



Culture - A symbolic or economic success factor for urban development planning?

A study by Ineum Consulting for the Forum d'Avignon

Foreword

How can we gauge the role of culture in the worldwide competition between different urban areas to stand out as the most appealing? What strategies do cities deploy to attract visitors, businesses, students and researchers? What exactly is the role that culture plays: is it an economic or is it a symbolic issue in developing different urban areas? What are the connections between investments in tangible and intangible heritage (museums, festivals, seasonal exhibitions etc), cultural expenditure agreed by both private and public decision-makers, an area's economic dynamism, fields of excellence, and consideration of the living environment?

This study - which falls within the scope of the second edition of the Avignon Forum – Culture, Economy, Media being held from the 19th - 21st November 2009 at the Palais des Papes based on the theme “deploying cultural strategies in order to pull out of a recession” - proposes adopting a completely original approach with a view to understanding different urban areas' development strategies.

This publication, created by Ineum Consulting on behalf of the Avignon Forum, is the result of their meeting: the Avignon Forum, due to its knowledge of the international key players' network, contributes towards analysing evolving trends at the crossroads of economy, media and culture, and Ineum Consulting offers its knowledge of issues associated with the Public Sector, its sectional skills (culture, communication, media) and its savoir-faire with regards strategic reflection and transforming organisations.

The objective of the work carried out is to highlight a dual challenge: to put into place for the very first time an international sample group, and to establish a barometer designed to bring to light cultural integration strategies as part of economic development.

This first barometer is an attempt to bring together approximately ten indicators – distributed by international bodies – into two categories: the first, to assess economic performance and the second, to gauge the level of cultural and academic activity. The main aim of this analysis, carried out on approximately thirty towns, is to study the relationships between these two categories of indicators. The aim of this barometer is to gather a wealth of information through publications (integrating with other cities, refined criteria, and assistance from international bodies in collecting data...) and to track the evolution of the cities in terms of the progression of their strategies.

The purpose of the various trains of thought put forward in this study is to stimulate debate and do not lay claim to 'ranking' different cities in terms of their cultural appeal. For this exact reason, those responsible for carrying out this study invite the sample towns to offer their comments and suggestions. (forum-avignon@ineum.com).

Happy reading

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1. CULTURE AND THE APPEAL OF DIFFERENT URBAN AREAS: WHAT IS THE LINK?

a. Culture is central to post-industrial knowledge-based economies

Competition is growing between different urban areas to attract capital, intelligence and dynamic minds.

In a world that is becoming increasingly globalised and progressively more urban, cities are no longer satisfied with a regional or national future. Some cities are now striving towards an international future and are competing with those world cities whose appeal has already transcended the borders of their national territory, in order to realize their development objectives. **This necessitates being both visible and appealing.**

Can culture - defined in the more general sense of the word as «the set of distinctive spiritual and tangible, intellectual and emotional traits which characterise a society or a social group and embraces, in addition to the arts and humanities, lifestyles, ways of living together, value systems, traditions and beliefs»¹ - become a way for a city to become more visible transcending its regional and national borders?

José Manuel Barroso, President of the European Commission - during the time when the Commission adopted a Communication² on a European agenda for culture in a globalising world - emphasised that “culture and creativity are important driving forces behind personal development, social cohesion and economic growth”.

Public development policies based on culture focus not only upon championing cultural heritage and cultural diversity, but also upon bringing into play conditions that encourage training in practical experience and knowledge.

In this way, these policies stimulate innovation, research and creativity, sources of new economic wealth, and factors to enhance economic, social and cultural capital.

These policies contribute towards helping a specific urban area enter into the virtuous circle of development and appeal, through a “Brain Drain” process, as Richard Florida’s work³ for example, on the “Creative class” was able to identify. His analysis shows that from a globalisation perspective, there is a polarisation in terms of the concentration and specialisation of ‘talent’.

The 2001 OECD report entitled “Cities and regions in the new learning economy” pointed out that the transformation of the industrial economy into a society fundamentally based on production and communicating information and knowledge has a tremendous impact on cities and regions, on organisations and on individuals. This transformation also has a direct or indirect effect on the social fabric of the area.

“In order to function and prosper in a knowledge-based society, private businesses and public bodies must now embrace a new and fundamental mission: knowledge management. To produce more and to use and share knowledge on a national and worldwide scale, is absolutely crucial for these businesses and organisations.”⁴

In this knowledge-based economy, “creative industries”⁵ play a crucial role.

“In today’s global economy cultural products are increasingly in demand and it is even possible to state that non-cultural products assume cultural dimensions in terms of their content, form or meaning, aspects that are therefore eminently creative. This is the very condition that causes them to become competitive.”⁶

b. Links between culture and an urban area’s appeal

In terms of issues concerning economic development and the development of an urban area’s social and cultural capital, it is important to consider possible links between culture and appeal. It is generally accepted that the analysis of an urban area’s appealing features shows the importance of the combination of cultural policies, the development of knowledge-based economy and of living environment.

Type of feature	Features
Features linked to the level of cultural activity	<ul style="list-style-type: none"> Action-packed towns Infrastructures and cultural services Showcasing architecture Diversity and multiculturalism
Features linked to the knowledge-based economy	<ul style="list-style-type: none"> Quality of education Knowledge of languages Qualification of human capital Research and innovation
Features linked to living environment and the general environment	<ul style="list-style-type: none"> Quality of health care Nightlife Living environment Quality of life Quality of telecommunications Internal transport
Features linked to business development	<ul style="list-style-type: none"> Competitiveness over wages Economic diversity Competitiveness of office space prices Market access External connectivity

¹ UNESCO : 2001 Universal Declaration on Cultural Diversity

² Communication from the Commission to the European Parliament, to the Council, to the European Economic and Social Committee and to the Committee of the Regions, 10th May 2007, on a European agenda for culture in a globalizing world

³ Richard Florida, geographer and Professor in American urbanism, coined the idea of the creative class, in other words the economically active population whose area of competence is technology, innovation and creativity and which constitutes a major economic development lever. He demonstrates the importance of the virtuous circle generated by the Brain Drain. He published *The Rise of the Creative Class* (2002)

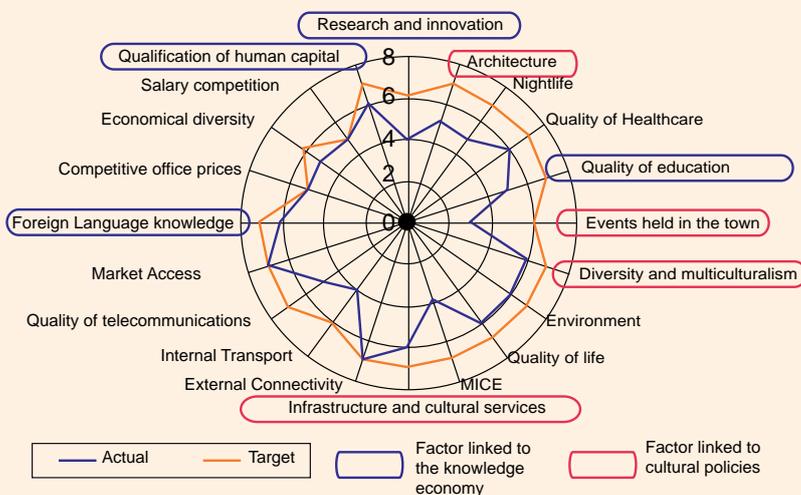
⁴ Knowledge Management in the Learning Society, OECD Report, 2000

⁵ UNCTAD defines creative industries as being a group of activities focused on the knowledge behind tangible goods and intangible, intellectual or artistic services with a creative content, an economic value and commercial objectives, and which operate according to cycles of creativity, production and distribution of goods and services in which creativity and intellectual capital represent essential parts.

⁶ Report on the summary of the major points of the cultural appeal of France from the French Minister of Culture and Communication, Xavier Greffe, May 2006

This illustration of the Brussels strategy corroborates this analysis:

Brussels' goals in terms of its key assets to create international appeal as part of the IDP*



*International Development Plan

"In economic terms Brussels is a high performing region, whose growth is tailing off and yielding ground to other European metropolitan cities. The administrative and political dissection of the region hinders the development of an integrated vision of the urban area as a whole. However the city has real potential as a powerful cultural metropolis and remains the economic driving force behind the country (amounting to 30 % of the country's economic activity), a development which stems mainly from knowledge-intensive sectors. With its "Business Route 2018 for Metropolitan Brussels" program, Brussels is participating in a development project where public policies are collectively influential in bringing about the metropolitan city's development, with particular emphasis on the cultural aspect. Overhauling the way in which the city is divided up in administrative terms is top of this program's list of priorities. Moving forward, actions and development projects are tasked with transcending the administrative barriers linked to each structure and to their area of competence. A close second on its list of priorities is to support major modern architecture projects and to organise international events with a view to improving Brussels' visibility as a European hub for hosting meetings.

In addition to the impact on tourism, the introduction of cultural activities, communication activities or showcasing heritage can also make a significant difference in terms of:

- Economic development (creating skilled jobs, establishing service industry activities with high added value, creating a centre of excellence, etc.)
- Symbolic impact (image of the city, strengthening the social aspect, developing citizens' feeling of belonging, etc.)
- Linking with other key sectors of a city (education and teaching, environment, etc.)

The key points to our questions are as follows:

What role does culture play in the overall economy of an urban area? What are the criteria that clarify precisely what this means? What is the objective of a city and its inhabitants?

Can the cultural sector through its cultural activities, cultural resources and cultural services, be a sustainable driver generating activity and therefore jobs and wealth?

How can we move forward proactively? How can we benefit from the past experience of cities throughout the world to define principles, to identify levers and characterise strategic 'models' to further build the development of the city's appeal?

By analysing the strategies deployed by different cities and the impacts of these policies, is it possible to outline the conditions for a successful strategy designed to generate a city's appeal based on culture?

In other words, do guiding principles exist that apply to any strategy, particularly in terms of initiatives, of governance systems and coordination of key players, development models or procedures that should be given support?

c. Cultural appeal of an international selection of major cities: introducing an annual barometer

1- Definitions and objectives of the study:

The study examines the cultural sector⁷, comprising cultural activities, cultural resources and cultural services, as well as higher education. The study considers intangible and tangible cultural heritage, as defined by the UNESCO conventions.

«Intangible Cultural Heritage» as defined by the UNESCO Convention for the Safeguarding Intangible Cultural heritage (17 October 2003), is particularly evident in the following areas:
 (a) Traditions and oral expressions, including language as a vehicle for intangible cultural heritage;
 (b) Performing arts;
 (c) Social practices, rituals and festive events;
 (d) Knowledge and practices concerning nature and the universe;
 (e) Traditional craftsmanship

According to the UNESCO Convention concerning the Protection for the World, Cultural and Natural Heritage (16 November 1972) the following shall be considered as «cultural heritage»:
 (a) Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;
 (b) Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;
 (c) Sites: works of man or the combined works of nature and of man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.

⁷Museums, archaeology, plastic arts, archives, libraries, and cultural businesses which are related to the arts, the performing arts, heritage and architecture, industries connected to books, music, the cinema, radio and television, photography, and video games, and jobs in art (furniture design, silversmiths or goldsmiths, jewellery, haute couture etc.)

The objective of this study is to clearly identify and to characterise the links and relationships between culture and economy, between economic development and cultural appeal, to give examples (Montreal, Abu Dhabi etc) and to open up different trains of thought. It therefore has a triple objective:

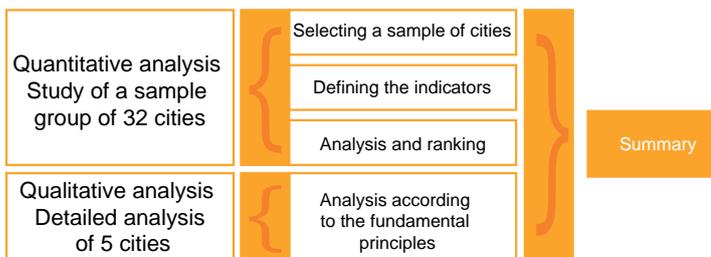
- To identify, above and beyond the tourism factor, the relationship between cultural appeal and the economic development of a city, by defining and introducing a recurring international barometer on the cultural appeal of different cities. This barometer will enable the tracking of the development, strategies, and the ranking of different cities;
- To distinguish development strategies by allocating a central role to culture and the conditions to make these same strategies a success;
- To propose different trains of thought and to identify conditions that bring about strategies that depend not only on the tangible and intangible heritage of an urban area (museums, festivals, seasonal exhibitions etc) but also that depend upon creating fields of excellence, knowledge economy and the consideration of the living environment.

2. Method used for setting up the barometer

Introductory comment:

There are no statistical tools shared on an international scale, dedicated to measuring culture on an urban area's appeal, that would steer the public players in the right direction in their choices for the development of their regions, and the private players in their choices of investment and institutions.

The study focuses on two different sections: a quantitative analysis of a sample group of cities has been carried out, completed via several studies of qualitative cases on an international level.



The diagram below encapsulates this:

3. Quantitative analysis: Study of a sample group of 32 cities

The choice of the towns of this panel can appear surprising; it joins the wish to be able to have a sample of towns of all the continents, while remaining dependent on the availability of the data.

By means of 11 indicators, listed below and communicated by national or international bodies (OECD, Eurostat etc) a ranking in two main indicator categories has been defined:

- Economic performance
- Cultural and academic activity

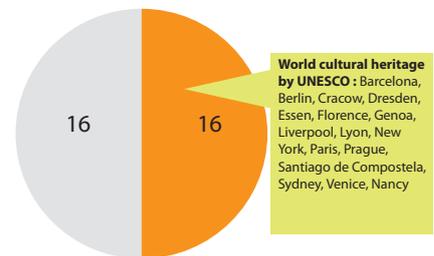
For the first edition of this study, the sample group of cities to be assessed is made up of 32 cities, in 12 countries. The intention is to enhance this list each year.

In order to be able to draw international conclusions, this sample group is made up of cities from several geographical zones:

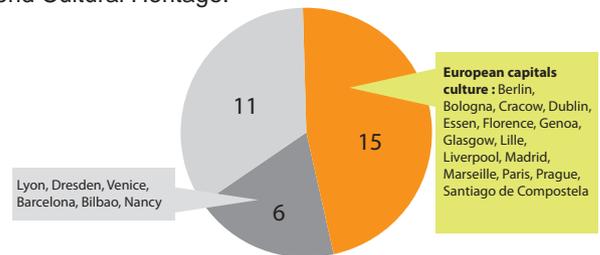
- Europe, America, Asia, Oceania
- Located in 12 countries (Australia, Canada, Czech Republic, France, Germany, Great Britain, Ireland, Italy, Poland, Singapore, Spain, United States).

Selection criteria for the sample:

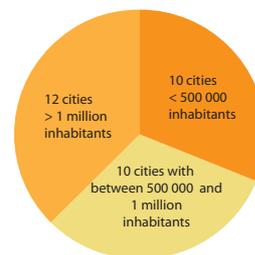
The sample is characterised by the following criteria:



- 16 cities have a cultural heritage classified as by UNESCO as World Cultural Heritage:



- 15 cities have been awarded European capital of culture:



In addition, the distribution of cities by their population has been used for certain analysis:

Finally, we chose not to systematically select the capital cities of the 12 countries, so as to avoid over-representing this type of city (in fact 7 capital cities in total).

This study is based on the use of the most recent existing statistics, issued by public sources (list attached).

Indicators:

Eleven indicators have been selected in order to analyse the links between culture and the development of different cities, organised into two categories. The list of the indicators is not exhaustive, but constitutes a first attempt which could be enriched at the time of the next editions.

1- The intrinsic **economic performance** enables a city's internal economic dynamism and its appeal to be analysed:

- GDP per inhabitant,
- Share of the economically active population in relation to the total population (in %),
- Unemployment rate (in %),
- Migrant influx,
- Number of tourists per year in relation to the total population

2- **The level of cultural and academic activity**, makes it possible to analyse both cultural and educational capital in higher education, and the comprehensive effort put in by the city every year towards its cultural policy:

- Number of major tourist attractions (or places of interest),
- Number of museums,
- Number of theatres and operas,
- Public cultural expenditure per inhabitant,
- Number of students attending university in relation to the population,
- Number of universities.

The monetary figures on these indicators have been levelled so that they can be compared according to the exchange rate published by the Bank of France on the 9th September 2009:

- 1€ = 1.4522 \$ US
- 1€ = 1.569 \$CA
- 1€ = 0.8793 £
- 1€ = 134.13 Yen

Analysing their ranking:

A cartography has been drawn up based upon each city's rank against each indicator category. This rank was obtained by the average weighted against marks taken by each indicator according to the following method:

- Calculating the mark: indicator figure/ best figure in relation to the indicator x 100
- Applying a weighting factor to each indicator:

Area's economic performance	GDP / inhabitant	20%
	Share of the population that is economically active in relation to the total population	20%
	Unemployment rate	20%
	Migratory influx	20%
	Number of tourists per year in relation to the total population	20%

Cultural investment efforts	Number of major tourist attractions	10%
	Number of museums	10%
	Number of theatres and operas	10%
	Cultural expenditure per inhabitant	30%
	Number of students compared to the population	30%
	Number of universities	10%

Limitations :

This barometer is faced with four main limitations:

- Availability of information:** The level of analysis used is the city itself. This administrative level has the largest volume of recent, comparable, available information accessible. However, some indicators are not available for this degree of granularity. In some cases, the information only exists at the wider metropolitan area level. In our conclusions, we will offer some suggestions on this subject.
- Incorporating some cities as part of an important urban area:** The analysis is conducted at the city level, but certain conclusions must be drawn whilst taking into account the fact that some cities are integrated as part of a wider urban area granting them access to facilities, an economically active population, cultural or industrial initiatives, introduced to the wider urban area (or wider metropolitan area). In France, this applies to cities such as Lille (population of the city : 226,000 inhabitants, population of the Metropolitan area of Lille made up of 85 towns: 1.15 million inhabitants), or Lyon (population of the city: 472,000 inhabitants, population of the Grand Lyon area made up of 57 towns with 1.2 million inhabitants), Nancy (population of the city: 105,468 inhabitants, population of the Grand Nancy area made up of 20 towns with 270,000 inhabitants) or even Marseille (population of the city: 839,043 inhabitants, population of Metropolitan Province of Marseille made up of 18 towns with 1.02 million inhabitants).
- Difficulty in isolating the different types of economic impacts of the cultural policies**, in particular the economic impact of an urban area's tourism activities, and how this connects with other public policies (transport, mobility, social etc).
- Assessing the effects which absolutely must be evaluated in the long term;** whilst some effects can indeed be measured in the short term (the tourist influx, for example), the majority can in fact only be truly analysed in the long term (appeal).

4. Qualitative analysis: study of 5 example cities

The qualitative study complementing the quantitative study is based upon the detailed analysis of five cities chosen according to two main principles:

- A geographic principle so as to have examples in several different regions across the world.
- The principle behind the strategic choice of the cities. The examples chosen demonstrate an obvious desire to set the ranking and development of the city or urban area on a strong base.

These strategies are at different stages in terms of their progress. The cities analysed are **Nancy and Bilbao** (advanced initiatives that have been underway for several years), **Montreal and Abu Dhabi** (initiatives in the midst of being implemented) and **Brussels** (initiative in its early stages).

The approach adopted to analyse these initiatives has been to study different strategies using bibliographic research into each city. The information collated has enabled us to create an overall identity profile for each example, completed utilising the detail of the major points of the strategy.

These practical examples enable us to respond to the following questions:

- What is the context and history of the city?
- Is culture identified as a defining factor in a city's development policy? What are the important levers?
- When was the initiative put into place? How far advanced is it?
- What is the associated plan of action? What are the fundamental strategic principles?
- Which players are involved?

These initiatives are illustrated by facts and figures when the information has been established and published.

The table below provides a summary of the major points of the examples evaluated, in order to comprehensively compare the different initiatives in place:

	Nancy	Bilbao	Montreal	Abu Dhabi	Brussels
Progress How far advanced is the initiative	 already in place	 already in place	 being put in place	 being put in place	 in the early stages
Culture used as major lever in the development strategy	Yes 	Yes 	Yes 	Yes 	No 
Strategy's fundamental principles	<ul style="list-style-type: none"> • promoting a built heritage and local knowledge base • events management • town planning • creating a centre for top quality higher education 	<ul style="list-style-type: none"> • installing facilities • reviving the city through constructions designed by contemporary architects • town planning 	<ul style="list-style-type: none"> • promoting local artistic talent • town planning policy • introducing regional marketing with international aspirations • regenerating the museums on offer 	<ul style="list-style-type: none"> • creating a cultural centre using cultural engineering as a course of action • creating a centre for higher education using knowledge engineering • media • top of the range tourism 	<ul style="list-style-type: none"> •overhauling the administrative organisation •architecture and town planning •business tourism (international events)

Case studies can be downloaded at www.ineumconsulting.com and www.forum-avignon.org.

2. STRATEGIC CARTOGRAPHY OF DIFFERENT CITIES: OFFICIAL REPORTS AND FINDINGS

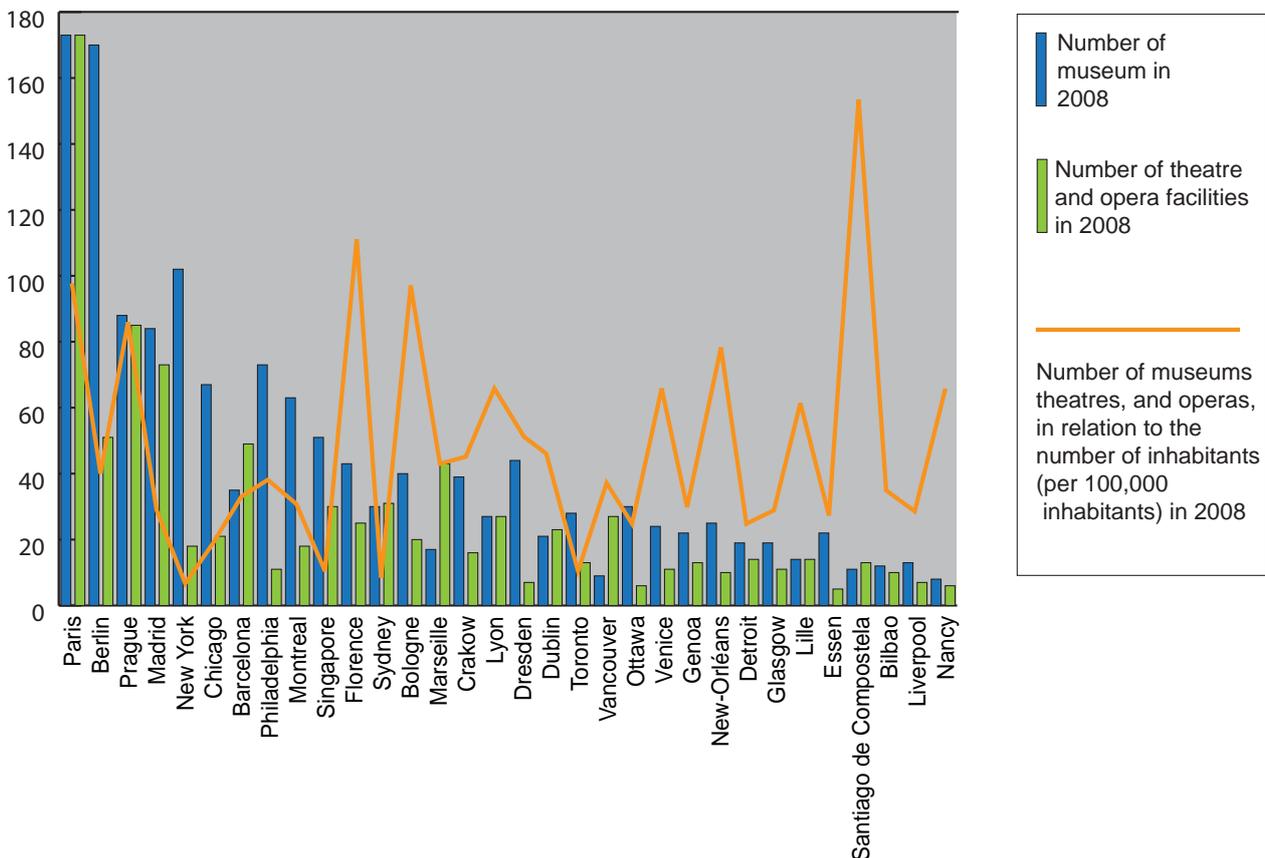
The qualitative and quantitative study carried out has enabled us to draw upon a certain number of official reports, findings and trains of thought in relation to the strategies put into place, and the levers used to accelerate and embed the strategy. The study also raises new questions, and, based on a range of indications or deductions makes it possible to express new hypotheses.

a. Is the existence of a heritage a prerequisite?

Cities inherit a natural heritage, and/or a tangible cultural heritage (historical buildings, collections of works of art, cultural facilities...) to varying degrees.

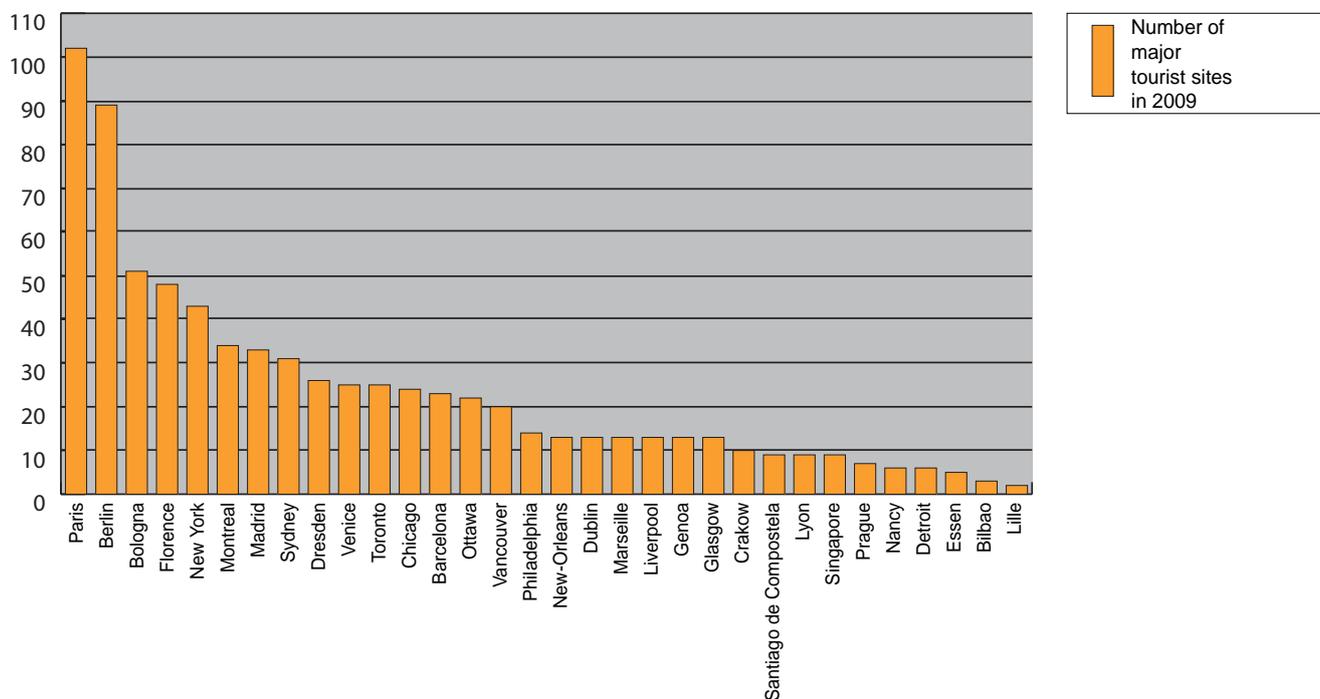
- Some cities (Vancouver, Marseille, Lyon for example), benefit from an exceptional natural environment, owing to their geography - located on the coast or on river banks, surrounded by mountains or with views of breathtaking scenery etc.
- Other cities (Paris, Prague, and Florence for example) have a rich historical heritage.

Number of museums, theatres and operas in the cities sampled



This explains the steps taken by the cities with UNESCO, to have their heritage declared as world heritage.

Despite that cities that do not have these benefits have in fact discovered how to develop their appeal, particularly in terms of tourism, by engaging in proactive policies. Montreal, for example, is identified by tourist guides and having 34 major places of interest for tourists, and is ranked in sixth position amongst the 32 cities that have been under the spotlight.



The existence of a natural and/or cultural heritage constitutes a major trump card for a city. It gives the city a competitive edge, and undoubtedly contributes to its visibility and appeal, provided that it is utilised.

In more general terms, the existence of a showcased natural and cultural heritage is a direct appeal factor influencing individuals and an indirect appeal factor influencing capital and businesses. In fact, by contributing to improving the quality of the inhabitants' living environment, it therefore becomes possible to secure an economically active population likely to captivate the interest of businesses looking to set up there.

For example, Vancouver, one of the 32 cities studied, enjoys a pleasant natural environment and is ranked in second position after New York in terms of the migrant influx indicator⁸ 2006-2007, and has an economically active population that equates to 57% of its population (578,000 inhabitants), far above average for those cities studied (49%).

This emphasises the importance of focusing on environmental aspects and promoting heritage as part of the development strategies designed to bolster the appeal of a city.

In the next part of this document we shall restrict our analysis solely to cultural heritage.

b. Cultural policies and the development of higher education can replace a lack of tangible cultural heritage

In any event, the creation of “ex-nihilo” heritage implies the implementation of a deliberate policy, strongly supported by the public sector, and requiring significant investment.

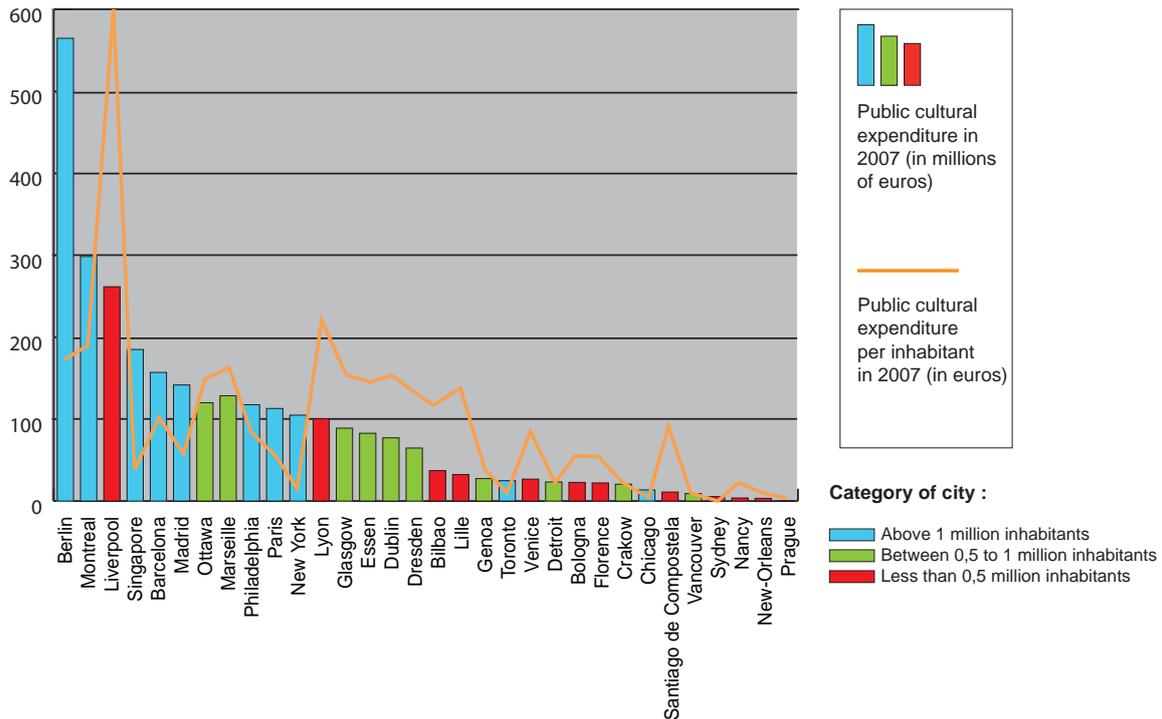
In 2007, Berlin budgeted €564 million for funding of cultural activities, Montreal budgeted €298 million and Liverpool budgeted €261 million. All three cities are running specific programmes (for example, “Montreal, Cultural Metropolis”) using culture as a development lever.

Within the 32 cities analysed, the average public funding for cultural activities per capita was approximately €100:

- The cities providing the most public funding per capita are Liverpool (€600), Lyon (€212), Montreal (€184) and Berlin (€165).
- The average cost per capita for cities with less than 0.5 million inhabitants is €144.
- The average cost per capita for cities with between 0.5 million and 1 million inhabitants is €98
- The average cost per capita for cities with less more than 1 million inhabitants is €58

⁸The net migration rate is the difference between the number of people arriving in an area and the number of people leaving an area during the course of the year, irrespective of their nationality.

Overall public funding for cultural activities in the sample cities in 2007



These deliberate policies are often supported by:

- The creation of new prestigious museums, with strong additional cultural value, such as the city of Bilbao, which chose the brand name Guggenheim for its new museum, or Abu Dhabi with the future Louvre of the Sands and the next Guggenheim museum.

investment for the Guggenheim Museum: cost of 132 million euros in 1997

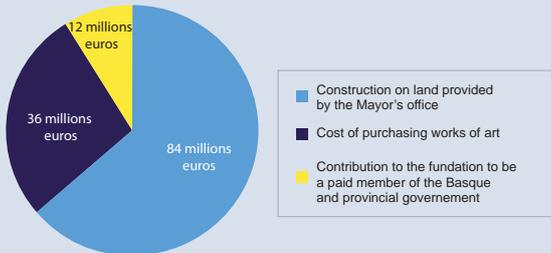
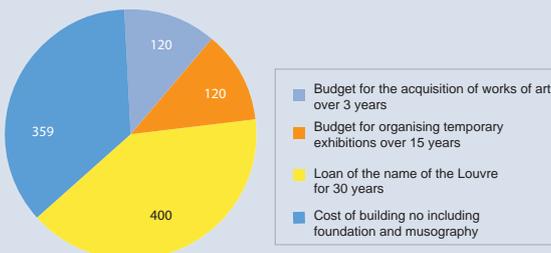


Illustration of the impact of the Guggenheim Museum initiative in Bilbao:

In the first month, 100,000 people visited the Guggenheim Museum with a total of 1.36 million in the first year.

After 8 months, the museum had already received 700,000 visitors (when the most optimistic predictions forecast 400,000 visitors for the first 12 months), of which a quarter were foreign visitors.

Breakdown of cost for the «Louvre in Abu Dhabi» project (in millions of Euros)



Make Abu Dhabi a world tourist and cultural destination through the creation of contemporary museums:

The best architects in the world responded to a tender from the Dubai authorities to create an island of culture. Saadiyat Island, situated 500 metres off the coast of Abu Dhabi and measuring 27 km², will be a cultural tourism destination within 10 years. The project, which could cost up to 20 billion Euros, envisages building four museums and a huge auditorium, surrounded by hotels and marinas. This approach is based on the hypothesis that it would be a strategic step, for the regeneration of the urban area, to open museums and to play the knowledge economy card, rather than looking to relocate heavy industrial production. Culture is fast becoming one of the cornerstones of "post-oil" development.

Two internationally renowned organisations have agreed to take part in this unprecedented project to create the Louvre and the Guggenheim. The agreement signed by the French and Emirate authorities is innovative. Abu Dhabi will first receive cultural engineering services: French experts will train the Abu Dhabi museum curators and will deliver several temporary exhibitions each year (transfer of expertise). They

will help Abu Dhabi to create a "universal" museum, which will have authorisation to use the brand name of the Louvre for thirty years. For the first ten years, along with eleven other national museums, the Louvre will loan hundreds of exhibit pieces to the Louvre in Abu Dhabi, for a maximum period of two years, on a rotational basis. Abu Dhabi will invest every year in order to build up its own collections (creation "ex-nihilo" of heritage). As payment for these services, France will receive €1 billion, of which 400 million represent the value of using the brand name of the Louvre.

- and/or by a non-tangible heritage that already exists (local know-how, cultural diversity etc) through events and live shows, such as, for example, the city of Nancy, which has developed a programme of cultural events based around local identity, made up of festivals and three-year celebrations.

Illustration of the impact of the initiative in the city of Nancy:

Nancy has a unique policy of “large-scale events” based around the idea of flagship projects, representing the identity of Nancy and which take place throughout the year.

The budget between 2003 and 2005 allocated to the last three-year series of events as part of “Nancy 2005, “Le Temps des Lumières” (The Enlightenment) was 9.45 million euros.

More than 500,000 spectators took part in the events organised in 2005. The tourist office received a total 44,611 individual visitors in 2005. For the period between May and December this equated to an increase of 82% in comparison to 2004.

In terms of the impact of tourism, the number of hotel bookings rose by 2.3% in 2005 over 2004, which corresponds to an additional €39.5 million for the local economy.

- The development of clusters in cinema, audio-visual media, video games, digital arts, and studio arts and traditional crafts.

The clusters⁹ bring together companies, higher education institutions, and research laboratories in a given geographic area, with the objective of creating innovative, collaborative projects.

- Lyon has developed a cluster for the production and distribution of multi-media content (video games, audio-visual cinema, animations and multimedia) in collaboration with the company Imaginove, based on a strong audio-visual tradition in Rhône-Alpes bringing together 650 businesses, 23 research laboratories, and 28 training institutions linked to this area.
- Florence has had a long development as a significant centre for businesses selling designer clothing and traditional crafts (cabinet makers, silversmiths).
- In 2007 Montreal launched a development plan for large-scale cultural and digital arts festivals, aiming to consolidate its position as an international centre for audio-visual production and a leader in digital creativity.
- Barcelona has developed a design cluster in collaboration with Dexitner.

Development plan for large-scale cultural and digital arts festivals in Montreal

Firstly this plan is looking to encourage the long-term development of festival and cultural events by establishing a fixed consultation process between public partners, and by implementing a long-term development plan (including training, financing, development of a logo, etc.).

The city of Montreal has also agreed on a three-year development plan, with three main festivals held in the city (International Jazz Festival, the Just for Laughs Festival and the FrancoFolies Festival), and has committed to contributing funding annually of around 1.2 million dollars. In addition, the Canadian government has announced funding of around 30 million dollars a year as part of the Community Development programme through the use of arts and cultural heritage, as part of the festivals. Within Montreal, in 2007-2008, almost thirty festivals and events shared more than 13 million dollars, awarded by various departments and bodies within the Quebec government.

One of the other objectives of this initiative is to consolidate Montreal’s position as an international centre for audio-visual production and a leader in digital creativity. To achieve this, the project “Montreal, cultural metropolis” supports, in consistent and long-term manner, the Quebec Film and Television Council. Its objective is to increase the size of the audiovisual industry to support digital creativity, in terms of digital arts and cultural industries. Over the last few years, Montreal has increased its appeal with several dynamic digital arts companies being set up there. This success is largely due to the collaboration between investors, managers, artists and technical experts.

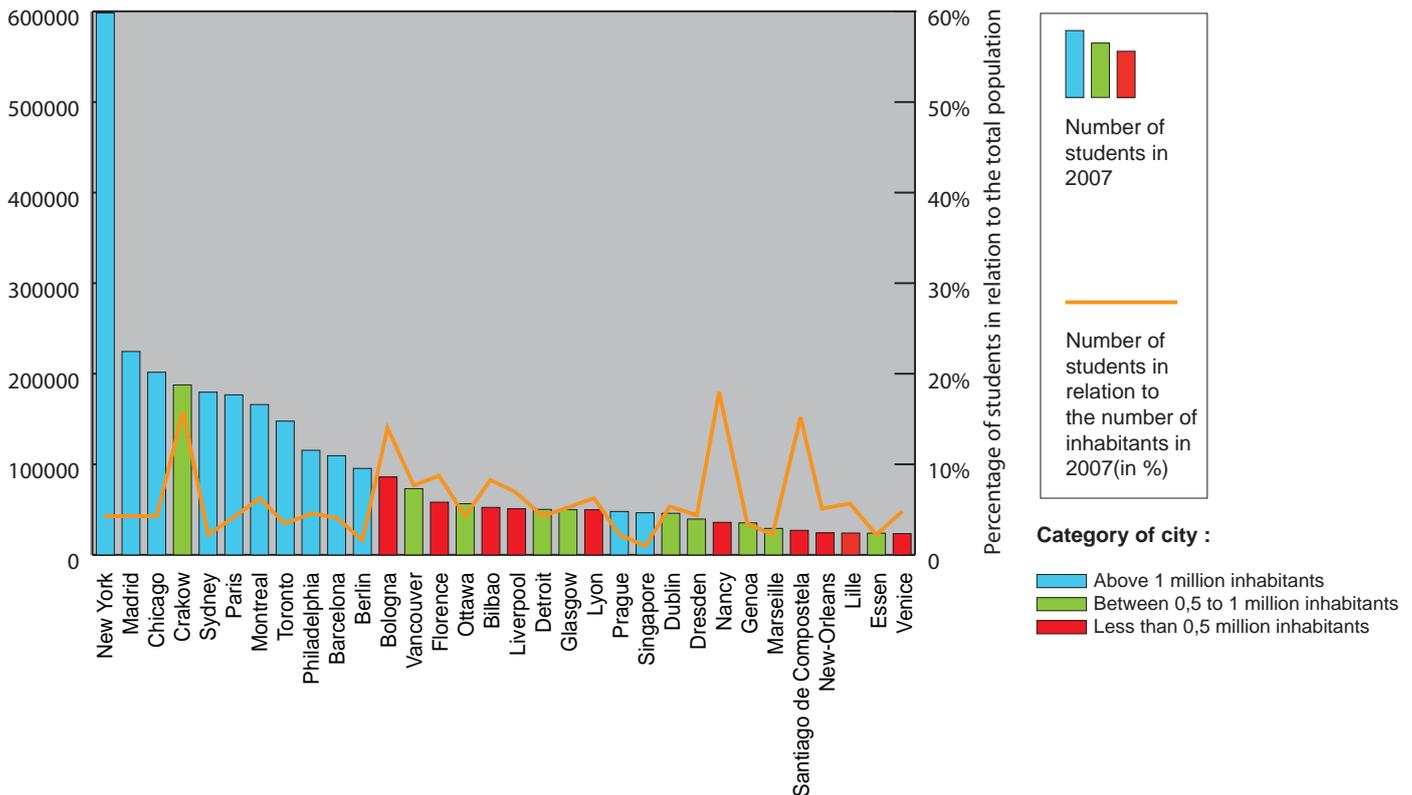
⁹Clusters are also known as “centres of excellence” or “centres of competition”.

A symbolic or economic success factor for urban development planning?

Developing a knowledge economy, by bringing together cultural policy and the development of higher education enables a city to attract a population that are high consumers of cultural products and services, and to create a pool of skills and creative energy, necessary for innovation.

Within the 32 cities surveyed, the proportion of the population made up of students in higher education is on average 10%, ranging between 0 and 34%:

Number of students in higher education in 2007, for the cities surveyed



- Nancy is the city with the most students in its population, with around 36,000 students, representing 34% of the population. Santiago de Compostela follows with 27,000 students, representing 29% of the population.

Initiatives to develop a knowledge economy have been launched in Abu Dhabi, Montreal and Nancy (the ARTEM project which will create a single campus to house around 5,000 students by 2012).

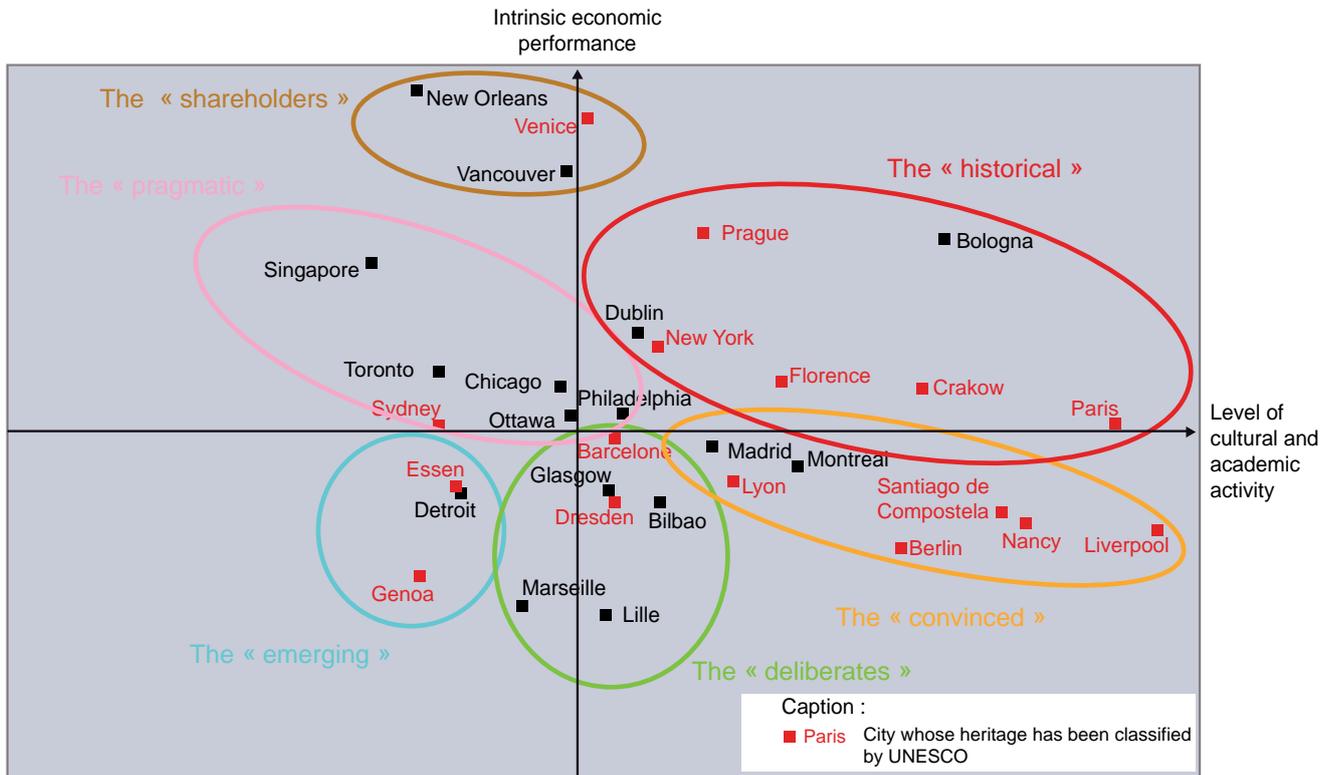
Buying renowned international experience to help create a local knowledge economy: to develop high-quality university courses and increase cultural and linguistic openness:

Since 2006, Abu Dhabi has hosted a subsidiary of the **Sorbonne University in Paris**. The opening of a French-speaking university with a prestigious name is in response to a request by the United Arab Emirates to develop high-level university training and to increase cultural and linguistic openness outside of the Anglo-Saxon world. Based on the international agreement, the University's Board of Directors is made up of three French members and three Emirate members. The Chairman of this board is the Chairman of the Sorbonne in Paris, who carries the deciding vote. The University operates under the aegis of Abu Dhabi Education Council (ADEC), which allocates its annual budget. The prestigious French university already offers 8 courses in social sciences and law to some 300 students. The schooling is mixed, which is a first in UAE, and French tutors provide the same curriculum as Metropolitan France.

c. Different cities use culture as a development lever in different ways

The graph below plots different cities along an axis of cultural and university activity on one side and intrinsic economic performance on the other. It allows one city to be directly compared to another. The graph also allows deeper analysis of the situation in each city, in reference to criteria such as the weight of cultural and/or educational policies in comparison to other development policies, the impact of historical cultural heritage, and the current economic situation.

Nous proposons une lecture de cette carte à partir de 6 regroupements de villes pouvant représenter des logiques stratégiques, et des situations :



To read this graph we have classified the cities into six categories, representing current situations and policies:

- **“Shareholders”:** Their economic performance mainly comes from tourism, with strong efforts to gain the best leverage from culture in terms of return on investment. In 2007, Venice received 14.5 million visitors, with annual public funding of € 99 per capita. New Orleans welcomed 7.5 million tourists, with annual public funding of € 31 per capita. Vancouver receives 8.9 million visitors annually, with annual public funding of only € 16 per capita.
- **“Historical”:** They have significant historical and cultural heritage, which they capitalise on (Paris, New York, Florence, Dublin, Prague, Bologna, Cracow). They launch new initiatives to reinforce their appeal by creating international cultural facilities (such as, the opening of the “Musée des arts premiers” in Paris within the last few years), development of higher education (for example in Bologna, building university facilities outside of the history city centre to accommodate a larger number of students). Tourism is very important but is not dominant. Heritage is one of the pillars of their economic performance.
- **“Convinced”:** They have heavily invested in cultural activities and are waiting to see the benefits from this investment. They often put cluster policies into place (Lyon, Montreal...).
- **“Deliberates”:** They are considered newcomers to the sector and are starting to establish, or have launched, various cultural projects (Barcelona, Bilbao, Dresden, Marseille and Lille). Annual public expenditure per capita is higher than the average of the sample cities.

A symbolic or economic success factor for urban development planning?

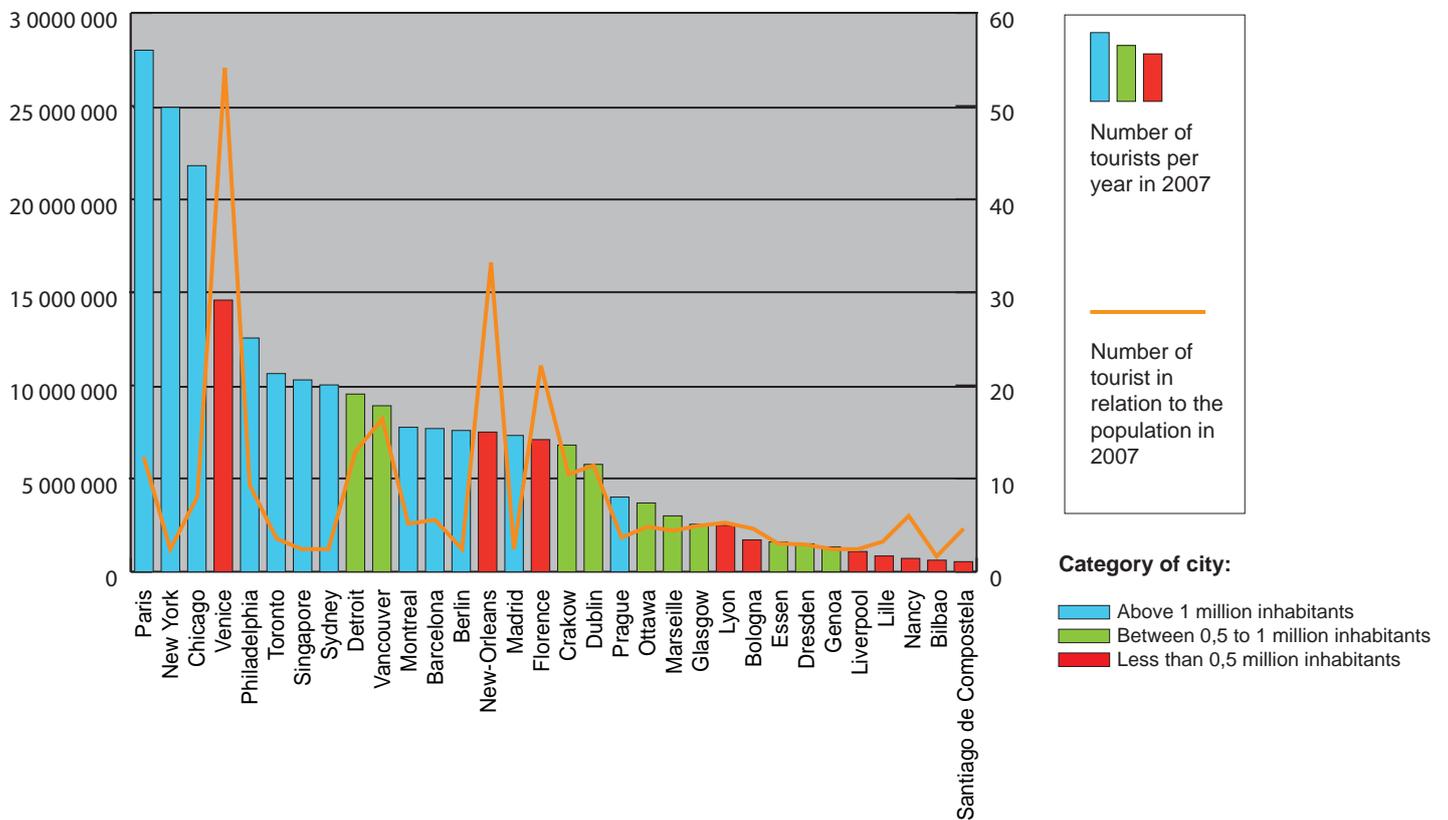
- **“Emerging”**: Their cultural heritage is significantly less than other cities. They have smaller public funding for culture per capita with the exception of Essen (€142). The proportion of university students is low (4 to 6%), because they have few higher education establishments. However, they can create specific cultural projects, such as Essen, which in 2010 will be European capital of culture.
- **“Pragmatic”**: They see good results because they have access to other drivers and levers for development other than culture, without overlooking it. Ottawa is a city known for its role in local government. Singapore, Sydney, Chicago and Toronto are all important financial centres. Philadelphia is an industrial and port city.

d. The social and economic impact of a development based on culture and higher education is greater in smaller cities

For cities of less than 500,000 inhabitants, the economic and social impact is much more visible and discernable.

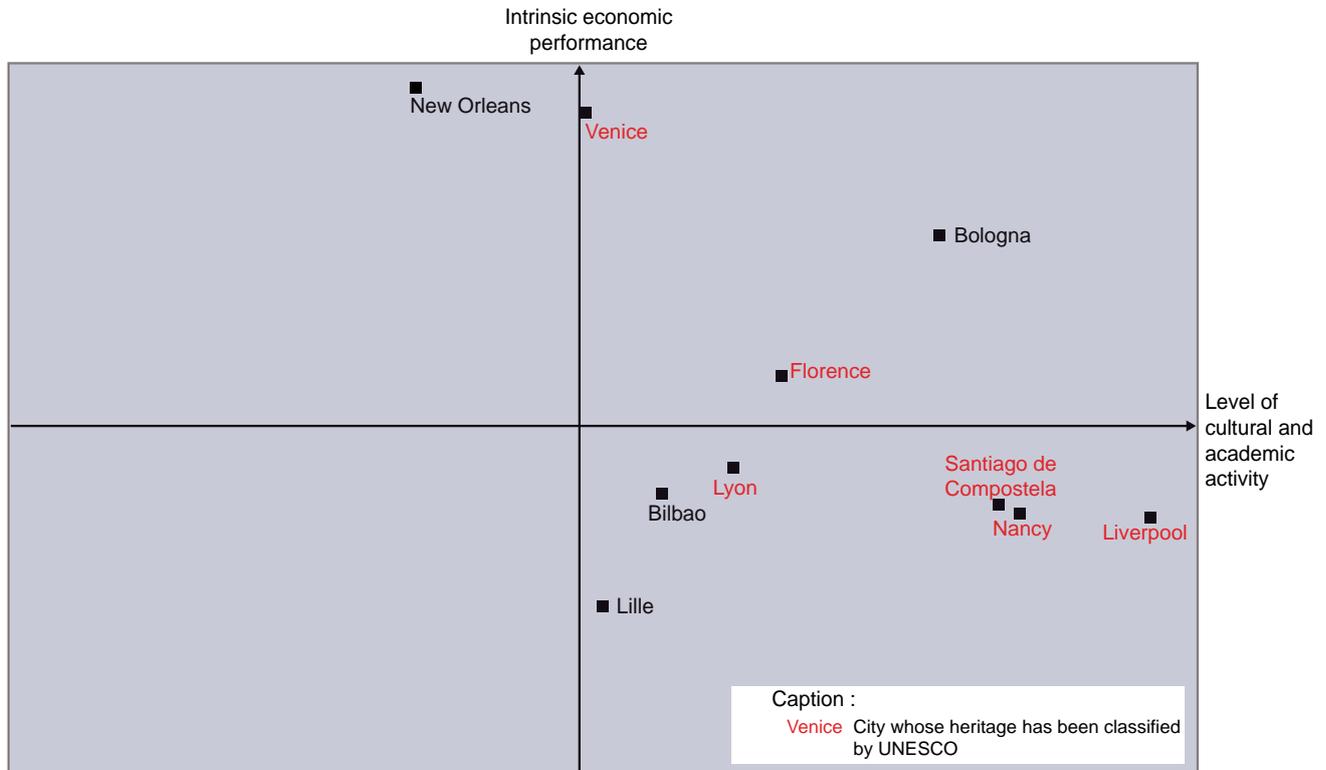
For the ten cities with the most number of tourists per capita, six have less than one million inhabitants, and the first three has less than 500,000 inhabitants (Venice, New Orleans, Florence)

Number of tourists in 2007 for the cities sampled



However, certain cities can still be below average in terms of the average economic performance of the sample group, for example, taking in to account a high unemployment rate as a result of industrial decline, and despite any on-going regeneration.

Sample cities, with less than 500,000 inhabitants



On the other hand, for cities with more than one million inhabitants, an analysis of the results of an investment policy in culture are more dispersed and less easy to measure. This does not mean that culture does not contribute to the development of these big cities.

It is noted that for large cities such as Paris or Brussels, which have undertaken ambitious projects such as Grand Paris and BMR, that they are more focused on investment in transport infrastructure and urban planning. Culture is a part of these projects but is not the main focus.

e. The relationship between the concentration of cultural heritage and strong higher education with the economic performance of a city

It is probable that there is a relationship between the concentration of cultural heritage and a strong higher education, and the economic performance of a city: 75% of cities studied are plotted along the diagonal between the two axis “Cultural and University activity” and “Intrinsic Economic Performance”.



The meaning of this relationship is still to be confirmed. Is it that, because the economic performance of a city is good, there is strong presence of universities and cultural activities? Or, because there is a significant presence of universities and cultural activities, the economic performance of a city is good?

On the basis of a theoretical and mathematical analysis, the study shows that the more cities tend towards a number of cultural facilities such as museums or theatres greater than 8 for every 100,000 inhabitants, with annual public funding of around €100 per capita, and numbers of students greater than 10% of the population, the more likely it is that the annual number of tourists per capita will be greater than 5, and the rate of unemployment will be less than 8 %.

This is shown by the diagonal “Essen, Barcelona, Dublin, Florence, Bologna”.

However, it is still not possible to confirm a strict link of cause and effect, where other causes (existing high-performance transport infrastructure, etc.) and effects (quality of the cultural programming, economic impact of other major industries or sectors) are taken into account.

f. Levers for acceleration and anchorage

The study has identified three acceleration levers:

- **The creation of cultural development centres of excellence:**

Following the example of economic development centres or clusters, it appears that development strategies for increasing a city's appeal based on the creation of centres of excellence, bringing together various professions within a specialised field (such as in Florence, Lyon, Montreal and Barcelona) are more effective at ensuring sustainable economic development.

It therefore seems advisable to us to create **centres for cultural development**, bringing together public and private figure sector stakeholders in any given area.

These specialist areas can be cinema, audio-visual arts, music, video games, digital arts as well as traditional crafts.

Based on initial feedback gained from the study, our belief is that higher education institutions, and the project financing parties (banks, capital risk) must be involved.

In addition, the centre for cultural development must be backed up by the presence and support of the State or local authorities.

Its construction must be able to include stakeholders outside of the city.

All parties involved must be able to operate at international level.

- **The results expected from a policy of cultural development centres:**

- Increased visibility for the city,
- Improved co-operation and the creation of partnerships between the parties involved,
- A central focus for skills and competencies.

MONTREAL: Establishing the first cultural cluster on a global scale with “Montreal, cultural metropolis, has allowed the city to boost the economy of the whole region.

Montreal has always had the potential to be a great cultural metropolis. It has a strong cultural dynamic, a lot of talent and exports that have been internationally recognised. However, it was not until an ambitious volunteer policy was established in 2007, for a period of 10 years, that mentalities really started to change, and substantial projects were launched. At the centre of this cluster were most public and private stakeholders, that is, cultural establishments, event organisers, professionals, universities, bankers, all working together and co-operating. Concrete action has already been achieved: increasing the size of certain museums, constructing a designated show district, an agreement between three major festivals, development new means of private funding, and the launch of the international university city. The impact of these actions on our economy is tangible: the cultural industry in Montreal is already a major part of a 5 billion dollar development programme.

- **Establishing a development strategy for increasing cultural appeal must be based on a coordinated and collective effort**, involving local private and public sector stakeholders, and after the identification of strengths and limitations of the local urban area have, the risks have been recognised, and a definition of the objectives to be achieved.
- **Innovation must be at the heart of any initiative launched:** for example, the architectural design behind the creation of new cultural facilities, the theme of cultural events, methods for developing both tangible and non-tangible cultural assets.

3. POINTS FOR REFLECTION

In conclusion, we would like to share three main points for reflection. The first concerns the improvement of observation tools. The second discusses best practices to be followed. And the third is the types of strategy likely to be put into practice.

a. How to improve the information gathered on an urban area?

We have already highlighted the limitations of collecting comparable data. We hope to encourage public players and international organisations to carry out research to achieve more detailed data, in order to make decision-making easier for public and private stakeholders, and to measure the impact of policies based on culture and a knowledge economy.

This research can be carried out in three areas:

- **Consolidated efforts** in terms of cultural and educational policies **within the geographical urban area** of the sample cities, whatever the available funding,
- **Measuring direct impact**, that is to say knowledge of the percentage of GDP share linked to the cultural sector, through, for example, cultural business revenue as part of the overall economy, the percentage of the working population employed in the cultural sector, the level of unemployment in the sector, creation of new business, or even the degree of appeal linked to city's image ...
- **Knowledge of indirect impact**: through questioning the role of cultural and educational intensity on migration flows: is it possible to consider developing a questionnaire in some pilot cities to find out more about this?

Beyond this initial increase in data capture, analysis of these indicators over time will allow a much greater perspective of the impact of cultural and educational policies on the development of an area.

b. What are best practices in terms of tools and facilities?

The current initiatives are generally founded on **a strategy consisting of certain invariables**:

- Creation of a programme, use of **co-ordinated initiatives** and the establishing of governance,
- **A plan of over 10 years of more** with a chosen **trajectory** and prioritisation of objectives,
- Finding synergies between **several different fields**, and between cultural and economic development:
 - Town planning and architecture, culture, higher education and research, cultural industry (video games, books, cinema), luxury and craftsmanship, tourism (hotels, restaurants)
 - The links between stakeholders in economic development and these fields are not always automatic and are worth developing

- Promotion of a brand:

- Through the creation of a brand linked to the city: Only-Lyon, Guggenheim Bilbao, and Louvre Abu-Dhabi...
- By organising international, cultural or recurring events: Venice Biennale, Berlin Film Festival etc.
- By organising an international universal event: universal exhibition, European Capital of Culture...

- **Creation of a flagship project**, above all for cities with less than 500,000 inhabitants. This project can take the shape of a new museum, linking an architectural concept, a town-planning project and access to works of art, or a one-off large-scale event allowing the creation of a certain level of prestige (European cities of culture) or a programme of regular events (annual festivals).

- **Public and private investment improve the leverage effect from public funding.**

On other points the strategies can differ:

- Leadership can be public (example: Montreal) or private (example: Brussels)
- Tax or financial initiatives can support the strategy:
 - For example, Montreal is looking to make use of several provincial tax measures applicable to the areas of culture and communications: deductible gifts on taxable revenue, annual deduction for the depreciation of the value of a work of art by a Canadian artist, deduction of 100 % of the cost of a subscription to at least three performances of cultural events taking place in Quebec.

The success of the development of a city is really decided by the convergence of several factors: a definition of objectives that are adapted to the size of the city, the existence of tangible infrastructures, the existence of an active social and economic network, which allows the creation

c. What are the winning strategies?

Three types of strategies, which are all based on the promotion of pride in belonging, can be analysed, these being linked to the history of a city, their size or the political persuasions of those in charge:

1. Strategies for developing a unique identity, often driven by economic change, for example:

- Nancy is looking to build an identity, in a region experiencing economic regeneration, particularly in order to retain students in the local urban area,
- Dublin, Liverpool and Bilbao are all cities with a strong industrial heritage, which all use culture as a particular tool to move from an industrial economy to a knowledge economy.

2. Strategies based on the appeal of a city within the context of international, national or regional competition, according to the size of the city and its financial means:

- **Capital or World Cities (Abu Dhabi, Montreal, Brussels, New York, Paris) are in competition to increase appeal** (for tourism, but also for investment, businesses and for a skilled work force). They are looking to consolidate their position on the world stage, allowing them to be recognised as a cultural metropolis of international repute.
- Smaller cities **set their ambitions at regional or international level by relying on a strong brand** that has already been established (as Bilbao has done with the Guggenheim Museum) **to develop an international profile, promoting this brand through new media and new internet-based marketing tools.**

We feel that the size of a city is not an obstacle to development of an international profile.

3. Strategies to reinforce social cohesion and improve quality of life. Culture is part of what any 21st century metropolis must provide, in the same way as the quality of the environment. To this end, we feel that it is a key part of any plan for sustainable development.

- According to a survey on cultural values in Europe, carried out in 2007 at the request of the Directorate-General for Education and Culture at the European Commission, the vast majority of Europeans (77 %) considered that culture played an important part in their lives.

NANCY: Promoting local heritage and cultural events as real vehicles of identity and social cohesions for local inhabitants

Culture is written in the genes of Nancy and its history: buildings of architectural significance, artists from the time of Stanislas. This is why heritage was a central part of the "Nancy 2020" project, which articulated the cultural strategy of the city of Nancy and Grand Nancy. This involved restoration projects to put history and heritage at the heart of all inhabitants of Nancy, and the renovation of the Musée Lorrain. More important still were the cultural events promoting the identity of Nancy, based primarily on local know-how and intrinsic qualities. Large events are organised around key themes, representing the identity of Nancy, and with local institutions and businesses contributing to the financing of the events or taking part, and also involving the training of 160 shopkeepers as ambassadors of the 18th century architectural heritage of Nancy. These events help to instil a sense of local pride: 35,000 people attended the inaugural event in the Place Stanislas, with 160 shopkeepers volunteering to be ambassadors.

5 levers to implement these strategies can be combined depending on the context, size, history, cultural and social heritage, economic potential and urban development of the area...

- **Creation of alliances related to cultural engineering** (as with the development strategy for Abu Dhabi) or the use of a brand (such as the Guggenheim in Bilbao), to speed up knowledge transfer and to establish notoriety.
- **The promotion of a tangible cultural heritage**, culture in buildings, and/or an intangible cultural heritage
- **The implementation of an innovative cultural facility** making use of an architectural concept:
 - To create heritage as part of a wider urban regeneration programme;
 - To reinforce the appeal of the city by creating an identity and basing it on local knowledge and skills.
- **Town-planning:**
 - Montreal, for example, has linked its cultural investment plan with a town-planning initiative to create a district specifically for shows and performances, to enrich the cultural life of the city.
- **The emergence of one or several centres of cultural excellence** combining higher education and research laboratories, cultural businesses (cinemas, video games...), and cultural events and activities (festivals, exhibitions...)

We are convinced that in our knowledge economies, culture and creative energies are catalysts for innovation. It is then easy to understand the importance of policies that encourage the development of cultural and social assets for public and private stakeholders, in order to reaffirm their position in global competition and to ensure sustainable economic and social development.

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- Statistics Canada : <http://www40.statcan.gc.ca>
- Statistiques Montréal : <http://ville.montreal.qc.ca>
- Statistiques sur le Site Web de la ville de Toronto : http://www.toronto.ca/business_publications
- Statistiques sur le Site Web de la ville d'Ottawa : <http://www.ottawa.ca/residents/statistics/census>

Asia

SINGAPORE

- Donnée fournie par l'Ambassade
- Sources : Département of Statistics of Singapore, office du tourisme de Singapour, World Travel & Tourism Council, National Art Council Singapore, CEIC databases, Calculs ME de Singapour

AUSTRALIA

- Australian Bureau of Statistics : <http://www.censusdata.abs.gov.au>
- <http://www.demographia.com>

• Net migration, Number of tourists per inhabitant per year

Europe

UNITED KINGDOM

- Site de la ville de Glasgow : <http://www.glasgow.gov.uk>
- Site de la ville de Liverpool : <http://www.liverpool.gov.uk>
- Central Statistics Office Ireland : <http://beyond2020.cso.ie/Census>
- Dublin Regional Tourism Authority : <http://trade.visitdublin.com>

ITALY

- ISTAT : <http://www.istat.it>
- Site de la ville de Venise : <http://www.comune.venezia.it>
- Site de la ville de Bologne : <http://www.comune.bologna.it>
- Site de la ville de Gênes : <http://www.comune.genova.it>
- Statistiques des villes italiennes : <http://statistica.comune.fi.it>

SPAIN

- Institution of Statistics-community of Madrid : <http://www.madrid.org>
- Analysis of Madrid city : <http://www.munimadrid.es>
- Institut Galego de estatística : <http://www.ige.eu>
- Instituto Nacional de Estadística : <http://www.ine.es>
- Bilbao Turismo : <http://www2.bilbao.net>
- Eustat : <http://www.eustat.es/municipal>
- Ayuntamiento de Barcelona : <http://www.bcn.es>

GERMANY

- Site de statistiques officiel : <http://www.statistikportal.de>
- Site de la ville d'Essen : <http://www.essen.de>
- Site de la ville de Berlin : <http://www.berlin.de>
- Site de la ville Dresden : <http://www.dresden.de>

FRANCE

- Insee : <http://www.statistiques-locales.insee.fr>
- Office du tourisme de Lille, Revue de presse 2009 : <http://lilletourism.com>
- Office du Tourisme et des Congrès de Paris - Rapport annuel : chiffres clés : <http://www.parisinfo.com>
- Chambre du commerce et de l'industrie : <http://www.lyon.cci.fr>
- Office du Tourisme et du congrès de Marseille : <http://www.marseille-tourisme.com>

POLAND

- Krakow in numbers 2007 (official) - Municipality of Krakow : <http://www.krakow.pl>
- Czech Statistical Office - Statistical yearbook of the Capital City of Prague : <http://www.czso.cz>

North America

USA

- U.S. Census Bureau : <http://factfinder.census.gov>
- Official Visitor Site for Greater Philadelphia (Philadelphia and the countryside)-Visitor Stats : <http://www.gophila.com>
- Atlanta Convention and Visitors Bureau : <http://www.atlanta.net>
- Latest statistics available from Detroit Metro Convention & Visitors Bureau : <http://www.visitdetroit.com>
- Chicago Tribune - Archives Business : <http://archives.chicagotribune.com>
- New Orleans-Tourism Marketing corporation-annual report : <http://www.neworleansonline.com>

CANADA :

- Metro Vancouver : <http://www.metrovancouver.org>
- Statistiques Canada : <http://www40.statcan.gc.ca>
- Site de la ville de Montréal : <http://ville.montreal.qc.ca>
- Tourism Toronto - Annual report 2007 : <http://www.seetorontonow.com/>
- Ottawa 2008 Annual Development Report : http://ottawa.ca/city_services/statistics

Asia

SINGAPORE

- Sources : Département of Statistics of Singapore, office du tourisme de Singapour, World Travel & Tourism Council, National Art Council Singapore, CEIC databases, Calculs ME de Singapour

AUSTRALIA

- Sydney tourism statistics : <http://corporate.tourism.nsw.gov.au>

• Major tourist attractions, Number of museums, theatres and operas, Total cultural expenditure

- Planetware-Scotland Travel Guide-Glasgow : <http://www.planetware.com/top-tourist-attractions>

Europe :

ROYAUME-UNI

- Site touristique de la ville de Glasgow : <http://www.glasgowguide.co.uk>
- Glasgow city council : <http://www.glasgow.gov.uk>
- Site touristique de l'Irlande : <http://www.goireland.com/dublin>
- Site de la ville de Dublin : <http://www.dublin.ie>
- Dublin city council : <http://www.dublincity.ie/YourCouncil>
- Site de la ville de Liverpool : <http://www.liverpool.gov.uk>
- Site Web Theaters online : <http://www.theatresonline.com>

ITALY

- Site touristique de la région de Venise : <http://www2.regione.veneto.it>
- Site de la ville de Venise : <http://www.comune.venezia.it>
- Site de la ville de Bologne : <http://www.comune.bologna.it>
- Site touristique : <http://www.culturainiguria.it>
- Site de la ville de Gènes : <http://www.comune.genova.it>
- Site touristique de la région de Toscane : <http://ius.regione.toscana.it>
- Site de la ville de Florence : <http://www.comune.firenze.it>

SPAIN

- Institution of Statistics-community of Madrid : <http://www.munimadrid.es>
- Galice (official tourist site) : <http://www.turgalicia.es>
- Site de la ville de St-Jacques de Compostelle : <http://www.santiagodecompostela.org>
- Bilbao Turismo : <http://www2.bilbao.net>
- Tourisme de Catalunya : <http://www.gencat.cat>
- Ayuntamiento de Barcelona : <http://www.bcn.es>
- Institut Galego de estatica : <http://www.ige.eu>

GERMANY

- Site de statistiques régionales officielles : http://ec.europa.eu/regional_policy
- Site de la ville d'Essen : <http://www.essen.de>
- Site de la ville de Berlin : <http://www.berlin.de>
- Site de la ville Dresden : <http://www.dresden.de>

FRANCE

- Site officiel de la ville de Lille : <http://www.lilletourism.com>
- Linternaute.com - Encyclopédie des villes en France : <http://www.linternaute.com>
- Mairie de Paris : <http://www.paris.fr/portail>
- Office du Tourisme et des Congrès de Paris - Rapport annuel : chiffres clés : <http://www.parisinfo.com>
- Portail culturel de la ville de Lyon : <http://www.culture.lyon.fr/culture/sections/fr>
- Budget villes 2009 : <http://www.budget2009.lyon.fr>
- Office du Tourisme et du congrès de Marseille : <http://www.marseille-tourisme.com>
- Site officiel de la ville de Marseille : <http://www.marseille.fr>

POLAND

- Krakow in numbers 2007 (official) - Municipality of Krakow : <http://www.krakow.pl>
- Czech Statistical Office - Statistical yearbook of the Capital City of Prague : <http://www.czso.cz>

North America

ETATS-UNIS

- The Official museum directory 2008
- Official Visitor Site for Greater Philadelphia (Philadelpha and the countryside) : <http://www.gophila.com>
- City of Philadelphia : <http://www.phila.gov/reports>
- Celinea Business pages : <http://www.celinea.com>
- City of Atlanta : <http://www.atlantaga.gov>
- City of Dteroit -Department of Budget : 2007-2008 Executive Budget : <http://www.ci.detroit.mi.us>
- The city of Chicago's official tourism site : <http://www.explorechicago.org>
- The City of Chicago - Department of Budget & Management : <http://www.cityof-chicago.org>
- New Orleans Online.com : <http://www.neworleansonline.com>
- City of New Orleans : <http://www.cityofno.com>

CANADA

- Culture Plan Progress Report : <http://www.toronto.ca/culture>
- Vancouver Info Center : <http://www.vancouverinfocenter.com/>
- Site officiel de la ville de Vancouver : <http://www.discovervancouver.com/museums.asp>
- Statistiques Canada : <http://www40.statcan.gc.ca>
- Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec, Enquête sur les dépenses de l'administration publique québécoise au titre de la culture : <http://www.stat.gouv.qc.ca>
- Worldweb.com : <http://www.toronto.worldweb.com>
- Site touristique de Toronto : <http://www.toronto-theatre.com>

Asie :

SINGAPORE

- Donnée fournie par l'ambassade
- Sources : Departement of Statistics of Singapore, office du tourisme de Singapour, World Travel & Tourism Council, National Art Council Singapore, CEIC databases, Calculs ME de Singapour

AUSTRALIA

- Site touristique de l'Australie : <http://goaustralia.about.com>
- Site culturel de l'Australie : <http://www.theatresaustralia.com>
- Site de la ville de Sydney : <http://www.cityofsydney.nsw.gov.au>

• Total number of students in the universities, Number of universities

Europe

UNITED KINGDOM

- Glasgow city council : <http://www.glasgow.gov.uk>
- Higher Education Authority : <http://www.hee.ie/en/node/1216>
- Site de la ville de Dublin : <http://www.dublin.ie>
- Higher Education Statistics Agency : <http://www.hesa.ac.uk>
- Site de la ville de Liverpool : <http://www.liverpool.gov.uk>

ITALY

- MIUR (Ministero dell'Università e della Ricerca) : <http://statistica.miur.it/>
- Site de recensement des universités en Italie : <http://www.universitaitaliane.it/regione.asp> (puis consultation de chaque fiche)
- Site de la ville de Bologne : <http://www.comune.bologna.it>
- Site de la ville de Gènes : <http://www.comune.genova.it>
- Site de la ville de Florence : <http://www.comune.firenze.it>

SPAIN

- Institution of Statistics-community of Madrid : <http://www.munimadrid.es>
- Institution Nacional de Estatica : <http://www.ine.es/>
- Consulat de France à Madrid : <http://ambafrance-es.org>
- Site de recensement des universités en Espagne : <http://www.statemaster.com/encyclopedia/List-of-universities-in-Spain>

GERMANY

- German Academic Exchange Service : <http://www.daad.de/deutschland>
- Site de la ville d'Essen : <http://www.essen.de>
- Site de la ville de Berlin : <http://www.berlin.de>
- Site de la ville Dresden : <http://www.dresden.de>

FRANCE

- Ministère de l'éducation nationale : <http://media.education.gouv.fr>
- Ministère de l'enseignement supérieur et de la recherche : <http://www.enseignementsup-recherche.gouv.fr>

POLAND

- Krakow in numbers 2007 (official) - Municipality of Krakow : <http://www.krakow.pl>
- Czech Statistical Office - Statistical yearbook of the Capital City of Prague : <http://www.czso.cz>

Amérique du Nord :

USA

- U.S. Census Bureau : <http://factfinder.census.gov>
- PhiladelphiaEducation.com : <http://www.philadelphiaeducation.com>
- City of Atlanta : <http://www.atlantaga.gov>
- City of Detroit : <http://www.ci.detroit.mi.us>
- The Chicago Education Directory : <http://www.chicagoeducation.com>

CANADA

- Metro Vancouver : <http://www.metrovancouver.org>
- Site de la ville de Montréal : <http://ville.montreal.qc.ca>
- Association of universities and colleges in Canada : <http://www.aucc.ca/>

Asie :

SINGAPORE : Données fournie par l'ambassade

AUSTRALIA

- Australian Bureau of Statistics : <http://www.censusdata.abs.gov.au>
- Site de recensement des universités en Australie : <http://www.australian-universities.com>

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