years of Operation	Available budget	Regional / national / international

34) Which have been the principle projects of investment in cultural infrastructure in the last 10 years (for example, new museums, buildings, major renovations, setting-up of new cultural institutions, etc.):

Name of Project	Description	Year(s) of Activity	Total Expenditure for the Project	Publicly or privately funded?

35) What are the main lines of public support for cultural industries on a local level? Please describe (for example subsidies, special financing initiatives, seed/start-up funds or tax discounts, etc.):

Name	Description	Amount of funds or specification for discount

36) How are subsidies for the sector envisioned? Is there a link made between start-up phases, normal capacity, and expansion phases, in order to adapt the thinking from being subsidy dependent to only seeing the subsidies as a temporary support?

--

37) Is there a policy for collaboration or support for cultural projects coming from private initiatives?

--

38) What non-public sources available for financing for the cultural industries? Who are the potential lenders to businesses in the area? Do they make a practice of lending to cultural enterprises? Is there a system of “business angels” (investor networks) in your area? What kinds of measures exist to encourage lending on a small scale (UK example of Small Firms Loan Guarantee Scheme)? Are there any initiatives for establishing incubators? Please describe:

--

39) What are the potential barriers that exist for cultural industries to access financing from public or private sources?

--

40) How do people with a creative or cultural product get information on: Marketing, distribution, copyrights/intellectual property rights, and other workforce skills such as financial management (accounting, taxes, registrations, budgeting, etc.), personnel management, etc.? How in general do people in small and medium enterprises have access to continuous skill development? (also languages, new technologies, etc.). Please describe:

--

41) Are there measures for intra-sector cooperation, such as agreements with local training institutes, collaboration between local artists and the public cultural infrastructure, incentives for sponsorship? Within your local administration are there meetings

between officials from the cultural department with the economic department? Please describe:

## VI. METHODOLOGY AND STRATEGIES GUIDELINES

### *Introduction*

In the last years local cultural heritage and cultural industries have assumed an increasing importance, in particular as a strategic element on which to positively and sustainably build local development (from an economic but also identity point of view). On the other hand, it is necessary, for local governments to have complex and synthetic coordinates which can furnish deepened and up-to-date information on territorial transformations and on their *performances* and which allow useful reflections upon the predisposition of appropriate public policies, which support territorial development and planning.

The analysis should in this sense move according to two directives: 1) factors that act on social organization at a local level, and 2) factors pointing out the quality and density of the local environment. In the intersection of these two coordinates we can place the theme of a city's identity as a material and immaterial representation of the local culture, of the identity and of the territory<sup>1</sup>.

The methodology to be applied for the information collection, the data treatment and their interpretation is referred to in the contents and objectives of the Interreg IIIC Project "Strategies for the Promotion of Competitiveness and Creativity in the Cultural Industries -Σ3C: *Culture Competitiveness Creativity*".

The aim of the methodology should be the diagnosis of the existing situation of the cultural industries in the city and therefore the characterisation of the territory in which the city is located, from the perspective of the so-called "cultural planning", according to the definition provided by Colin Mercer<sup>2</sup>.

The information to be collected, according to the attached "Appraisal and Diagnosis Forms" regards socio-demographic matters, contextual characterization, activity questions with the aim to describe the partner cities from the perspective of heritage, culture, and creation, separated by themes, sectors, as well as common and transversal problems.

### *Interpretative Framework*

The approach to the "Appraisal and Diagnosis Forms" should follow, in their interpretation methodology, a conceptual and interpretative framework which can be summarized in the following scheme:

	Demand (Section I)	Supply (Section II)	Promotion & Communication (Section IV)	Supply Interventions (Cultural/Industrial Policies) (Section V)
Population				
Tourism				
Heritage				
Cultural Industries				
Industrial				

<sup>1</sup> G. Dematteis e F. Ferlaino (a cura di), *Il Mondo e i Luoghi: geografia delle identità e del cambiamento*, Ires, 2003; M. Bagliani e F. Ferlaino, *Sistemi locali territoriali e sostenibilità ambientale*, Contributi di ricerca Ires n. 177, 2003.

<sup>2</sup> According to Colin Mercer (1991 e 1996), cultural planning is strategic and integrated planning and use of cultural resources for the urban and community development

Infrastructure				
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The structure described above has been used also in the subdivision of the questions included in the “Appraisal and Diagnosis Forms”.

This matrix should provide, at the end of the research work, a synthesis of the characterization factors in the town. Following the above described columns, we should be able for example to determine some critical factors of each town (some examples are given at the end of this chapter).

### *Diagnosis Methodology*

The methodology explained above gives some general lines to be followed by each project partner expert for elaborating the characterisation of each involved town with its cultural industries sector. It is obvious that the more the forms are completed in detail, the better the results will be.

As explained in other parts of this document, the local project expert has to measure certain physical elements, human capacity, policy instruments, financial options, and marketing and distribution actions that serve as the basis for the strategies for the promotion of the competitiveness and creativity of the cultural industries.

The objective of the characterisation will be to identify development directions of economic potentialities both concerning cultural heritage and cultural industries as well as alternative approaches for the valorisation of the local patrimony.

The methodology will follow general DESCRIPTIVE STATISTICAL MODELS, with regards to the quantitative data, and STRATEGIC PLANNING MODELS for the qualitative part. The methods, as can be found in a wide selection of scientific bibliography about territorial development and cultural industries, will be a mixture of multivariate analysis, social approaches and qualitative techniques.

### DESCRIPTIVE STATISTICAL MODEL

Most of the quantitative information can be treated with traditional descriptive statistics methods, calculating averages, percentages, etc. In this area local experts are free to interpret the local context with the appropriate methodologies.

Within this descriptive part, which will explain the “quantity” of the different resources settled in the territory, it is however strongly suggested to try to define a sort of **Statistical Information System (SIS)**<sup>3</sup> in order to define the quality of the collected data and above all propose a **set of indicators** which will be compared to the other sets proposed by the different partners.

A set of **Context Indicators** must be proposed, according to the following steps:

- a) Elaboration - for the purpose of programming development policies - of the data within the specific territorial areas (historic centre, municipality, larger urban zone) evenly through the design of estimation models and the connection between preliminary and final series;
- b) Updating, control, improvement and implementation of existing “key context indicators” and of “breach variables” since they can represent the system of indicators that are at the basis of a process of macro evaluation of the effects of the actions to be carried out;
- c) New production of “key context indicators” and “breach variables” in those specific areas that represent local priorities for cultural development of the town;

<sup>3</sup> See for example OECD Statistical Information System methodology

d) Specific territorial elaborations and production of integrative indicators with a more detailed territorial articulation than that available at the moment.

This includes Section I and II of the Forms with regards to the sub-sections on population, tourism and heritage.

The information in the cultural industries included in Sections I and II should be analyzed according to some core concepts, which include

- available infrastructure and
- economic impact.

For the analysis of available infrastructure we can use the **Colbert Classification** (Colbert, 1994), which divides the processes involved in the cultural industries into creation, production, conservation, and distribution. For this particular project, since we are looking to combine the potentialities of the local historical heritage in addition to the existing elements in the cultural sector, we have adapted this classification system, particularly since it limits the cultural industries to those which mainly reproduce cultural products or services. To keep in mind a wider view of the proper functioning of the whole of the cultural sector, which includes the cultural industries, we have organised the questions according to the processes of creation, production, presentation, and distribution. Questions about these processes have been concentrated in Section II of the Forms. In the analysis of each town, you may find that each of the elements exist, but perhaps not in the same cultural area (for example visual arts), or there is not a balance between the various processes or that there is insufficient communication and linkages made between the actors within the different processes. In cases where all the processes appear to be well-developed, you may find that this is area which already excels. If there is a cultural area where the processes of creation, production, conservation, and distribution are all well developed and coordinated and this area is not successful, it will be useful to look more closely first at Section I, to see where the shortage in demand may be, and secondly at another stage to look at the responses in Sections III (which also provide a profile of potential demand), and Sections IV and V which deals with areas of promotion, communication, and policies which can inhibit or enhance the functioning of this area.

For the analysis of the economic impact of the cultural industries part, we have asked questions, particularly in Section I, about the current employment and revenue rates of different areas within the cultural sector. Additionally, we have asked questions about the management and ownership of different cultural institutions, as these can help measure the level of independence of the sector. Additionally, the following tools are recommended:

- Set up of a **Matrix** for distinguishing between organisations working within artistic sector and cultural enterprises (Colbert, 1994), in order to classify different types of cultural industries.
- From a strategies point of view, determination, according to the principles of cultural marketing, of the four **sections of the Matrix**, distinguishing between product-oriented or product-centred enterprises (like a chamber-music ensemble, a modern dance company or a museum of contemporary art) and between market-oriented or market-centred enterprises (as a highly commercial undertaking such as a production film enterprise)
- Classification of cultural industries should be completed by a marketing approach about the production of culture by local industries. Classical steps of marketing process, started with positioning cultural enterprises as previously explained, should be completed by **Cultural market segmentation model** by Hirschman (1993) which has to be used in order to analyse cultural market and positioning the products.
- Bases of classical market segmentation, where possible, can be followed. Demographic Segmentation, Social Segmentation, Behaviouristic Segmentation should be done both for residents and for tourists.

We hope that a more accurate classification system dividing the market into four segments based on motivation to attend <sup>4</sup> (cultural needs seekers, symbolic needs seekers, ritual focused on social relationships consumers<sup>5</sup>, emotional needs seekers) will be possible.

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<sup>4</sup> Botti, S. 2000. "What Role for Marketing in the Arts? An Analysis of Arts Consumption and Artistic Value." *International Journal of Arts Management*, Vol. 2, no 3 (Spring), p.14–27.

Regarding Section III, as already previously explained, some indexes are already suggested through the information to be collected in the “Appraisal Form”, i.e. *High-tech, Innovation, Talent and Diversity* indexes, based on the classification system used by Richard Florida. They are called **Creative Indexes** and aim at evaluating the level of creative potential of a certain location. We have adapted his definition of high-tech index in order to take into account the need for access to internet and broadband networks, and additionally we have added specific questions about the use of these technologies by the cultural sector.

## STRATEGIC PLANNING MODEL

A substantial part of the research regards local policies for stimulating supply and for planning territorial development. This part is included in the “Diagnosis Form”(Sections IV and V).

The methodology for the qualitative part strongly requests the presence and management of experts, as qualitative techniques have to be applied.

Techniques to be used include: **focus groups** and **brainstorming**. In both techniques the expert will be the leader of the discussion and will compile the form, interpreting the results and reporting on the results.

Focus group and brainstorming results will be used with the aim of doing a **SWOT analysis (Strengths-Weaknesses-Opportunities-Threats)** for the cultural sector of each city and of their local network.

The SWOT analysis should take into account the context in which cultural heritage and cultural industries operate and connect them to territorial development and valorisation policies applied by the local administration. The SWOT analysis to be applied, in addition to underlining the Strengths-Weaknesses-Opportunities-Threats of the cultural sector, must be applied also in the “crossing” phase in order to prepare the following phase of determining strategic development lines.

The crossed reading of the SWOT matrix should be presented in a synthetic diagram and then with a detailed description.

## DETERMINATION OF THE FINAL KEY FACTORS OF THE DIAGNOSIS AND GUIDELINES FOR DETERMINING STRATEGIES AND MEASURES

According to what has been previously mentioned about the conceptual framework, we hereby give some possible key factors, both for the side of supply and of demand.

Factors which can be used to measure cultural supply can be for example, in a casual order:

- general physical conditions of the city (location/territorial capacity including also accessibility (transport), climate, real estate prices, crime rate);
- economic conditions/composition of the local population (disposable income, education level, cultural background, disposition to participate in public activities, etc.);
- tourist capacity (attractions, hotels, restaurants, etc.);
- industrial infrastructure (existing commercial relations, know-how, skills, economic productivity);
- professional infrastructure particular to the cultural industries (available artists, producers, venues);
- special features: level of distinctiveness;

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<sup>5</sup> Gainer, B. 1995. “Rituals and Relationships: Interpersonal Influences on Shared Consumption.” *Journal of Business Research*, Vol. 32, p. 253–263.

- “creative capacity” – level of technology, innovation, talent, and diversity available for exploitation – some of this is already covered by the industrial structure, the composition of the local populations, and the professional infrastructure.

Factors which can be changed to increase/stimulate supply:

- improving infrastructure (providing spaces, cultural districting, increasing professional level by improving training possibilities);
- providing incentives for creation, production, and presentation (tax incentives, start-up funds, grants, subsidies, micro-credits, loans, low/controlled rents, residency programs, etc.);
- adapting content to adjust it to the tastes on the demand-side (by establishing cultural policies guidelines based on market-studies).<sup>6</sup>

Factors which can be used to measure cultural demand:

- preferences, availability of time and money, level of civic participation of the local population (calculated through consumption patterns, income levels, education levels and also the creative capacity indexes);
- preferences and spending habits of current tourists.

Factors which can be changed in order to alter demand:

- marketing strategies, including marketing studies and audience development initiatives;
- access policies to remove barriers inhibiting demand;
- methods for enhancing proximity (placing related activities in the same area for example, or placing activities closer to the consumers).

Some possible directions for pilot projects:

- creation of a cultural district;
- setting up of an agency which deals directly with cultural entrepreneurs to help them design their business plans and have access to innovative financial products like micro-credits or seed grants (public funding money which does not have to be given back to the lender, but which has to be re-invested in the company as opposed to pocketed as profit);
- programs for increasing professional skills (read business planning, marketing for the cultural sector);
- public-private joint initiatives for reaching distribution chains;
- public-private joint initiatives for increasing product quality (also including packaging and presentation);
- activation of professional associations to increase circulation of good ideas and partnerships.

### *Strategies Guidelines*

The main objective of this phase will be planning the general lines for setting up the model and the main steps to be followed for the elaboration of a local strategy. This is not part of the characterization phase but, as it is its natural consequence, we would like to remind, in this moment some few lines which have to be fairly developed.

Methodologies to be applied include:

- Specialisation, diversification or leadership strategies (Scott, 2001)
- Development of entrepreneurial clusters (Michael Porter, Walter Santagata)
- Strategies for the attraction of the so called “creative class” (Richard Florida)
- SWOT analysis flow charts for the synthetic representation of the strategy

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<sup>6</sup> Van der Ploeg, Rick (State Secretary for Education, Culture and Sciences 1998-2004). 2000, Government paper G24 “Stedelijke en provinciale programma’s cultuurbereik” (Local and Regional Programmes for Reaching New Audiences) and 2000, Government paper G17 “Media en minderheden” (Media and minorities). Also Torregiani, Anne. Presentation: Audience Development, May, 2002 in Riga, Latvia.

