What is the link between economic performance of a territory and its culture and academic intensity? What is the lever effect of public cultural expenses on GDP? What are the strategies of cities in cultural matters? For which jobs and which training courses? How to measure the impact of culture on local economies without reducing it to its economic dimension?

Since its creation in 2007, the Forum d’Avignon has addressed this questions and contributed to detect, assess and highlight, everywhere in the world, cultural investment (in all its aspects: from architecture to creative goods and services of museums, from music, cinema to plastic or performing arts) as a dimension of the “wellbeing” of citizen.

In the first place, the Forum d’Avignon intended to measure the impact of cultural investment on territorial attractiveness1. With the concept of cultural footprint, the Forum d’Avignon aims at defining the impact of culture on the development for the future generations. Since 2005, the notion of “cultural environment” has been recognized by the United Nations as a pillar of sustainable development in the “promotion of the values of linguistic and cultural diversity”2.

In the frame of the international studies of the think-tank, the debates of the international meetings and the addresses all along the year on the website Culture is future and in the press, the Forum d’Avignon formulated a first list of indicators around four pillars to define the cultural footprint: cultural intensity, academic intensity, economic performance and pride of belonging.

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1 See also: exclusive report of the Forum d’Avignon “Culture & the city”
2 See also: « Diversum, a label for cultural footprint »
1. Introduction

Historic of the works of the Forum d’Avignon on the concept of cultural footprint

The « cultural footprint » is a concept on which the Forum d’Avignon has gathered a working group since 2009, in line with the Sen-Fitoussi-Stiglitz works and concomitant, at the time, with Jean Musitelli’s works. The Forum d’Avignon inspired from the “carbon footprint” recognized from the United Nations as a pillar of sustainable development in the promotion of cultural and linguistic diversity values. Those works, and in particular the intervention of the Forum d’Avignon during the ASEP meeting (ASIA-EUROPE Foundation) in Hanoi on December 2013, made the concept of “cultural ecology” emerge, to conciliate cultural and societal.

In the first place, the Forum d’Avignon proposed, on the basis of the works already made with the culture map, the first international barometer on cultural territorial attractiveness, in partnership with Kurt Salmon. This study enabled to establish, on a scientific and qualitative basis, the existing link between cultural and academic intensity of a specific territory and its economic performance. The last edition of the culture map was based on a 47 cities panel in 21 countries. Tera Consultant continued the reflection for the Forum d’Avignon with an analysis of the public cultural investment. Those works laid the basis of an indicator, both qualitative and quantitative, to measure the cultural footprint.

Secondly, the Forum d’Avignon worked on specifications for the cultural footprint (qualitative and quantitative indicator, see 3.)

At the end of the day, the works of the Forum d’Avignon contributed to the Report on the cultural dimension of the Grand Paris, recommending that “the breakthroughs of the Forum d’Avignon, which enabled to define what would be an integral cultural indicator, be the basis of the conception of a specific instrument on the cultural attractiveness of cities, carried out by France and possibly developed at a European level, capable of becoming a reference tool internationally. We must add that such an initiative will be expected by the professional of tourism, communication, image and all the actors who advocate day-to-day for the defense of the international ranking of Paris (Atout France, Institut de France, Chambre de Commerce et d’Industrie...etc)”.

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3 See the recap of the ASIA EUROPE Foundation December 2013 meeting: "After creative economy, here comes creative ecology", by Laure Kaltenbach

4 Pages 55 and 56 of the report released on February 9th 2014
Concept and objective

More than an excellence criteria (carrying the risk of competition between territories), the objective of the Forum d’Avignon is to model an assessment instrument which integrate at the same time qualitative elements and economic measurable indicators.

The valorisation of the creative and cultural footprint in a given economic and social territory – the Forum d’Avignon estimates that the city/region must be the reference marker, even if it can be expanded to other territorial spaces requires:

✓ An ambitious perimeter: at least 100 cities and territories of different sizes in terms of inhabitants, cultural heritage, in at least 30 countries from all continents

✓ To collect a high number of indicators (quantitative and qualitative, non-exhaustive) as demographic, academic and cultural intensity, economic development, attractive power of cultural and heritage activities, diversity of the cultural offer, the perception of its originality from citizen

Many experts gathered by the Forum d’Avignon (among which it is worth mentioning Thomas Paris, Xavier Greffe, Elie Cohen, Françoise Benhamou...) recognized that the topic of that measure is essential. The data yet collected by the Forum d’Avignon are to be refined. Indeed, available and comparable data in the world is still hard to access. This implies to go beyond culture defined as touristic attractiveness for a larger vision, integrating education, information on cultural markets, research production necessary to support and adapt knowledge and artistic know-how. Aware of the pitfalls both of the collect and the comparison of reliable data and methodological approaches, the Forum d’Avignon proposed a methodology and established a first draft of specifications.

It is one of the subject on which the Forum d’Avignon whiches to have the support of European and national institutional actors.

5 the notion of country has been discussed but juggled less relevant for the cultural footprint at the beginning

« Culture machine », cartoon from the Forum d’Avignon Bilbao 2014
2. Preliminary works

The culture map of the Forum d’Avignon (barometer on the cultural attractiveness of territories)


The Ineum Consulting/Kurt Salmon 2010 study for the Forum of Avignon analyzes the interrelation between culture and the economic performance of territories. The analysis of a 47 cities from all around the world panel confirms the economic importance of the cultural sector (3.4% of the panel’s employment), and suggests that territories focusing on culture have a lower and decreasing unemployment rate. The selection of the fields of activity and the cross-sectorial cooperation are two key factors in the success of cultural strategies. The availability of trainings and education in culture constitutes a competitive asset as well; it is however not sufficient to ensure local employability.

“Culture, as an economic or symbolic stake in the perspective of an improvement of territories appeal”, by INEUM Consulting for the Forum d’Avignon, 2009, READ

First edition of the barometer on the cultural attractiveness of territories through 32 cities from all over the world.

The case studies (Abu Dhabi, Avignon, Bamako, Brussels..) are listed in the exclusive report of the Forum d’Avignon “Creative cities”
To assess the cultural investment

❖ The impact of cultural spending, an analytic survey of 47 cities across the world, by Tera Consultants for the Forum d’Avignon, 2011, READ

Are the spillovers resulting from cultural investments measurable? The answer is not as black or white and the statistic analysis offered should remain illustrative. However, on the panel analysed, if the public cultural expenditure represents on average 0.7% of the GDP per capita in the studied cities, this expenditure affects 10% of the GDP per capita. The lever effect is always positive and without doubt considerable, even if it only impacts and influences a certain type of initiatives. In other words: the more we invest in culture, the more dynamic is the economy of a territory! At last, the statistic study highlights the interrelations between cultural investment and non-economic criteria: the cultural investment directly impacts the attractiveness and the social cohesion of territories; its size is related to the city’s wealth and constitutes an indicator of its level of development. Indeed, neglecting culture means: declining...

❖ “Cultural undertaking and investment: from intuition to decision”, by Kurtz Salmon for the Forum d’Avignon, 2011, READ

The title of the study summarizes well the stakes. The decision chain has been highlighted thanks to hundreds of interviews, realized for the study during 2011, all around the world: the origins, the idea, the concept.

The case studies (annexes):
- Centre Pompidou Metz
- Festival d’Aix en Provence
- Digitalization of the royal library of Belgium
- The Design Fashion Architecture (DUTCH) of Netherlands
Creativity, culture and the city: a question of interconnexion – by Charles Landry for the Forum d’Avignon (2011), READ

Lille, Bologna, Bilbao, Cracow, Liverpool and the Ruhr region: what is their common point? Creativity! This concept, developed by Charles Landry to describe innovative cities, constitutes the major asset of cities competing at a global level to localize resources, imagination and creativity, to attract investments as much as tourist! To the question, why investing in culture, Charles Landry answers with another question: what do we lose if we do not invest in culture? Because it integrates itself in a wider ecosystem within a territory and develops much beyond the limits of the cultural field.

3. Specification on the barometer of cultural footprint

For more than six years, the Forum d’Avignon has been demonstrating the positive impact of the creative industries on the economy of territories and the role of the cultural investment as a key factor of the “wellbeing” of their citizen.

This approach aims at providing impute for and extending the multidimensional reflexion of “wellbeing” proposed by the Stiglitz-Sen Commission and which includes material living conditions, health, education, personal activity (among which work and leisure, participation to the political life and governance), social relations, environment, economical and physical insecurity.
If the culture map constitutes a first comparative step at a global level\(^6\), it is not part of a ranking approach or performance logic to “sell” an heritage, a city, a region or a country. It is more about assessing the positive impact on the “wellbeing” of citizen of the investment from a cultural and heritage policy in broad terms today and tomorrow, on the same basis as for industrial or commercial impacts.

**Methodology**

- To escape from the “competitive” vision of the cultural attractiveness

The Forum d’Avignon integrate it in the perspective of a “sustainable footprint”, stimulating an promising concept inspired by the ‘ecological footprint”, used since the 1990 to measure the impact of human actions on natural resources and the ecosystems capacity of regeneration. Since 2005, the notion of “cultural environment” is recognized by the United Nations as a pillar of sustainable development in the ‘promotion of cultural and linguistic diversity values’.

- To analyse and integrate relevant experiences

  - The study ‘Culture and local development’\(^7\)highlighted the importance of creativity and culture, as important levers for personal and social development and a driving force of economic growth in the knowledge-based society, and identified **three paradigms of the impact of cultural activities**:

    - The attractiveness paradigm
    - The dissemination paradigm
    - The territory territory’s culture paradigm

  “The veritable issue consists in knowing how to have society participate to the emergence of new cultural forms. Conditions that orientate towards originality and the synthesis as well of social participation constitute the real standard of cultural vitality and the only possible basis of public policy”\(^8\).

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\(^6\) We must move forwards for measuring the cultural footprint of a territory and its heritage, and this indicator may become the reference required by professional of culture, tourism and public and private investors.

\(^7\) OECD, 2005 written by Xavier Greffe (Paris I University, la Sorbonne), Sylvie Pfflieger (Paris V University, René Descartes) and coordinated by Antonella Noay from the Programme LEED of the OECD.

\(^8\) OECD, op.cit. Quote from C.Venturelli.
The specific indicator Heritage Awareness index (HAI), developed by the National Heritage Board of Singapore, in cooperation with the Université nationale since 2002, which measure the knowledge the inhabitant of Singapore have about their own heritage, their History, and their implication in cultural life. The HAI is also a mean to measure the pride of belonging of residents, as the authors of the study “Committing and investing in culture” noticed.\(^9\)

The study “Approaches for a cultural footprint”, which proposes a definition extended to “the impact of public or private interventions on the cultural capacities of a local authority or a region, and more precisely to the means to create, produce, reproduce, transmit, accede to our own linguistic and cultural expressions, values or contents and to develop the sufficient resources to enable future generations to enjoy the same possibility from the perspective of sustainable development”\(^10\).

➢ To define the parameters and the evaluation criteria of the cultural footprint

**Perimeter:** 100 cities of different sizes in terms of inhabitants, cultural heritage, in 30 countries (on every continents)

**Seven fields of indicators (non-exhaustive):**

- **Demographic intensity** : inhabitants, migration flows, number of creative professions
- **Academic Intensity** : number of students within the total population, number of universities and subjects taught, including the creative ones
- **Heritage intensity** : number of museums, number of theatres, number of major touristic activities, number of artistic activities
- **Economic development** : GDP per inhabitant, active population within the total population, number of jobs created, number of creative industries, unemployment rate, NTICs equipment rate, free time measure...

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\(^10\) Jordi Balta Porteles et Elna Roig Madorran, December 2011, by the Centre Maurits Coppieters
- **Attraction power of cultural and heritage activities**: number of hotels, number of nights during the stay, number of tourists for the total population, cultural investment per inhabitant/tourist, number of exhibitions, fairs and congresses.

- **Power of creation of new cultural goods and services**: cultural investment per inhabitant, exportation abroad, public support to artists, quality of the distribution channels for cultural products.

- **Diversity of the cultural offer**: diversity of the production, distribution, and for the access to movies, books... Level and variety of local cultural products dissemination.

- **Perception of the citizens**: evolution and access to their own culture, access and implication levels, intergenerational exchange, acculturation, forms of recognition, protection and originality of cultural activity.

- **To rely on the expertise and data of involved institutions and experts**

  The works undertaken rely on data collected by national and international organism (reliable statistics, cf infra).

- **Indicators**

  On the basis of the measures of the “culture map” on the cultural attractively of territories (indicators in bold), a broader evaluation of the cultural footprint can be define around four pillars that synthesize different indicators:

  - Cultural intensity
  - Academic intensity
  - Economic performance
  - Pride of belonging
Illustrative and non-exhaustive list:

### Pillar n°1 : cultural intensity

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Criteria</th>
<th>Measures</th>
<th>Available global sources *</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Heritage intensity</strong></td>
<td>o  Museums</td>
<td>o  Number &amp; visitors</td>
<td>United-States : <a href="#">Official Museum Directory</a></td>
</tr>
<tr>
<td></td>
<td>o  Artistic exhibitions</td>
<td>o  Number &amp; visitors</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o  Operas, concert halls,</td>
<td>o  Number &amp; representations &amp; spectators</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o  Theatres, artistic festivals</td>
<td>o  Number &amp; representations &amp; spectators</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>o  Number &amp; visitors</td>
<td></td>
</tr>
<tr>
<td><strong>Touristic intensity</strong></td>
<td>o  Touristic attractions (parks, remarkable places)</td>
<td>o  Number &amp; representations &amp; spectators</td>
<td>World : <a href="#">World Bank</a></td>
</tr>
<tr>
<td></td>
<td>o  Hostels</td>
<td>o  Number per category, nights spent</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o  tourists</td>
<td>o  Number of tourists per year compared to the total population</td>
<td></td>
</tr>
<tr>
<td><strong>International attractiveness</strong></td>
<td>o  Fairs, and international exhibitions</td>
<td>o  Numbers &amp; visitors</td>
<td></td>
</tr>
<tr>
<td></td>
<td>o  Partnerships</td>
<td>o  Number of cultural twinings</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>o  Number of international projects</td>
<td></td>
</tr>
<tr>
<td><strong>Diversity</strong></td>
<td>o  Productions : movies, books, music, live performances</td>
<td>o  Number, spectators, turnover,</td>
<td>World : <a href="#">UNESCO</a></td>
</tr>
<tr>
<td></td>
<td>o  Distribution off/on: libraries, record stores</td>
<td>o  Number, turnover, % weight in distribution</td>
<td></td>
</tr>
</tbody>
</table>

*For research by city, see « First synthesis on available statistic sources »
## Pillar n° 2 : academic intensity

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Measures</th>
<th>Available global sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universities, schools</td>
<td>Number of universities</td>
<td>World : <a href="https://www.oecd.org">OECD</a> ; Wolrd Bank</td>
</tr>
<tr>
<td>Students</td>
<td>Number, % of creative schools, art, design</td>
<td></td>
</tr>
<tr>
<td>Creative specializations</td>
<td>Number + % in comparison to the global population</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Number + % in higher education</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Number</td>
<td></td>
</tr>
<tr>
<td>patents, thesis</td>
<td>Number, % of creative topics</td>
<td>World : <a href="https://www.oecd.org">OECD</a></td>
</tr>
<tr>
<td>Number of creative subjects taught</td>
<td>Cultural investment per inhabitant, per tourist</td>
<td></td>
</tr>
</tbody>
</table>

Cartoon realized during the intervention of Katrin Jackobsdottir (Ireland) at the Forum d’Avignon Bilbao
<table>
<thead>
<tr>
<th>Indicator</th>
<th>Criteria</th>
<th>Measures</th>
<th>Available global sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demographic intensity</td>
<td>Population / active population</td>
<td>Number + % of population</td>
<td>Monde : <a href="https://www.oecd.org">OECD</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Unemployment rate</td>
<td>Europe : <a href="https://ec.europa.eu">Eurostat</a></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Income per inhabitant</td>
<td>Etats-Unis : <a href="http://www.bea.gov">Bureau of Economic Analysis</a></td>
</tr>
<tr>
<td></td>
<td>Migration flows</td>
<td>Average free time</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Balance entry/exit on/from the territory, touristic visas, % / total population</td>
<td></td>
</tr>
<tr>
<td>Economic development</td>
<td>Industrial fabric</td>
<td>Number, size of the businesses</td>
<td>World : <a href="https://www.oecd.org">OCDE</a></td>
</tr>
<tr>
<td></td>
<td>Jobs in the creative sector</td>
<td>Balance creation/destruction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NTIC</td>
<td>Number, number of creative jobs</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>% active population</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Number, equipment rate</td>
<td></td>
</tr>
<tr>
<td>Financing of cultural goods and services</td>
<td>Cultural public budget</td>
<td>Cultural investment per inhabitant</td>
<td>Europe : <a href="https://www.compendium.org">COMPENDIUM</a></td>
</tr>
<tr>
<td></td>
<td>Exportation abroad</td>
<td>Turnover, production volume</td>
<td>Asia : <a href="https://www.worldcp.org">World CP</a></td>
</tr>
<tr>
<td></td>
<td>Public support, cultural patronage</td>
<td>Turnover, number of projects supported</td>
<td>World : <a href="https://www.un.org">United Nations</a></td>
</tr>
</tbody>
</table>

*Exclusive Property of the Forum d’Avignon*
### Pillar n° 4: pride of belonging

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Criteria</th>
<th>Measures</th>
<th>Available global sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perception of citizens</td>
<td>Quality of intergenerational exchanges and acculturation</td>
<td>Satisfaction survey</td>
<td>Consumer barometer such as Bain &amp; Kurt Salmon consulting firms’ and Sofres (French polling institute) surveys ...</td>
</tr>
<tr>
<td></td>
<td>Consideration for cultural activity, its originality and its protection</td>
<td>Number of independent producers, labels...</td>
<td></td>
</tr>
</tbody>
</table>

Cartoon realized during the intervention of Beatriz Garcia (Liverpool) at the Forum d’Avignon Bilbao
4. Additional bibliography

Studies of the Forum d’Avignon:

❖ CULTURE, TERRITORIES AND POWERS - THE SPIRIT OF ATLAS
With Louvre Alliance (2013)
On a prospective tonality, in an international perspective (European, and perhaps global), the study highlights tendencies both likely and desirable on the governance models, depending on the diversity of powers and territorial scales of culture (geographic, economic, alternatives). Few major perspectives should appear – where heritage policies do not need the same governance as creation, education or cultural policies...
Download the study

❖ REASONS TO HOPE THANKS TO CULTURE AND CREATIVE IMAGINATION
With Louvre Alliance (2012)
Based on international survey amongst around a hundred personalities, the study identify, characterize and distinguish the pools, the constraints, the creators, the particular experiences which nurture reasons to hope thanks to culture and creative imagination.
Download the study

Read also:
❖ The Culture for Development Indicators project, UNESCO, READ
❖ 2014 Global Cities Index, A.T. Kearney, READ
❖ Europe 2020 strategy for smart, sustainable and inclusive growth, European Commission, READ
❖ World cities culture forum reports, READ
❖ Framework for cultural statistics, UNESCO, READ
❖ Council conclusions on the contribution of culture to local and regional development, Council of the European Union, 2010, READ
❖ Local Economic and Employment Development, Culture and local development, OECD, 2005,
Forum d’Avignon 2011: « Investing in culture »

- Forum d’Avignon 2011, Friday 18th of November, « Committing and investing in culture: from intuition to decision » (« un investissement nommé désir »), 1/3 with Antoine Gosset-Grainville, Jean-Bernard Lévy, Charles Landry, Vincent Fosty and David Throsby VIDEO
- Forum d’Avignon 2011, Friday 18th of November, « Committing and investing in culture: from intuition to decision » (« un investissement nommé désir »), 2/3 with David Throsby, Jean-Bernard Lévy, Jochen Gerz et Syhem Belkhodja VIDEO
- Forum d’Avignon 2011, Friday 18th of, « Committing and investing in culture: from intuition to decision » (« un investissement nommé désir »), 3/3 with Syhem Belkhodja, Jean-Bernard Lévy and Daniel Canepa VIDEO

Forum d’Avignon Bilbao: « the city as a cultural ecosystem »

- Session 2: « Artists as promoters of cultural and social change in our cities », VIDEO
  Read also: Manifeste Catalyse “Reinventing an European, urban and creative space” (« Réinventer un espace urbain créatif européen »)
About the Forum d’Avignon:

The Forum d’Avignon aims at strengthening the links between culture and the economy, suggesting subjects for reflection at global, European and local levels. The Forum d’Avignon was created after the ratification of the UNESCO convention on cultural diversity, and since its beginning, has been backed by the French Ministry of Culture and Communication. Each year the Forum organizes, with its partners, international meetings which provide opportunities for unique discussions and exchanges between actors from the worlds of culture, the creative industries, the economy and the media.

A think tank dedicated to culture:

Each year the Forum d’Avignon publishes new studies highlighting the essential links between culture and the economy, on themes suggested by its Advisory Board. Throughout the year these themes are examined and proposals put forward by working groups that are organized by the Forum d’Avignon with experts, international consulting firms and its public and private partners. The Forum’s think tank tackles three main subjects:

- financing and economic models
- territorial attractiveness
- digital and innovation.

Key figures:

- More than 40 nationalities debating ideas
- 12 Partner Universities
- More than 1,000 participants per year
- More than 25 international studies and propositions
- 200 international contributors to the Think Tank
- 500 videos and interviews
- 50 different sectors represented