

HOW THE PROGRAM „*CULTURAL CAPITAL OF EUROPE*” INFLUENCE THE DEVELOPMENT OF TOURISM IN CITIES

Florina Dorina COZEA*

„Babes Bolyai“ University, Kogalniceanu Street, no.1, Cluj Napoca, Romania,
e-mail: florina.cozea@ubbcluj.ro

Abstract: The program „*Cultural Capital of Europe*” started in 1985 in Athens, Greece and since then more than 45 cities from Europe have benefited of the status of Cultural Capital of Europe but only one Romanian city, Sibiu in 2007. To see the implications that this program has on tourism field and in what way it contributes to the development of this sector from the cities it will be analyzed the case of Sibiu, former Cultural Capital of Europe and Cluj Napoca that wants to have this title in the future. In the case of Sibiu several indicators will be taken into consideration. Their analysis will emphasize the relevance of this program within the tourism sector. The above mentioned indicators are: tourist’s arrivals, tourist’s check-ins, accommodation capacity. Besides these indicators there will be also considered other elements that have had an impact on this program like: type and structure of the events and the actors involved in the events' organization. In what concerns Cluj Napoca, it will be analyzed the potential of the cultural heritage that is present in the city at the present moment and in what way it can contribute to the organisation of such program. These two cities are both from Transylvania and have a similar geographical configuration, urban architecture and culture.

Key words: culture, tourism, development, cities

* * * * *

INTRODUCTION

According with the reports presented by the Cultural Commission of European Union, the European Capital of Culture is one of the most prestigious and high-profile European Cultural events, with demanding requirements to match: a high quality programs of events; commitment by public authorities, notably in terms of funding; involvement of the city’s social and economic stakeholders. If managed well, being Cultural Capital of Europe can bring long term cultural, social and economic benefits for the city, region and even country: - driver of urban regeneration and development; - new image / recognition for the city in Europe and beyond; - increased tourism; - more vital cultural life;

Started in 1985, at the initiative of Melina Mercouris, Greek Minister of Culture in 1985, which argued that culture, art and creativity are not less important than technology, commerce and the economy, the program „*Cultural Capital of Europe*” aimed to open up to the European public particular aspects of the culture of a city, region or country concerned and to concentrate on the designated city a number of cultural contributions from other member states (Resolution

* Corresponding Author

85/C153/02). In our days the general objective of the program is to enhance the cultural area shared by Europeans and based on a common cultural heritage through the development of cultural cooperation between the creators, cultural players and cultural institutions (Palmer Associates, 2004).

The present article aims to present the role of the program „*Cultural Capital of Europe*” in increasing tourism and the development of cities based on cultural tourism. As was mentioned in the Palmer Report, the cultural sectors stands to benefit from a growth in visitor numbers and increased attention generated by the event and the tourism sector should be able to benefit economically from the program Cultural Capital of Europe. The study will present the case of Sibiu city, which had this title in 2007 and especially the influence of the program on the touristic sector. In the second part will be analyzed the case of Cluj Napoca city, which would like to become Cultural Capital of Europe in the future, based on his cultural patrimony that he have till now. Only 170 km away from each other, both located within the historical region called Transylvania, Cluj Napoca and Sibiu are two cities standing out by their multiculturalism and the coexistence of several ethnic minorities which have succeeded along the time to reach to a common agreement and develop together a much more varied and intense cultural life. Ancient medieval fortresses, the two cities still preserve tracks of this age, mostly visible in the urban configuration and the buildings. Both cities have public squares, the Large Square from Sibiu and Unirii Square from Cluj Napoca, both squares having historical buildings and a high potential for hosting open air events (as we shall speak about later on, for Sibiu city the open air events have been the most successful ones). These two large squares are completed by two other smaller, cosy, intimate squares where one can feel the pulse of local urban life by having small talk chats by a cup of tasty coffee, which leads to another kind of urban culture, the one of coffee shops where one can listen to good quality music and enjoy smaller artistic events. Also, the historical cultural patrimony generally represented by buildings, monuments, churches and museums, is similar in the two cities, but since the „*Cultural Capital of Europe*” program focuses less on these issues and more on the cultural and artistic events organized in the city, the analysis of the historical cultural patrimony in this article shall refer only to those „*items*” which stand at the grounds of generating a particular event. Museums play an important role within the program, enabling many international cultural interactions. Based on the experience of Sibiu city which, according to the local authorities, has enjoyed major benefits both during the period of holding the Cultural Capital of Europe statute and after, the city of Cluj Napoca can also benefit from this program based on its declared intention to candidate for this statute.

LITERATURE REVIEW

„*Cultural capitals are cities which are cultural recognized as major cultural centers but which have had invest heavily in cultural infrastructure just the same because of competition from other European cities*” (Green, 2001, p. 85). Regarding the special literature about the program „*Cultural Capital of Europe*” and in special about his impact on the touristic sector, the studies are relatively few in number and the majority of them were made at the request of European Commission for Culture from the European Union. Regarding the role of culture in the touristic sector from cities, the specific literature is more generous, yet Selby (2004, p.87) wrote „*despite greater attention in recent years to the culture of tourism, there is only a limited dialogue between urban tourism researchers and cultural researchers*”. The same idea is presented by Gali – Espelt (2012), which mention that both culture and tourism are difficult concepts to define, which makes it even more difficult to determine what constitutes cultural tourism and cultural tourist.

Huge, Allen and Wasik (2003) wrote on an article that much of the economic impact of cultural policies and Cultural Capital of Europe program is believed to be on tourism, continuing with the mention that travel for cultural purposes is widely regarded as a modern manifestation of tourism, and there has been a particular focus in many cultural tourism studies on the heritage element. Rudan (2010) mention about the connection between culture and tourism and the necessity to find ideal development solutions in order to avoid the negative effects of development,

in the context of small towns, where the process of development is very complex and depends on the scientific, cultural and touristic strategy. Also Maciocco and Serreli (2009, p. 138) wrote about the negative impact „*the cultural tourist may erode the local culture and this may result in the loss and even disappearance of the unique identity of the local cultural heritage*”. Urosevic (2010) try to evidence the primary effects of the cultural sector involvement in the destination product and this are: season extension, increase in off-season demand, expansion of the portfolio of cultural tourism products and creation of the year – round supply, encouragement of greater tourist spending and longer stay of guest at the destination. On the other side Ashworth (2008, p.272) identified four characteristics that resource used in the production of the cultural tourism products have: „*1.Variety; 2.The nature of culture renders; 3. Cultural goods and services have a wide variety of function other than tourism; 4. Tourism is generally making use of cultural resources which were not originally produced for tourism market and which are currently owned and managed by those who are unaware of*”. Page and Hall (2003, p.155) mention about the 3 major components of the cultural tourism „*high culture*” (example: the performing arts and heritage attractions such as museums and art gallery), „*folk and popular culture*” (example: gastronomy, crafts, sport and architecture) and „*multiculturalism*” which refers to cultural and racial diversity and language, and their conclusion was „*culture is a significant aspect of the attractiveness of urban tourist destination*”. Smith (2009, p.26) wrote about the visitor experience on a cultural city „*clearly the majority of cultural cities can offer visitors a wide range of heritage, arts and contemporary cultural attractions, as well as creative and experiential activities*”.

On the other side, other authors try to establish what is culture or art in the city, and their role in the tourism industry. Law (2002, p. 127) wrote „*the terms arts industry and culture industry are sometimes used interchangeably and in comprehensive way to include not only the performing arts but also museums and art galleries, cultural heritage, special events such as arts festivals and the producing arts...similarly, the terms of cultural tourism and cultural cities are likely to involve all the activities*”. Mowforth, Charlton and Munt (2008, p.180) highlight the role of local culture and cultural heritage in the debate on cities „*if we understand past investment in infrastructure, museums, public space and other facilities as part of a wider definition of urban cultural heritage, we need to reconsider how the ‘patrimony’ can be valued and utilized as an economic, cultural and social resource as well*”. Briassoulis and Straaten (2000) spoke about culture and cultural industries in the economic and social chaos of modern urban life, where these two elements stepped into the gap left by a retreating public sector, providing the vision so sorely needed to create out of chaos and stimulate new sources of economic growth. About the economic importance of arts and culture also Chawla (2006, p.35) mention „*until recently these cultural resources of cities were perceived as purely local amenities, and not as part of tourism resource base...the reason why the arts are thought to have economic importance is that they have a high profile ‘quality’ label which gives and will give prestige, a positive image and the potential to bring publicity to cities*”. Jansen – Verbeke, Priestley and Russo (2008, p.5) in turn wrote „*the cultural heritage of regions and communities is presently being rediscovered and valorized as a driving force in building, cultural identity and as a ubiquitous resource for boosting cultural activities. Tourism and cultural tourism in particular is unsurprisingly the main driving force for such initiatives, as it is commonly believed that developing cultural sites as tourism attractions is possibly the most efficient strategy on a short term to make heritage ‘yield benefits’*”. Richards (1996, p.31) strengthens the role of cultural tourism in economy „*As cultural tourism becomes more important in economic terms and more high profile in political terms, a growing numbers of nations and regions in Europe are using cultural tourism as an integral part of tourism and economic regeneration strategies*”.

How the special literature try to show, culture and art are vital in the urban life of every day, also in the touristic sector of the city and the program „*Cultural Capital of Europe*” only brings benefits. The evaluation reports of the cities where this program was applied, showed that the event is a valuable opportunity to: regenerate cities, raise the international profile and enhance

their image in the eyes, give new vitality to their cultural life and raise the international profile, boost tourism and enhance their image in the eye of their own inhabitants.

„Culture is the source of urban attractions and the key to a distinct and marketable identity” (Hammett, Shoval, 2003, p. 244).

METHODOLOGY

The data used in this study were both basic data, provided by a quiz applied to the responsible persons from Sibiu City Hall, and secondary data got from the National Statistics Institute. These indicators helped us determine the way that this program reflects in the city’s tourist sector. We could also take some data from a series of reports, such as the Palmer Report, Sibiu European Cultural Capital 2007 project report, „Monitoring long term effects of the European Cultural Capital project in Sibiu” report, the „Ex Post Evaluation of 2007 and 2008 European Cultural Capitals” report. For the city of Cluj Napoca we used the data from the National Statistics Institute, we also tried an interview with Cluj Napoca potential Cultural Capital of Europe Association but they have not established yet the main directions of the future program that they wish to candidate with, we got a series of data from the city’s major museums in order to establish the actual number of visitors and we did a bibliographical documentation as well.

One may say that this study has passed through several stages: the first stage was the identification of the actors involved, in the two cities, in the event organization, taking contact with them and asking for information; the second stage was the documenting, literature study and establishing data analysis methods; the third stage consisted of going on the field for establishing and assessing the historical cultural patrimony consisting of buildings, monuments, museums or other similar typologies; in the fourth stage the assessment and analysis of data provided by the interview and of the statistical data were performed; in the fifth stage the data were interpreted and final conclusions were drawn. The research methods used were the documenting, interrogation, graphical and cartographical representation.

DATA ANALYSIS AND INTERPRETATION

Promoting a cultural program consisting of 332 projects implemented by 301 cultural operators, Sibiu was in 2007 the host of the „Cultural Capital of Europe” program along with Luxembourg. Therefore the structure of the cultural program was the following: exhibitions – 43 projects; theatre/cinema – 44 projects; music/choreography – 98 projects; multimedia – 19 projects; patrimony – 24 projects; cultural interaction – 50 de projects.

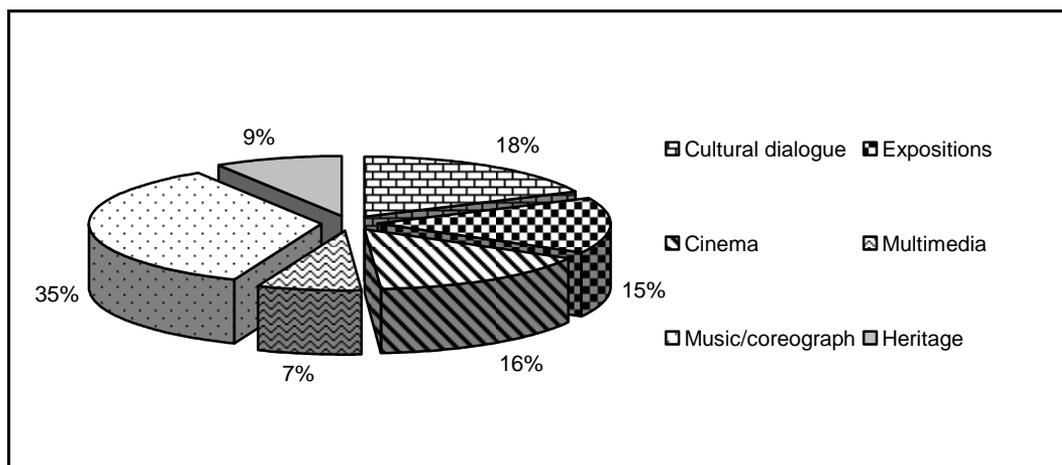


Figure 1. Structure of cultural Program in Sibiu 2007
(Source: Sibiu local council)

As one can notice art festivals and events were the most frequent ones within the program, which had a major contribution in achieving the program's objectives and also in attracting a large number of people thus enabling an international visibility of the event. „*Art festivals are a way of extending and intensifying the art component in the package by creating least for a limited time, a certain critical mass of performance and events which individually may not attract tourists but together may do so and which in addition create an atmosphere of a city on fête which can be enjoyed quite apart from the performance themselves*”(Ashworth, 2008, p.269). The importance of events, and in special festivals and arts is presented by Robinson (2011, p. 143) „ [...] can perform a powerful role in society and have existed through the history of mankind in all times and all cultures...they generate huge amounts of tourism in an area, promote destinations and encourage regeneration and economic prosperity”.

Via this program the city of Sibiu set as major objectives: the improvement of Sibiu city's international image, the long term cultural development, the attraction of international visitors, the development of local pride and trust feeling, the increase and development of local audience for culture, the improvement of cultural and general infrastructure, the improvement of local cohesion and generating a large economic effect, the development of partnerships with other European cities/regions and the promotion of European cultural cooperation, creativity and innovation. One of the program's major objectives was to attract new visitors to Sibiu, therefore to improve the city's tourist sector. In order to emphasize the way that the European Cultural Capital program influenced Sibiu city's tourism we shall use the following indicators: tourist's arrivals, tourist's check-ins and the accommodation capacity. These indicators were analyzed during 2003-2011, four years before and four years after Sibiu received the Cultural Capital of Europe title.

Table 1. The value of the indicators during 2003-2011

(Data source: National Institute of Statistic)

Year	Tourist's arrivals	Tourist's check-ins	Accommodation capacity
2003	122523	195127	33
2004	144802	231399	34
2005	138225	216540	33
2006	149547	252785	33
2007	186530	298418	39
2008	159857	227976	40
2009	135530	194849	48
2010	155244	256839	48
2011	194757	328423	45

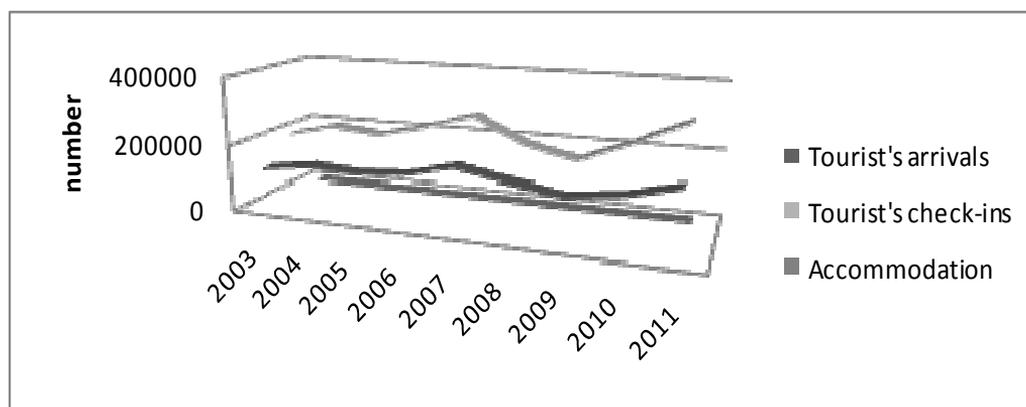


Figure 2. The evolution of the indicators during 2003-2011

(Source: National Institute of Statistic)

What interests is the fact that accommodation capacity acts conversely to the other two previous indicators between 2007 - 2011, registering an increase in 2008, 2009, 2010 and a decrease in 2011, while the other two indicators registered a decrease in 2008, 2009, 2010 and an increase in 2011. Apparently the investors in accommodation structures put money on the increase of the tourist's number following the Cultural Capital of Europe program and opened up new accommodation units. Based on the analysis of these 3 indicators one may conclude that the Cultural Capital of Europe program had its effect on Sibiu city's tourist segment and in 2007 it was definitely an accelerator of tourist industry. As compared to the previous years all these four indicators registered an increase in 2007, while the decrease manifest mostly in 2008 and 2009 was mainly due to the global economic crisis. According to Nistor (2008) one estimated that in 2007 the amount of the turnover of all Sibiu city's accommodation units amounted up to around 42 million Euro, on the increase by 10.5 % as compared to 2006; the average room occupation degree increased from 47.3 % in 2006 to 60.4 % in 2007 (a 27.7 % increase). Regarding tourists structure, 59.4 % of them were Romanian tourists and 40.6 % foreign tourists, while their increase as compared to 2006 was by 2.7%. The „*European Cultural Capital*” program has had a positive effect over the city's tourist sector and according to the people involved in this program this effect can still be felt even though certain indicators have been going down. Following the same program the city of Sibiu has been included on European and worldwide tourism maps while Forbes magazine has included it in a chart of top global tourist destinations.

Cluj Napoca does not have in this moment a well defined program regarding culture and art and how tourist sector may be revived, even though there are plenty of possibilities. There is only one international festival: TIFF (Transylvania International Film Festival) taking place in Cluj Napoca every year starting from 2002, attracting thousands of people (70000 viewers in 2011 according to the festival organizers). Beside this festival starting from 2013 a second worldwide known festival shall be organized in Cluj Napoca, Peninsula festival. The rest of international festivals organized in the city of Cluj Napoca are smaller and less promoted so that their impact is not being felt in the tourist sector to the same extent that the impact of TIFF festival is being felt. Regarding public utterances organized in the city of Cluj Napoca, according to City Hall site there were 62 public utterances in 2012 and 168 in 2011, all of them requiring authorization from the local authorities. Another series of public manifestations not requiring authorization were also organized but unfortunately they could not be quantified so as to be able to establish their impact.

Up to this moment cultural tourism in Cluj Napoca has mainly been represented by visits to museums and historical buildings, whereas the organization of artistic and cultural events has been passed on a secondary plan. To notice the fact that local authorities have opened two urban culture centres: Bastionul Croitorilor (The Tailors' Fort) - an ancient tower of the former medieval fortress once existing here, and the Casino building from the Central Park. Beside these two urban culture centres which belong to Cluj Napoca City Hall there are also ten independent cultural centres: the French, Italian, German and British Cultural Centres, the Japanese Centre, the Centre for Promoting and Preserving Traditional Culture, the Centre of Resources for Ethno Cultural Diversity, the International Cooperation Centre, Sindan, The New Acropolis). Among Cluj Napoca cultural establishments there are also three theatres, two operas and one philharmonics, five cinemas, seven art galleries, nine cultural magazines, seven culture houses and departments, 29 libraries and 13 culture institutes. Making a short comparison with the cultural establishments from Sibiu (www.sibiu.ro the official site of the city's City Hall) one can notice that the city of Cluj Napoca has a larger number of such establishments, which can only be a positive issue for the organization of future cultural events and activities especially within the European Cultural Capital program. For Sibiu in 2007 the structure of the events organized by cultural operators was the following: 7 projects run by natural persons independent cultural operators, 110 run by associations and foundations, 121 projects run public cultural establishments, 40 projects run by Romanian public entities (ex. universities, cults), 54 projects run by embassies, foreign cultural institutes or foreign entities.

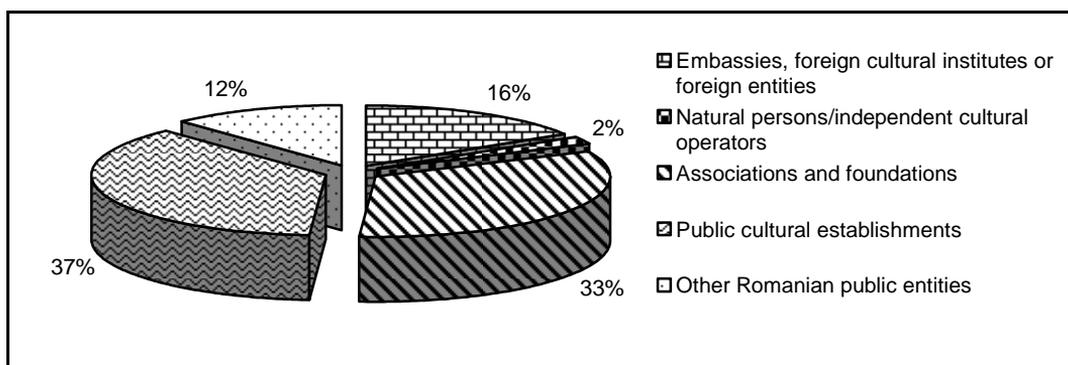


Figure 3. The structure of programs according to organizers
(Source: Sibiu local council)

Another „wealth” of the city of Cluj Napoca in this moment is the coexistence of several minorities with their own culture which can be valorised through various festivals and other cultural events. The presence of intercultural liaisons and dialogues among various minorities within the program Cultural Capital of Europe is encouraged and promoted. The ethnic structure of the city of Cluj Napoca on 2011 census was the following (table 2):

Table 2. The ethnicity structure from Cluj Napoca
(Data source: National Institute of Statistic)

Ethnicity	Number
Romanian	247548
Hungarian	49375
Gypsie	3274
German	520
Jewry	159
Ucranian	130
Italien	87
Turkish	66
Others ethnicity	1766
Undeclared ethnicity	6211

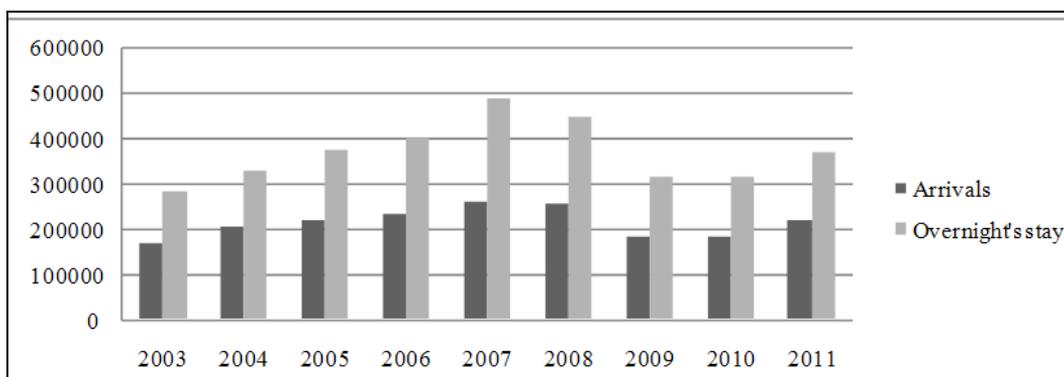


Figure 4. Arrivals and overights stay of tourist in accommodation structures
(Source: National Institute of Statistic)

Concerning the current situation of Cluj Napoca city tourist sector, according to official data, this city has succeeded to attract more tourists than the city of Sibiu, based on the analysis of the same interval and of two of the indicators measured above: the number of overnight stays and the number of tourist arrivals in tourist accommodation structures (figure 4).

From the chart above one can easily notice that the city of Cluj Napoca registers a higher number of overnight stays in accommodation facilities and arrivals of tourists as compared to the city of Sibiu. The situation above can be explained by the fact that the city of Cluj Napoca is one of the cities where business tourism is dominating, with a few of the largest worldwide companies having branches here. Also the fact that the city has an international airport has facilitated the access of visitors in the same way that the road connexions have too (E60 highway connecting the region with the rest of the country and Europe).

As one could notice regarding the city of Sibiu, 2007 – the year of the Cultural Capital of Europe program – was the year when the number of tourists coming to the city increased, which would also happen in the city of Cluj Napoca as well, should it also have the possibility to benefit from this program.

To reach the status of European Capital of Culture means, for the city of Cluj Napoca, not only to increase the tourist's number and the financial income to the local budget, but also visibility at an international scale. In order to obtain this title, the city needs to go through a process of urban restoration, first from the cultural point of view and then from the urbanistic point of view. The cultural life of the city needs major improvements, by organizing quality events and by hosting within these events famous artists at a national level but also international. Also, the actors involved in pulling together this program that hopefully will bring to the city the title of European Capital of Culture, has to take into account the important part plaid by the public restoration infrastructure (especially the cafes and the pubs, that constitute a true resource for the culture as most of them hold every evening events and shows such as: concerts, theatrical shows, sculpture and paintings exhibitions). All the above mentioned events together with elements such as ethnic diversity and cultural heritage represent fundamental elements that constitute an advantage for the City of Cluj in its purpose of reaching the status of European Capital of Culture.

CONCLUSIONS

Based on the analysis of the data above, as an answer to the question “Is the program Cultural Capital of Europe a chance for the development of urban tourism?” one may conclude that it surely is. Regarding Sibiu city, even though the city's tourist development was obvious mostly during the year of holding this title, the effects of holding this title were even further, despite the global economic crisis. According to Richards and Rotariu (2010) and Nistor (2008) one may conclude three large categories of effects brought about by the organization of this program in Sibiu, which are:

- city marketing and economic mainly refers to public and private investments, in the regeneration of public space and the modernizing of cultural facilities; attraction of new investors; improvement of city image and the establishing of a long term image of the city and its culture; promoting sustainable local creative products and facilities as well as a cultural participation; over all long term development of the cultural infrastructure; the stimulation and transformation of urban development;

- tourism, in the sense of the development of a more rational tourism policy; inclusion of the city in successful tourist destinations; attraction of more visitors;

- social and institutional issues referring to enhancing feelings of local pride and self confidence; more pronounced, integrated cultural management led to the development of a more varied supply of cultural events in Sibiu, while paths for cooperation between professionals from different cultural disciplines led to the emerge of new cultural providers which had not been previously recognized; improved social cohesion.

For the city of Cluj Napoca the organization of this program in the future would be a good way to develop tourism, mostly cultural tourism and would also involve:

- the restoration of some of the patrimony buildings which could be turned into new urban culture centres or headquarters for various cultural institutions (ex. Tranzit House can be renovated and transform into another cultural urban center especially for concerts or theatre shows, the street Mihail Kogalniceanu can be made pedestrian and become a place where to be organize a permanent bookfair);

- another aspect which needs improvement is the promotion and advertising of the cultural events taking place in the city - in many cases the inhabitants of the city of Cluj Napoca are not aware of their existence;

- the city's museums need to be “reinvented” and the display of workmanships or exhibits should be done in a more appealing way through the organization of various events which should stir the visitor's interest. Their cooperation with other museums from the country or from abroad would be helpful mostly through works exchanges and special guests coming to exhibit in Cluj Napoca.

For the city of Cluj Napoca to be a good candidate for winning this competition there must be a tight cooperation between all culture operators, public authorities and institutions. Also the association which was founded for the purpose to manage this program should as soon as possible establish its main objectives and approach lines. This is a beneficial program for both tourism and the rest of the branches forming urban life, which could lead to a nice sustainable development mostly for us as humans, since culture is the one which defines each of us as individuals and art is the most beautiful way that we can express ourselves.

Aknowlegments

This work was possible with the financial support of the Sectoral Operational Programme for Human Resources Development 2007-2013, co-financed by the European Social Fund, under the project number POSDRU/107/1.5/S/76841 with the title „*Modern Doctoral Studies: Internationalization and Interdisciplinarity*”.

REFERENCES

- Ashworth G.J. (2008), *Managing the Cultural Tourist*, in M. Jansen – Verbeke, Cultural Resources for Tourism, Editura Nova Science Publication, New York.
- Briassoulis H., Straaten J. (2000), *Tourism and the environment: regional, economic, cultural and policy issue*, second edition, Editura Kluwer Academic Publishers, Dordrecht.
- Chawla R. (2006), *Tourism for urban development*, Editura Sumit Enterprises, New Delhi.
- Gali - Espelt N. (2012), *Identifying cultural tourism : a theoretical methodological proposal*, Journal of Heritage Tourism, vol.7. nr.1, p.45-58.
- Green M. (2001), *Urban Heritage Tourism: Globalization and Localization*, in G. Richards, Cultural Attractions and European Tourism, Editura Cabi Publishing Oxon.
- Hammet C., Shoval N. (2003), *Museums as Flagships of Urban Development*, in L. Hoffman, S. Fainstein, D. Judd, Cities and visitors, regulating people, markets and city space, Editura Blackwell Publication, Oxford.
- Hughes H., Allen D., Wasik D. (2003), *The significance of European Capital of Culture for tourism and culture, the case of Krakow 2000*, Journal of Arts Management, vol.5. nr. 3, p.12-23.
- Jansen Verbeke M., Priestley G., Russo A. (2008), *Cultural Resources for tourism : patterns, processes and policies*, Editura Nova Science Publishers, New York.
- Law C. (2002), *Urban tourism*, second edition, Editura Continuum, London.
- Maciocco G., Serrelli S. (2009), *Enhancing the city, new perspectives for tourism and leisure*, Editura Springer, London.
- Mowforth M., Charlton C., Munt I. (2008), *Tourism and Responsibility*, Editura Routledge, Oxon.
- Nistor S. (2008), *Sibiu, Capitala Culturala Europeana 2007*, Raport Sinteza.
- Page S., Hall C. (2003), *Managing urban tourism*, Editura Pearson Education Limited, Essex.
- Richards G. (1996), *Cultural Tourism in Europe*, Editura Cabi International, Oxon.
- Richards G., Rotariu I. (2010), *Monitorizarea efectelor pe termen lung ale Programului Capitala Culturala Europeana in Sibiu*, Raport pentru Primaria Municipiului Sibiu.
- Robinson P. (2011), *Research Themes for Tourism*, Wallingford, Cabi.

- Rudan E. (2010), *The development of cultural tourism in small historical towns*, Tourism & Hospitality Management, Conference Proceedings, p. 577 – 586.
- Selby M. (2004), *Understanding Urban Tourism*, Editura I.B. Tauris & Coltd, London.
- Smith M. (2009), *Issues in Cultural Tourism Studies*, second edition, Editura Routledge, Oxon.
- Urošević N. (2010), *The effects of including the cultural sector in the tourist product of destination strategic consideration of cultural tourism and Pula as the European Capital of Culture*, Tourism & Hospitality Management, Conference Proceedings, p. 1305 – 1317.
- European Commission, (2009), „*European Capitals of Culture: the road to success. From 1985 to 2010*”, (http://ec.europa.eu/culture/pub/pdf/ecoc_25years_en.pdf).
- European Commission, (2010), „*Culture in motion. The culture programme 2007 – 2013*”, (http://ec.europa.eu/culture/documents/brochure_culture_2010_en.pdf).
- European Commission, (2011), „*Report from the commission to the European parliament, the council, the European economic and social committee and the committee of the regions*”, Interim evaluation report on the implementation of culture program, (<http://eur-lex.europa.eu/COMByRange.do?year=2012&min=1&max=25>).
- Palmer / Rae Associates, (2004), „*European Cities and Capital of Culture*”, Study Prepared for the European Commission, (http://ec.europa.eu/culture/pdf/doc654_en.pdf)

Submitted:
January 29, 2013

Revised:
March 28, 2013

Accepted and published online
April 30, 2013