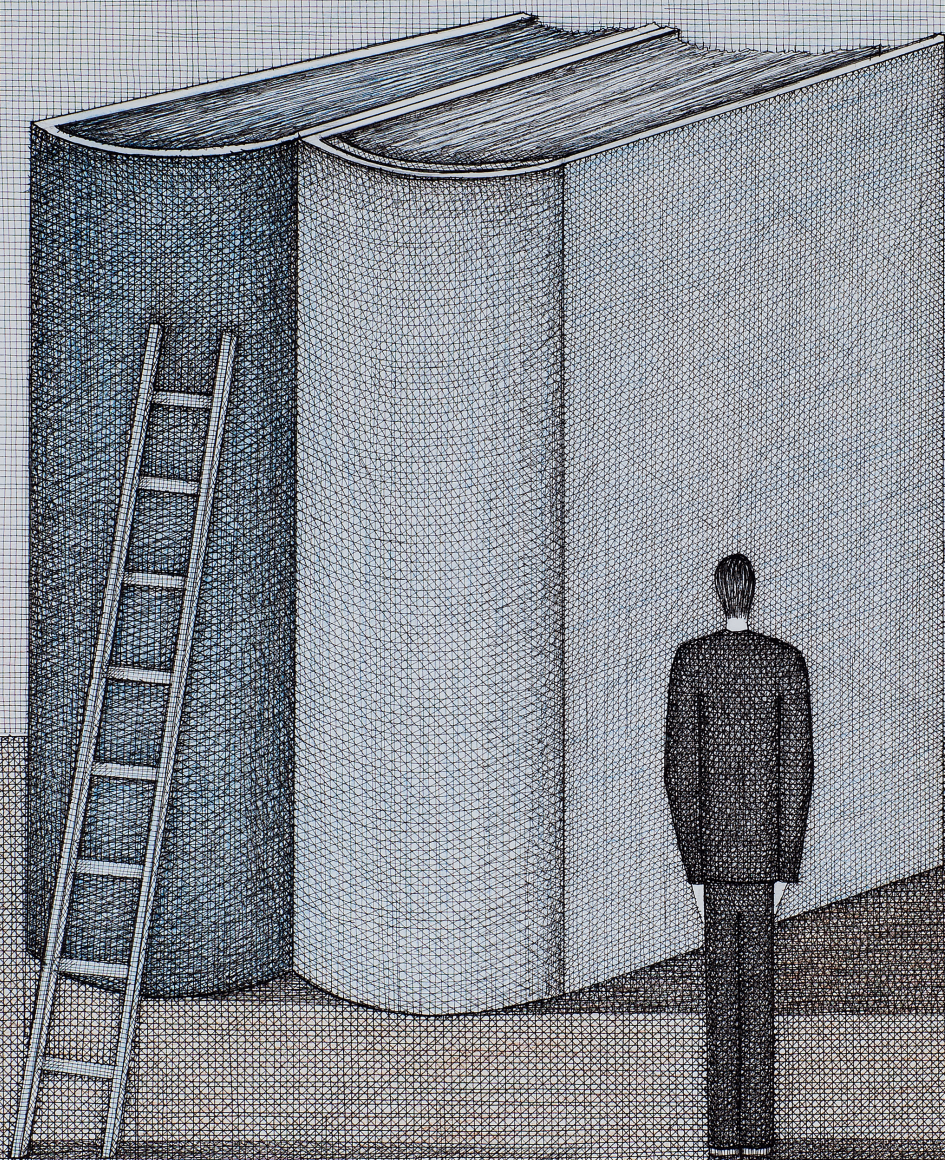


# The Role of Cultural Institutions and Events in the Marketing of Cities and Regions

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# At the borderline of marketing of culture and territorial marketing

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## 1. Origins of the monograph

The idea of the monograph originates from many years of my interests in relationships between territorial marketing and marketing of culture<sup>1</sup>.

Nowadays, in building distinct brands of cities and regions increasingly more attention is paid to the role of institutions of culture and cultural events. Institutions of culture

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<sup>1</sup> Domański, T. (2014). *Marketing miasta akademickiego. Rola uczelni wyższych w promocji Łodzi*. Lodz: Publishing House of the University of Lodz; Domański, T. (2011). *Rola uniwersytetów w promocji polskich miast i regionów — nowe wyzwania strategiczne*. In: T. Domański (ed.), *Marketing akademicki. Rola uniwersytetów w promocji miast i regionów* (pp. 15–32), Seria „Euromarketing” T. Domański (ed.). Lodz: Publishing House of the University of Lodz; Domański, T. (2008). *Analiza wizerunku Łodzi wśród wybranych grup docelowych*. In: T. Domański (ed.), *Marka dla Łodzi. Strategiczne budowanie wizerunku miasta* (pp. 13–61). Lodz: Publishing House of the Chair of International Marketing and Retailing of the University of Lodz; Domański, T. (2008). *Marketing kultury — nowe wyzwania dla badaczy i menedżerów instytucji kulturalnych*. In: T. Domański (ed.), *Marketing kultury. Nowe wyzwania oraz nowe kierunki działania* (pp. 13–23). Lodz: Publishing House of the Chair of International Marketing and Retailing of the University of Lodz; Domański, T. (2006). *Skuteczna promocja miasta i regionu podstawowym zadaniem marketingu terytorialnego*. In: T. Markowski (ed.), *Marketing terytorialny* (Vol. CXVI, pp. 124–140). Warsaw: Polish Academy of Sciences, Committee for Spatial Economy and Regional Planning; Domański, T. (2006). *Marketing dla miasta i regionu. Ekspansja czy regres myślenia marketingowego?* In: *Ekspansja czy regres marketingu?* (pp. 395–400). Warsaw: Polskie Wydawnictwo Ekonomiczne; Domański, T., Hereźniak, M. (2005). *Innovations in Brand Management Challenges for Polish Companies and Regions*. In: D. Trzmielak, M. Urbaniak (editors-in-Chief), *Technology Policy and Innovation. Value-added partnering in a changing world* (pp. 327–332). Lodz: Issued by Innovation Center at the University of Łódź. America-Polish Offset Program University of Texas at Austin — University of Łódź; Domański, T. (2005). *Marketing miasta. Wyzwania strategiczne*. In: H. Szulce, M. Florek (eds.), *Marketing terytorialny. Możliwości aplikacji, kierunki rozwoju* (pp. 75–83). Poznan: Wydawnictwo Akademii Ekonomicznej w Poznaniu; Domański, T. (1997). *Marketing terytorialny — wybrane aspekty praktyczne*. In: T. Domański (ed.), *Marketing terytorialny. Strategiczne wyzwania dla miast i regionów* (pp. 19–30). Lodz: University of Lodz.

and cultural events have become an important distinctive feature of cities and regions with which they are associated.

This monograph is unique because of its interdisciplinary approach to the subject. It is placed somewhere at the borderline of areas such as: management and marketing, management of culture, managing cities, economic sciences, urban and tourism geography, humanities, history and international relations, architecture, and history of art.

I invited a group of international authors representing academic circles as well as animators and managers of cultural institutions and events to write the monograph. The assumptions of the European **Campus Culturæ** programme provided a favourable framework for preparing such an original monograph in an attractive form.

The monograph could be published thanks to active engagement of the Department of International Marketing and Retailing of the University of Lodz headed by myself in the international Campus Culturæ project (2011–2015). Our involvement with the project inspired me to organise a conference on the role of institutions of culture and cultural events in the marketing of cities and regions (Lodz, May 2015) and to invite selected Authors to write the monograph.

The monograph was organised around the idea to invite Polish and foreign Authors representing various academic centres, institutions of culture and entities that take care of urban management and build strong brands of cities and towns to collaborate.

The point of departure for the subject discussed in the monograph focused on marketing activities conducted in different foreign centres, which could provide interesting inspiration to managers of institutions of culture and cultural events organised in Lodz, in Poland. Initially, we invited an even wider circle of Authors but representatives of renowned institutions of culture in various countries were not always ready to write texts that would explore strategies followed by their institutions. The drafting of the monograph revealed, on the one hand, some reservations on the side of managers of well-known institutions of culture to share their experiences through writing more in depth papers and, on the other hand, their deeper engagement in everyday operational aspects.

We selected renowned European institutions as points of reference for the institutions of culture in Lodz as their experiences and best practices could become the starting point for a wider discussion on how marketing can be used in culture and what new relationships have emerged between marketing of culture and territorial marketing.

The majority of texts combine the merits of academic considerations with some sharing of experience about how certain institutions and projects of culture are managed. Paradoxically, however, the awareness of the relationships between the marketing of cities and the marketing of cultural institutions and events is still insufficient and needs to be promoted further.

## **2. Institutions of culture**

### **— flagship distinctive features of urban brands**

Cultural institutions have nowadays become true distinctive features of brands of some cities and their “flagship products” that raise tourists’ interest. This is true of traditional institutions of culture as well as, more importantly, of new generation cultural institutions. Thus, their presence in a particular location has naturally become one amongst the

key reasons why people visit the place and how it is positioned in the minds of domestic and foreign tourists.

New generation cultural institutions are usually newly established entities, which, as assumed by their originators, are designed to help in new positioning of cities. New positioning is very often linked with regeneration of cities within the framework of their post-industrial transformation and searching for new, attractive images. The process may also include medium-sized and smaller towns that through broadly understood culture seek new and attractive positioning.

The rule works out for institutions of culture and for a variety of cultural events at national and international scale. Unique cultural events are increasingly often associated with a particular location. Speaking of cultural events we think of cyclical festivals and exhibitions.

Success of these strategies depends primarily on linkages among the development policy of a given institution of culture or cultural event and cultural identity of a particular city and values which underpin it as well as material and immaterial resources. The identity of a place and its specific atmosphere become lasting sources of its competitive advantage. Apparently, cultural institutions and cyclic events will in the future play an increasingly prominent role in the building of a recognisable brand of places.

Besides cultural events strongly connected with the identity of a place, some centres try to mechanically duplicate foreign solutions. Hence, it is worth stressing that actions poorly embedded in specific local values and climate are usually doomed to fail. Cultural institutions and events should emerge from the spirit of a given location. Marketing innovations, in turn, used in the course of their implementation may and should concern the form of actions and the language, in which these institutions communicate with their environment.

### 3. Marketing orientation of institutions of culture

In Poland we can observe that modern institutions of culture are increasingly more marketing-oriented. At the same time, however, there is still some scepticism *vis-à-vis* marketing activities in some traditional institutions managed by art historians. There is a new category of managers of cultural institutions who are more and more innovative and more open to various activities that combine development strategies of cities with strategies of key cultural events and institutions.

From among areas of culture explored in the monograph there have emerged important points of reference, i.e. modern museums of contemporary art in Vienna (Austria) and Bilbao in the Basque Country (Spain). Their innovative policies demonstrate how institutions of culture may get actively involved in the promotion of cities and in building their brands.

The selection of the Vienna museum as a model was motivated by the wish to learn marketing techniques deployed to manage large museum space in the centre of Austrian capital. This example confirms the thesis, according to which managing a modern institution of culture becomes increasingly more similar to managing a modern, multifunctional service and entertainment space. Developing new relationships with the environment, especially with the media and other external entities, is the key to success in managing such complex projects. Social media are playing an increasingly important role in manag-

ing new generation cultural institutions. Experiences connected with the Viennese Museums Quartier were discussed in Lodz in a multimedia presentation prepared by the head of marketing of the institution — M. Duscher. The case of Viennese museums also demonstrates how powerful can be departments of marketing in managing such institutions. It seems that challenges faced by modern institutions of culture can and should be solved by managers experienced in business and able to skilfully use modern marketing techniques, in particular modern tools of marketing communication (social media).

Guggenheim Museum in Bilbao is a perfect example of how the restructuring of an important industrial centre can be linked with seeking its new positioning in connection with arts and tourism. It confirms the thesis that a successful repositioning of a city and building a powerful, unique cultural attraction in the form of an important global centre of contemporary art are feasible. Observations of the strategies of the city, region and the institution itself show that such operations to be successful need huge financial outlays and partners renowned in the world of arts, such as, in this case, the Guggenheim Foundation and its global brand of a global contemporary art centre. Thus, we are dealing here with both the synergy of territorial marketing and marketing of culture and with a wide use of partnership and network marketing in the marketing of culture. The brand of the key partner of a modern institution of culture becomes at the same time the brand of a new institution that conditions the repositioning of the city. Thus, in such exercises not just individual institutions of culture are at stake but their strategies that make parts of specific networks of international linkages.

Authors from Spain — Basagaitz Guereño-Omil and María Asunción Fernández-Villarán Ara, representing the University of Deusto dealt with development strategies of cultural tourism in Bilbao and its surroundings. Their approach results from the interest in broadly understood geography of tourism with the focus on cultural tourism. The repositioning of Bilbao in the course of its post-industrial regeneration following the crisis of 1997 enabled giving it new value for tourists, i.e., for the contemporary “consumers of cities”. The building of the second Guggenheim Museum in Europe created a totally new opportunity to the city to become a tourist attraction in the field of contemporary arts and repositioning the brand of the city through this new investment in culture.

The opening of the Guggenheim Museum in 1997 produced a dramatic growth in the number of tourists. Before the museum was opened, i.e. in 1992, Bilbao was visited by slightly more than 830k tourists annually. While in 2014, that is after 17 years of operation of the new Museum, the number tripled and exceeded 2,550k. Obviously, the existence of the Museum is not the only explanation for the dynamics but it is surely the key element for how the city is perceived internationally and domestically.

In regional development strategy culture tourism represents 92% of all visits while the development strategy until 2020 contains very ambitious goals as to the growth in the global number of tourists (even up to 1.6 million visitors in the region). These numbers demonstrate how consistent and distinct positioning of a city bears fruit in the development of tourism, which is one of the principal sources of income for local entrepreneurs.

Spanish authors, who represent Bilbao and the Basque Country, very rightly stress that the so called Guggenheim Museum phenomenon may be successfully used to promote the region and stimulate cultural tourism in smaller towns. The point is to utilise the visits of tourists in the capital city to encourage them to stay longer in the region and to visit a series of other places with cultural attractions. In this approach the Guggenheim Museum is a magnet that attracts tourists to the Basque Country while local attractions and cultural heritage provide valid arguments for prolonging the visit.

In the context of Lodz, the Centre for Arts and Culture EC1 can be a reference point for the above concept as it may also become the key new element of the positioning of the city based on its identity and an attractive operating formula. This concept brings together very diverse cultural institutions and events. It also confirms the need to build programme-based alliances of many partners — in particular the city of Lodz, Lodz region and central (national) institutions — around such new generation institutions. The functioning of modern institutions of culture and science requires skilful application of an interdisciplinary approach and raising funds for everyday operations from various sources. New generation institutions of culture will increasingly often be hybrids whose development will be closely connected with the development concept of cities and regions, in which they are based. These institutions, because of the scale and unique operating formula, may become important elements of branding strategies of cities and their repositioning.

Besides new generation cultural institutions, the monograph draws attention to new processes that emerge from discussions on the role of culture in the development and in building new images of cities.

## 4. Role of cultural events in the positioning cities

Nowadays, special role in positioning cities belongs to various cultural events, in particular international exhibitions and festivals. Organising international events by a city is a very important component of such strategy.

In our monograph a separate, special place is devoted to the issue of European Capitals of Culture. The subject is presented using the example of the city of Wroclaw voted as the European Capital of Culture in Poland for 2016. European competition for national capitals of culture is a perfect example of an attempt to include a concrete programme of the development of culture in a city into its national and international positioning. Looking at how various cities have applied for the title of the European Capital of Culture, it is worth stressing that just applying for the title mobilises the authorities in various urban centres and managers of cultural institutions to generate a series of new projects and to build new relationships between institutions of culture and city authorities. Merits of the text lie in the Author's combining of business experience connected with marketing with managing big cultural projects, taking an academic look at modern mechanisms of managing culture and the city (Jasiński M., 2015).

The Chapter by Marcin Jasiński on European Capitals of Culture combines the managerial approach of somebody heading a Marketing Department in a festival bureau with an academic view connected with writing a Ph.D. dissertation on managing a city image. Hence, what we have got here is a synthesis of the two approaches. Marcin Jasiński sees the issue from the viewpoint of a marketing practitioner with business experience in a large multinational corporation. Nowadays, such experiences turn out to be especially useful in managing big repetitive and international projects and cultural events, such as the European Capital of Culture Programme Wroclaw 2016 — Polska, for which the Author was responsible in terms of marketing. He is also experienced in organising big festivals and speaks of himself as an enthusiast of territorial marketing. This chapter, thanks to marketing and operational experiences of its Author resulting from his direct involvement in big cultural events, allows us to take an "insider's" very practical look at certain issues and challenges.

European Capital of Culture Programme should surely be treated as a mega event in the field of culture, which requires a harmonious collaboration of an extremely wide network of partners, especially those from the public and private sectors responsible for various activities and processes. Marketing communication with different groups is particularly important for such events. Its format and scope directly impact the image of the city — organiser of such an event. That is why it is vital to organise marketing communication in a way that reinforces or positively transforms the perception of the city — organiser of a mega event. The preparation and effective delivery of so big events requires special platforms for communicating with various internal and external target groups, especially residents, tourists, business and media that create the image of the event.

## 5. Role of architecture and national heritage in city identity

Historical heritage of a place reflected in its unique architecture and city planning solutions as well as in artistic activities typical of a given community and its urban space play crucial role in exploring the identity of the location in question. Individual cities and regions are often associated with a specific period in architecture or with specific trends and directions in arts development. Very frequently architecture or a historic complex are distinctive features of the place.

This line resonates in our monograph as the invited Authors have demonstrated a powerful impact of architecture and specific image of certain places. These elements often served as the starting points of international culture projects that make collective references to given periods in the history of architecture or arts in different cities or even countries of a certain region. These considerations may lead to the building of networks among various cities linked with the common past in the area of architecture and arts. An example of such an approach is described in the chapter devoted to the programme that links up to the interwar period architecture, in particular to the architecture of totalitarian systems.

An extremely interesting case connected with the identity of a place — memorised in its unique architecture — is the one of the Italian town by the name of Forlì. In Italy the town is unambiguously associated with the birth place of Benito Mussolini and the architecture typical of the age of fascism and the totalitarian rule. Architectural development projects for the town were initiated and executed by Mussolini and bear clear signs of the period. An additional question that can be asked here concerns a specific dissonance in the building of the brand of the place based on its past associated with a concrete historical context and its future contrasted with the image inherited from the past.

This particular situation and issue are explored in the text by Patrick Leech, the former manager of the European “Atrium” project. **ATRIUM (Architecture of Totalitarian Regimes in Europe’s Urban Memory)** is based in Forlì. The project dealt with cities and towns whose images were shaped by architecture typical of totalitarian systems in countries of Southern Europe. All of them have been included in a joint cultural route (**European Cultural Route**) linking up to the architecture of various totalitarian systems that influenced their present images. In total this international project brought together 18 partner institutions from 11 countries, which allowed to make a collection of case studies of 71 cities and towns marked with totalitarian architecture. The project included

cities and towns from Italy, Croatia, Serbia, Albania, Bosnia and Herzegovina, Greece, Romania, Hungary, Slovakia, Slovenia, and Bulgaria (Leech P, 2015).

It is also a question about how a particular architecture that creates an unambiguous and strong image of a place, often implying some dissonance, may impact brands of these places and their images both in the minds of local residents and by the external world (tourists). The project brings together a series of local cultural institutions and associations, which through various actions try to work out concrete action programmes around this historical context. The involvement of local cultural associations and academic establishments into the project was an excellent idea as it has launched a dialogue on the real identity of these places and building their new, future image through the dialogue with the past.

An even more extensive dialogue with urban architecture and artists based in the city is proposed by the Authors from Serbia, from the University of Art in Belgrade. **Dr Nina Mihaljinac** and **Prof. Milena Dragicevic Sesic**, examine very specific cases of urban regeneration projects started by bottom-up cultural initiatives (*"From city identity to city branding: artistic initiatives or top-down urban regeneration?"*). These are cases of cities-symbols that in the post-industrial era lost their previous position and importance and after some time of stagnation are seeking a completely new positioning. Bottom-up artistic initiatives of individual artists or artistic groups within the framework of more or less organised structures play a vital role in the process. These actions make part of a specific battle for a new image of a city and the presence of unrestricted artistic projects. The example of Belgrade is especially remarkable as the city is seeking its artistic identity while the policy of the State and local self-government has clear limitations as to the support to cultural institutions. The fact that the Museum of Contemporary Arts in the heart of the capital city has been closed for several years is also symptomatic. It reveals the struggle of city residents and artists for the presence of independent and unrestricted arts rather than a coherent policy that would provide artists with space where they could express themselves and get included in a programme of city branding.

On the other hand — as stressed by the Authors — the conquest of public space in European cities by artists may serve well both the artistic activities and stimulating, through these activities, social dialogue with local communities.

The Authors examine the identity of selected European cities highlighting their diversity and possible fields of action in culture. They also stress that contemporary art and artistic actions may be vital for regeneration of urban space and for repositioning of post-industrial cities. Much attention is paid to the case of Berlin and its strategy to develop creative activities in the heart of this "split" city. According to experts, today most arguments for visiting the capital of Germany refer to culture, cultural events, and creative industries. The new centre of the city that remained divided for many years is today a creative space where the East symbolically meets the West offering room for artistic initiatives able to modify public space. The "Occupy Berlin" concept undoubtedly creates a new place for artistic interventions that link up with the identity of the city and provide it with new symbolic meanings.

Apart from positive examples — such as Berlin — we may also identify totally missed initiatives such as those undertaken in Skopje, the capital city of Macedonia. The wish to restore the "antique identity of the city" was implemented mechanically, by creating "antique architecture" which, unfortunately, cannot revive the long gone past. We need to bear in mind the danger of artificial reconstruction of the past and making it theatre-like. Such an approach criticised by the Authors is an example of creating city identity through top-down political decisions instead of bottom-up artistic activities undertaken by the artists.



Speaking of Belgrade, the Authors see the possibility to regain its identity by referring to the collective memory of the place and its historical relevance. This is a very interesting reference to the memory of the history of the place in its different dimensions. Murals in urban space have played their role in visualising the collective memory as they record it and are created by various creative groups that developed based on democracy and the need for bottom-up action.

Building a city brand necessitates references to its real identity and a creative dialogue with the past and our collective memory of it. In the case of Belgrade, the transformation is strongly connected with external conditions, also with political, economic, and social contexts.

Authors from Portugal and Spain focused on the impact of tourism on the preservation of cultural heritage in cities, in particular on regeneration of architectural resources.

Portuguese academic teachers **Pinto** and **Cruz** (Pinto L.M., Cruz Reaes Pinto A., 2015), who are architects, discuss the impact of tourism upon the preservation of cultural heritage in cities. Fast paced development of tourist services may be very positive for taking care of historical and cultural heritage in cities. Historical urban architecture becomes an important stimulus for visiting cities and a basis for their positioning in the international market of tourist services. The idea of sustainable development of cities and regions stresses the need to take care of local cultural heritage and poses an important challenge for the policy that stimulates tourism. The approach proposed by the Authors from Lisbon is an interdisciplinary combination of architectural understanding of the identity of a place, especially cities, with marketing thinking about their development models in culture tourism.

Reinforcing place identity inherently connects with the conservation of cultural heritage of cities. At present, these activities are increasingly often connected with renovation of monuments and their inclusion into special lists of world or national cultural heritage. Cultural heritage is also a basis for unique positioning of places and a stimulus for the development of culture tourism. Such actions are nowadays often undertaken by regional authorities that want to have their important monuments included in the lists of cultural heritage. The Medieval architectural complex **The Solar de Tejada** in the Rioja region in Spain described by **Xosé Neira Cruz** from the Santiago de Compostela University can serve a good example (Neira Cruz X., 2015). It is also a case study that reveals the context and importance of the structure for the history of the country and the region in which it is based. Visits to such places are motivated with the wish to experience their history and the role they played in a given cultural community in different periods.

Linking the marketing of cities with their identity is expressed to the fullest in the operating ideas of museums and exhibition centres.

In the case of Lodz we may apply it to the Museum of the City of Lodz, Herbst Palace Museum of interiors or a unique Museum of the Factory housed in the former Israel Poznanski factory. These institutions are deeply anchored in the history of the place because of the collections they house and the preserved or reconstructed climate.

## 6. Multicultural identity of places

An extremely interesting and creative thread is the one of building new cultural institutions based on the identity of places and their multicultural past. The latter often becomes an excellent point of departure for a variety of centres of dialogue.

In our monograph the Marek Edelman Dialogue Centre in Lodz, a perfect place for collective reflection over the past, present and the future, is an example of a modern cultural and educational institution. The way how such institutions operate nowadays indicates the need to create interdisciplinary cultural institutions in urban space that would harmoniously combine modern exhibition formats with broadly interpreted education. Education concerning multicultural past has today emerged as a distinctive feature of these places. It is also an important line in our monograph dealing with the memory of a given location cherished by institutions of art and culture that currently occupy them. Taking care of the memory assumes new meaning in the context of various international conflicts, the lack of understanding and dialogue among cultures. Recalling good practices from the past is especially inspiring to young people.

## 7. Innovative approach of cities to creating new cultural events and festivals

Many cities adopt different interesting initiatives with a view to create new cultural events and festivals. These activities belong to a wider stream of marketing innovation in the field of marketing of culture and cities. Many among these are network initiatives whose organisers are members to various international associations of animators of specific cultural events.

Hence, we increasingly often speak of cities — organisers of film festivals, arts festivals, comic book festivals, theatre, design or light festivals, etc. We may also speak of cities that host new generation art and science centres. Apparently, the cooperation of such centres may be very valuable in the future as they may exchange experiences within diverse international networks.

In our monograph many Authors have noticed network approach to many cultural activities and events or development policy.

A separate paper is devoted to the specificity of festivals of light. Light festivals can be treated, on the one hand, as mass events that produce a different city positioning and image in the eyes of its residents and tourists visiting the city. Due to their artistic and aesthetic dimension, light festivals can be considered cultural events. Very often they are connected with illuminating important cultural monuments and places relevant for historical heritage. Thus, these festivals become a component of, *par excellence*, policy of building new image of cities and exposing their artistic and architecture values. As massive events broadly accessible in public space, also in social media, these festivals may become constituents in the building of new image for cities.

In her chapter, Karolina Zielinska-Dabkowska very interestingly examines the role of illumination in cities in building their unique image. The process is analysed in the context of modern illumination solutions for institutions of culture and national heritage in cities. The Author specialises in illuminating historical buildings and in urban light festivals which are tourist attractions as they create a totally new climate and an added value resulting from professional illumination. Her approach also adds on the architectural dimension as she is an architect by education specialising in illuminating cities, buildings and places.

In the context of place-based marketing, in particular the marketing of cities, specific, artistic illumination generates completely new aesthetic experiences and the process

can be compared to activities applied in sensory branding. Various locations seen at night with proper, artistic illumination generate experiences unattainable under normal circumstances. By changing the illumination formula during light festivals we may create another version of the city and its flagship places, including the key buildings occupied by institutions of culture. The process can be compared to “product innovation” since festival illumination of a city enables building a new and more attractive image. That is true of how local residents and tourists perceive the city.

The Author rightly stresses that light festivals which deploy new media are unique cultural events which generate more attractive images of cities and may play a vital role in attractive city branding. International experience of the Author has allowed her to see the process through the filter of cities abroad, in particular Lyon in France, Frankfurt on Main in Germany, and Alingsås in Sweden.

These experiences are relevant especially for Łódź, the organiser of an interesting light festival that every year at the beginning of October attracts several hundred thousand of residents and tourists. In Łódź there is deep synergy between cultural heritage of the city and its artistic interdisciplinary potential in using new media (image, film, computer animation, music, etc.).

Since Łódź also hosts the Festival of Comics and Games, the biggest in Poland and in Central Europe, we also selected the European Comics Association in Brussels. Modern identity of a place may be decided also by new festivals and cultural events, especially when they target young people and deploy new media. Examples of such initiatives include festivals organised in Łódź and in Europe, which bring together enthusiasts of this form of storytelling. In the context of experiences of Łódź it would be worthwhile considering a new form of culture tourism inspired also by this medium in different locations that in their positioning want to be clearly associated with such activities. Festivals of Comics and Games are today’s response to the expectations of a new, young generation of recipients who await a new offer of cultural events based on the community of interests, new forms of communication and having fun. In this context, culture tourism takes on a social and entertainment dimension to it but it also becomes a generation issue as it is connected with specific forms of reading and playing. The biggest events of this type, such as the Book Fair in Antwerp (Belgium) attract as many as 150,000 visitors demonstrating that the scope of impact is closely connected with the format of the event and its unique characteristics (Van Rompaey K., 2015). Eurocomics — European Comics Festivals Association offers help in organising such festivals in different countries, also in Poland and in Łódź, in Portugal, Italy or in the already mentioned Belgium which allows also smaller centres to host such events and to exchange best practices and network connections.

## **8. Social media in marketing communication of institutions of culture**

In the case of cultural institutions organised as dialogue centres the use of modern forms of communicating with the environment, especially through social media, becomes particularly relevant. Mastering the communication of cultural institutions with their environment is surely one of the major challenges for their marketing strategies. Modern

tools of marketing communication are today key marketing instruments that help reach young audience and a foundation for building specific communities of interest. That is why in our monograph we have dedicated special place to them. Social media are a vector for everyday communication with the environment and the source of new segmentation strategies based on communities of interest and new virtual social relations.

The role of social media in communicating with the environment is explored in the chapter by Natalia Żurowska (Żurowska N., 2015) a staff member of the Marek Edelman Dialogue Centre in Lodz. The formula of social media excellently fits the idea of a broadly understood dialogue with the environment. We may even conclude that dialogue has become the substance of how a modern cultural institution works, in particular when making references to multicultural origin of the place where it is based. The Author focuses mainly on practical dimension of the dialogue, which has become feasible as a result of various forms of communication through modern, global social media, such as: Facebook, Twitter or Instagram. The advantage of such an approach consists in accumulating experience and improving communication with the environment in different contexts of building reputation and developing relationships with various target groups to whom cultural and educational offer is addressed.

Social media through different actions and rankings may stimulate tourism targeting selected locations around the globe. An example is the "NEW7WONDERS" initiative to choose 7 new wonders of the world discussed by Spanish Authors centred around **Teodoro Luque Martinez** from the University in Granada. Spanish researchers assessed the impact of such rankings upon the image of participating places and the wish to visit them (Luque-Martínez T, Rodríguez-Molina M. A., Castañeda-García J. A., 2015). The paper is very interesting as it demonstrates how various online actions impact the intention to visit cities that have participated in such rankings in a shorter or longer term perspective.

## 9. Role of creative industries and art centres in city branding strategies

The development of creative industries is a new phenomenon at the borderline between territorial marketing and marketing of cultural institutions. In modern economies, predominantly based on services, creative entrepreneurial efforts become especially relevant. Under such circumstances, the development of diverse forms of entrepreneurship among artists and entrepreneurs interested in art and its application in business becomes a real challenge. That is largely true of applied art and contemporary design as well as of broadly understood intellectual entrepreneurship in the area of creative activities. There are also art incubators, a new creative phenomenon, which pursue entrepreneurial activities and promote art and new media (film, photography, computer graphics, etc.). This has been reflected in our monograph as it is developed in an original way in Lodz and in other cities in Poland, such as, e.g., Szczecin, whose experience is described in the publication. An additional distinctive feature of the Art Incubator in Lodz is its deep embeddedness in historical and architectural identity of the city. Small businesses that operate in it represent mainly the service sector and creative industries in areas connected with the specificity of internationally renowned local schools

of art (film production, design, fashion, advertising services in computer graphics, etc.). The case of the Art Incubator in Lodz confirms the thesis that creative industries should make direct references to fields of art with which the city in question is or wishes to be associated in the future. The Lodz Art Incubator organises important international festivals that excellently supplement city branding strategy that makes references to culture and cultural events, such as Fotofestiwal and the Lodz Design Festival. It seems that in the future art incubators will become important vehicles of city promotion and branding based on creative industries and organising important, repetitive international cultural events (festivals). Such institutions depend on the symbiosis between development strategies of cities and regions and the idea of their strategic operations in the area of culture and creative industries.

The monograph includes a chapter on the role of art incubators and creative industries using the example of Szczecin and its experiences. The chapter was written by two Polish Authors: **Monika Tomczyk** and **Monika Wojtkiewicz**, who combine practical experience linked with managing modern art incubators with university knowledge about business models applied in such projects (Tomczyk M., Wojtkiewicz M., 2015). It is also a case study of the Incubator of Culture and creative industries in Szczecin, in which both Authors work and which they examine and observe as researchers and managers. Business model of such a project makes a part of creating social innovations. The model of innovative symbiosis between the growth of cultural institutions and creative industries is of paramount importance to young artists who should be able to link up their thinking about arts to entrepreneurial processes. The Authors also ask questions concerning the role of art incubators in regional development of culture, generating social innovation, and taking care of cultural heritage of cities and regions. The key value added of an art incubator and creative industries is bringing together artists and their associations, which through projects, may generate social innovations important to the city and region that are connected with culture and creative activities.

## 10. Role of universities in building city brand and its academic image

When examining the relationship between the marketing of cities and marketing of culture we may not leave the universities aside. We mean both schools of art which teach artists who may stay longer in the city as well as universities, business and technical schools. The profile of schools of art is fundamental for the development of local cultural institutions, cultural projects and events in the city connected with its identity. Schools of art may also reinforce and develop various important elements of the identity of a place. They may also do it through creative industries, which need graduates prepared to work in them. Strong profile of schools of art enables them to make a contribution into developing cultural events that may turn into city brand and label, also at international level.

Stimulating diverse forms of interdisciplinary cooperation of schools of art around flagship cultural events in a city is a huge challenge for the future in the area of partnership marketing and cultural projects. Examples of such activities include, inter alia, projects organised within the framework of festivals, exhibitions and artistic productions.

## **11. Educational role of institutions of culture in preserving the memory of a place and its identity**

Since time passes, in the future it would be worth considering new forms of education and exhibition activities in the institutions of culture that would preserve the memory of a given place and its specific identity. It seems that in the future the institutions of culture, in particular museums, will seek deeper harmony between exhibitions and education addressed to different groups of audience.

At the same time in both functions stress needs to be placed on attractive forms of communication through new media and multimedia interactive communication. It will require improving the exhibition patterns and interactive elements that correspond with them.

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**Selected examples of cultural institutions and events in line with the strategy of city branding for Lodz**



*Łódź Design Festival, Lodz 2014 — creativity workshops*



*Łódź Design Festival, Lodz 2014 — creativity workshops*

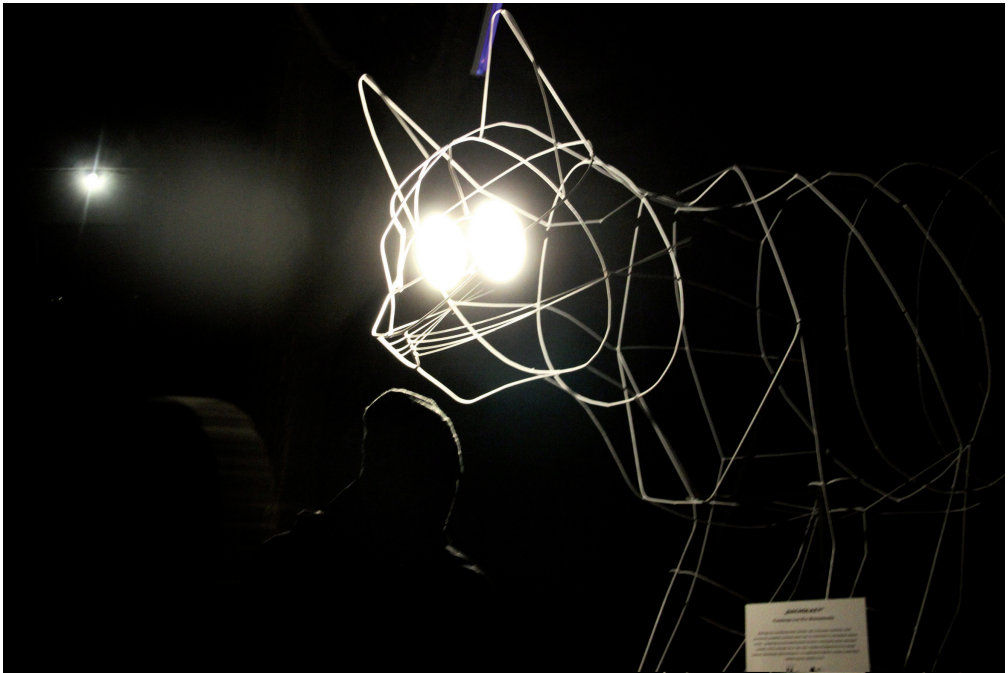




*Łódź Design Festival, Lodz 2015*



*Łódź Design Festival, Lodz 2015*



*Light Move Festival, Lodz 2015 — Henryk Sienkiewicz Park*



*Light Move Festival, Lodz 2015 — Henryk Sienkiewicz Park*



*Light Move Festival, Lodz 2015 — Henryk Sienkiewicz Park*



*Light Move Festival, Lodz 2015 — Henryk Sienkiewicz Park*



*Light Move Festival, Lodz 2015 — Henryk Sienkiewicz Park*



*Light Move Festival, Lodz 2015*



*Lodz murals*



*Lodz murals*



*Lodz murals*



*Lodz murals*



*Film Lodz Holly Lodz — The Film Museum in Lodz*



*Film Lodz Holly Lodz — The Film Museum in Lodz*



*Film Lodz Holy Lodz — locations for filming*



*Film Lodz Holly Lodz — The Film School in Lodz*





*Muzeum Sztuki in Lodz — Museum of Industrial Tycoon's Interiors*



*Muzeum Sztuki in Lodz*



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University of Lodz

15 YEARS  
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2015



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