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EVENT MANAGEMENT IN CULTURAL TOURISM

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PREFACE

The number of various artistic and cultural events in the field of art and culture has been intensively and progressively increasing in the world for several decades, which has had a significant effect on the entire economic, political, social and psychological development of destinations. An growing number of cultural institutions (museums, galleries, theatres, operas, cultural centres and cultural stations, etc.) have realized that one of the best and most sustainable solutions for their business and financing is to promote themselves on the tourist market so that products and the services they create reach the largest possible audience, i.e., both domestic and foreign tourists.

The coursebook entitled “Event Management in Cultural Tourism” provides clear and practical guidelines on how to improve the organisational process from an idea to its realization. Next, it covers contemporary trends that should be followed, as well as subtypes of tourist movements motivated by artistic and cultural content. Special attention is given to all phases of planning, organization, management, production and realization of cultural events.

Many useful examples of good practices from all over the world are listed and, in particular, the latest event - the European Capital of Culture - Novi Sad 2022 is addressed as a whole. The coursebook emphasizes that cross-sector partnerships between stakeholders are the key to success in cultural tourism. Such partnerships should be aimed at solving challenges according to the model of interdisciplinary approach, that is, they should have an integrative approach. This means that cultural institutions, the tourism sector, the creative

industries sector and the service sector alike should use their methodology to find ways to adequately present their artistic and cultural products and services to the public and to promote them at the destination level. Only in this way, with the application of the model of intersectoral cooperation between stakeholders, the following aspects can be achieved: a) greater competitiveness in different markets, b) better placement of services and products, c) more effective promotion, g) consistency of tourism policy at all levels, d) increased tourist traffic and overnight stays at the destination, f) greater number of tickets sold, e) stronger foreign exchange inflow, and f) greater income from own funds, which can be further invested in the development of the necessary infrastructure and tourism promotion.

The book is intended for everyone offering services and products in cultural tourism, catering, marketing, event industry and creative industries.

Authors

PART ONE
**CULTURAL EVENTS
AND SIGNIFICANT
CULTURAL PROJECTS**

THE CONCEPT AND SIGNIFICANCE OF CULTURAL EVENTS FOR TOURISM DESTINATIONS

The development of tourism also leads to the development of festival tourism. Considering today's experiences of tourists, who are more experienced and demanding, the tourist market, with its dynamic development, makes the tourist offer and demand influencing and changing each other. Today, the competitiveness of tourist destinations can be achieved by promoting their own attractiveness, events, entertainment programs and the organization of festivals. The festivals aim to attract as many tourists as possible in order to extend the season and maintain the attractiveness of the tourist destination, but also to add liveliness to the local cultural scene. In the current economic context, festivals play a significant role for cities and entire regions. It is believed that cultural events and festivals significantly contribute to cultural and economic development and as such have a profound impact on the development of cultural tourism in the local community. Festival organizers use historical and cultural themes to attract visitors and create a cultural image in the host cities. Festivals are an important expression of human activity and significantly contribute to the social and cultural life of their hosts (Raj and Vignali 2010; Blešić et al., 2014; Šušić et al., 2016).

As Richards and Palmer (2010, p. 2) noted in the introduction to their book *Eventful Cities*: "Cities of today face two choices. Either they develop to meet the challenges created by the pace of global change, or they resist the impulse for transformation and stagnate."

Festivals and events are particularly useful means of transformation, as they are relatively flexible and can be developed to meet global and local needs. Destinations have been deliberately using cultural festivals as a means of stimulating cultural tourism for decades, which have become a valuable tool in tourism management, especially in stimulating off-season tourism. Off-season festivals provide visitors with a reason to come when hotel rooms are vacant and cheaper, which can help extend the tourist season.

A particularly important target market for festivals and events are cultural tourists, as cultural tourists undoubtedly spend a great deal, and comprise about 40% of total international tourism (Hadžić et al., 2018; Richards and King, 2022).

The term event tourism, as a link between events and tourism, was first mentioned in the

literature of the 1980s. The basis for the development of event offer in destinations is the growth of the number of participants in tourism, their free time and qualitative changes in the tourist behaviour. Events are subject to destination marketing that complements the final product. Competition among destinations is much stiffer and growing. It is necessary to continuously explore new ways of diversifying the existing tourism product and devise new concepts of supply for competing destinations in the market.

Many destinations have recognized the importance of events for bringing multiple benefits to a destination. The realization of an event requires organizational skills, knowledge and skills so as to contribute to the image of the destination.

The event industry, which includes festivals, conferences, exhibitions, sports, cultural and various other events, is developing extremely fast and is becoming more complex and influential in tourism.

According to Richards (2013), the key role that events play in modern society is reflected in their ability to attract the attention of consum-

ers. They play an equally significant role in enabling individuals to meet the need for physical co-presence. Contrary to what might be expected, it has been noticed that modern consumers, who spend a large part of their lives on virtual networks, have an intensive need for physical presence among other people (co-presence). This is exactly what events can provide, becoming extremely important spaces for socialization in a modern, networked society. That is why they have the potential to connect the cultural economy of cities with the growing needs of participants in creative tourism.

Modern society has an abundance of cultural events: holidays, festivals, creative meetings, etc. The role of events in the life of every city is constantly growing. Due to the multiplier impact, cultural events are one of the most important and interesting phenomena of the cultural space. Cultural events are important for the following reasons:

- As a means of drawing attention to the city (region),
- To unite different actors in the cultural space,
- As an incentive for partnership and cooperation,
- As a catalyst for the development of professional communication,
- As a means of attracting media attention in the field of culture,
- As a place for testing new types of art.

Many places in the world are remembered for cultural events. As such, festivals, fairs and celebrations can be in the function of shaping destination identity and what it contains, and these are stories, meanings and memories. If events are strategically networked, thematically designed and organized with a deliberate goal of shaping the image in the desired direction, they can become a significant tool for decision makers in cities and smaller towns. That is why it is important that they recognize the events, not only as a form of spending and opportunities for one-time entertainment and income, but also as a strategic element in creating a good reputation for the city or town they are responsible for.

Music and cultural events with international participation have a very big impact on the destination where they are held and are certainly the best way for its marketing and promotion (Pivac et al., 2019). The wider the scope and significance of the event and the higher the percentage of international participation and the involvement of global and regional celebrities, the greater the interest of the world media in it, which leads to a wider promotion of the destination, its culture and customs, but also the economy. The promotion of the destination takes place before the event itself, when announcements and preparations for it take place, during the event, with media reports from the event location, and after the event, when all participants and observers take their impressions with them and share them with their friends, family, colleagues.

Considering the existence and huge popularity of social networks such as Facebook, Twitter, LinkedIn, etc., it must be borne in mind that the impressions of each participant in the event can be transmitted in seconds to hundreds of their friends and acquaintances. This way of disseminating information and creating opinions has an increasing impact, which must not be neglected.

The influence of the government and corporations is growing and it is necessary to harmonize and satisfy a wider range of needs and objectives of different stakeholders. Therefore, when organizing large events and festivals, the influence of the government and relevant associations and corporations is exceptionally large and present at every stage of their implementation and preparation.

Tourism development, destination popularization, capacity building and hiring / employment of the workforce are the primary benefits that a cultural event, i.e., a festival, can provide and thus has a prominent role in a country's economy. In recent decades, events have become an important means of gaining an advantage and achieving different economic, social and environmental objectives for many communities and tourist regions.

FESTIVALS

Ever since ancient times, each society had specific dates and periods when a specific celebration was held, which was usually based on local culture, customs, religion and way of life. These celebrations formed the initial festivals that evolved into modern types of festivals. The root of the word “festival” (lat. Festivus) is “feast” (fiesta in Italian).

The festival is an event usually organized by the local community, which serves to meet specific needs, as well as for entertainment. There are many festivals in the world. Although many of them have roots in religion, others have a seasonal character or a certain cultural significance. Particular institutions also organize their own festivals (often called “fest”) to mark important events in their history. They can be the day of the institution foundation or another event of their choice for periodic celebrations, usually on an annual basis.

There are several basic categories of festivals by topic: community festivals, music festivals, film festivals, art festivals, etc. Today, festivals are a field which joins experts from economics, sociology, psychology, tourism, anthropology, and others to cooperate.

Social change and globalization are the main ‘culprits’ of the rapid development of the festival culture in the twentieth century. These social, political, economic and demographic changes have highlighted the need to redefine and replace the social identity on the social and cultural map of the world. Festivals have been used as a tool in this direction (De Bress, Davis, 2001; Picard, Robinson, 2006; Pivac et al., 2019). The nature of the festival includes culture in its program in many different ways.

Every element that is celebrated during the festival - regardless of the type (music, film, art...) is part of the culture of a society, an area or a group of people. Hence the cultural impact of the festival. The implementation of the festival can contribute to the revival and preservation of local culture (Bowdin et al., 2011).

There are about 800 music festivals and 1,093 film festivals in the United States alone. This number does not include regional fairs and smaller festivals and festivals of other genres. Out of a total of 330 million U.S. res-

idents, 32 million American citizens attend at least one music festival a year, nearly half (46%) of which are millennials (<https://askwonder.com/research/please-market-size-analysis-global-music-festival-market-interested-growth-rate-ence3i7fw>). To that should be added another 10-20 million visitors to film festivals and food and beverage festivals, and that makes one sixth of the American population attending festivals. This fact shows how great the festival’s influence on culture is now.

The UK has also experienced significant growth in its festival industry, especially when it comes to music. Out of a population of 67 million people, it is estimated that 5.2 million citizens attended music festivals in 2019, an increase of almost 50% compared to 2.79 million in 2012 (<https://www.statista.com/statistics/282032/music-concert-and-festival-attendance-in-the-uk-by-attendee-type/>).

The United Kingdom is a very good example of a country that takes advantage of the positive influences of festivals and events. It is estimated that there are about 1000 different events in Great Britain that contribute to the UK economy of 42.3 billion pounds. Visitor spending is worth an additional 7.7 billion pounds (<https://www.eventbrite.co.uk/blog/academy/uk-event-industry-in-numbers-ds00/>). Foreign tourists spent more money than domestic ones on festivals or music concerts. Each foreign tourist who attended the festivals spent £ 910 per trip and £ 602 to attend music concerts and live performances. Domestic tourists spent £ 396 on festivals (per trip) and £ 87 on music concerts and live performances (The Guardian, 2010).

There are over 25,000 companies in the event sector, including event organizers, destination marketing organizations (DMOs), destination management companies (DMCs), contractors, and a range of suppliers: transport operators, telecommunications and IT companies, interpreters and translators, specialist caterers, event insurance professionals and many others.

It is estimated that the sector maintains 570,000 full-time jobs, mostly in small and medium-sized enterprises. The top 10 leading

Value of the British event sector (data for 2015)

- Conferences and meetings - £19.9 billion
- Exhibitions and fairs - 11.0 billion pounds
- Incentive travel - 1.2 billion pounds
- Corporate events - 1.2 billion pounds
- Outdoor events - £1.1 billion
- Festivals and cultural events - £1.1 billion
- Music events - £1.3 billion
- Sporting events - £2.3 billion (<https://www.eventbrite.co.uk/blog/academy/uk-event-industry-in-numbers-ds00/>)

A **BEER FESTIVAL** is an organized event during which various types of beer (and often other alcoholic beverages) are available for tasting and buying. Beer festivals are held in a significant number of countries.

Some of the most famous beer festivals are beer festivals in Germany. The world's largest beer festival is Oktoberfest in Germany. The second largest beer festival in Germany, and probably in Europe, is the Cannstatter Volksfest in Stuttgart. The Great British Beer Festival is held every year in August in London. "GBBF", as it is called, was held for the first time in 1977, and the number of visitors was over 66,000 people in 2006 with 350,000 pints (about 200,000 litres) of beer drunk during the five days of the festival.

Other beer festivals are held in Belgrade, Serbia - Belgrade Beer Fest, which is held every August in Ušće Park, then in Brasov, Romania, where a big beer festival is held every year in October, and in Karlovac, Croatia, Beer Days, lasting 10 days and starting from the last Friday in August, in Prilep, Macedonia, the Beer Festival, which is held every year in August.

event agencies in the UK have a turnover of more than £ 3.5 billion, most of which is generated outside the UK (<https://www.eventbrite.co.uk/blog/academy/uk-event-industry-in-numbers-ds00/>).

There are a large number of festivals in the world that can be cover the following themes: music, film, religion, history, sports, art, entertainment, etc.

A **FILM FESTIVAL** is an organized, extensive screening of films in one or more cinemas or screening locations, usually in one location. Films can be more recent, and depending on the focus of the individual festival, the festivals can include foreign productions, as well as films from domestic production.

Sometimes the focus is on a specific film artist or genre (e.g., film noir) or topic. A number of film festivals specialize in short films, and each has defined a maximum length. Film festivals are usually held annually. There are about 3,000 film festivals around the world that are active. The most important film festivals are held in Cannes, Venice, Toronto, Berlin, Shanghai, Moscow, San Sebastian, Montreal, Locarno, Karlovy Vary, Mar del Plata, Cairo and Tokyo (<https://www.seebtm.com/znacaj-manifestacija-for-destination-development/>).

A **MUSIC FESTIVAL** is a music-oriented festival that often has a theme of music genre, national identity or local musicians. They are usually held outdoors, and often offer other amenities such as vending machines with food and goods, performing arts and social activities. Pythian Games in Delphi include musical performances and are probably one of the earliest known festivals.

Many festivals are held annually, or at some other interval, while some, like most rock festivals, are held only once. Some festivals are for-profit, while others are organized for a specific reason.

The most famous festival in Serbia is the Exit Festival, which is held in Novi Sad. The festival attracts young people from Serbia, the former Yugoslav republics (Croatia, Slovenia, Bosnia and Herzegovina, Montenegro and Macedonia), Europe and the world. The Exit Festival is the largest music festival in Southeast Europe. It was founded at the end of the twentieth century and functions as a consortium of non-governmental organizations and industrial companies. The festival was created within the student movement that fought for democratic changes in Serbia at the end of the 20th century. It promotes peace, democracy, multiculturalism and human rights. This is a key element in the festival's identity as a commercial brand and as an expression of contemporary Serbian culture and identity. The festival was first organized at the local level in 2000, but in 2001 it grew into one of the largest music and cultural festivals in Southeast Europe. According to many visitors, a special attraction of the Exit Festival is the Petrovaradin Fortress. During the festival, the Petrovaradin Fortress becomes a centre of youth, culture and art. Every year, during the festival, the Fortress becomes a meeting place for cultural tourism in Serbia (Pivac et al., 2019). Annually, the festival is visited by about 200,000 visitors, and the contribution to the economy of Novi Sad in 2019 amounted to 16.4 million euros (<https://www.exitfest.org/ovogodisnji-exit-dono-novom-sadu-i-srbiji-rekordnih-16-4-million-euros-increase-of-foreign-visitors-31>)



▲ **Figure 1.** Exit Festival
Source: D. Gojić

The most important event, not only for Guča and Dragačevo, but also for Serbia, the Dragačevo Assembly was founded on the feast day of the Intercession of the Theotokos on October 14, 1961, in the churchyard of St. Archangel Gabriel. In its sixty years of existence, this cultural and tourist event has been visited by about eight million visitors, not only from Serbia, but also from all over the world. Thus, during the festival, this small town becomes the second largest city in Serbia (immediately after Belgrade) and the world's capital of trumpet.

Trumpeters from all over Serbia compete for the titles of the best orchestra and soloist in three categories: cadets, juniors and seniors.

Winning titles at the festival in Dragačevo can open many doors for performances in famous world capitals, at domestic and foreign festivals, music programs, television and films (Stamenković et al., 2013)



▲ **Figure 2.** Guča Festival
<https://standard.rs/2019/08/11/zasto-je-guca-vazna-za-srbiju/>



▲ **Figure 3.** The largest music festivals in 2019
Source: <https://www.statista.com/chart/17757/total-attendance-of-music-festivals/>

EXAMPLES OF UNUSUAL FESTIVALS

Tomato Fight Festival - La Tomatina in Spain

Tomato Fight in Buñol, near Valencia, is held every year on the last Wednesday in August. This festival is also described as "the biggest food fight in the world". (<https://www.latomatintours.com/>). The most interesting part of the Festival is certainly the tomato fight which is held on that day



▲ **Figure 4.** La Tomatina Festival
Source: <https://news.cgtn.com/news/>

from 11.00 to 13.00. This event has become one of the most important dates in the Spanish summer festival calendar when thousands of people visit this small Valencian town. More precisely, prior to 2013, the festival gathered about 40,000 to 50,000 people who participated in a huge tomato fight (whereas the town of Buñol has only 9,000 residents). Since 2013, they have started selling tickets for the event, which limits the number of participants to only 20,000 (<https://www.latomatintours.com/>). Ticket prices range from 89 to 229 euros.

There are several theories that explain how Buñol became the host of the world's greatest tomato fight. The most acceptable explanation dates back to 1945, when the annual parade with huge figures of big heads (Gigantes y Cabezudos) passed through the streets of Buñol. It seems that some young people then tried to join the parade and accidentally knocked down one of the giants who then got up and started swinging his arms, at everyone around him. In retaliation, the young people grabbed tomatoes from a nearby vegetable stand and started throwing them at the giant. This fight lasted until the police arrived to calm down the "warring" parties. The following year in August, the same group of young people returned to the municipal square and started fighting with tomatoes again but using their tomatoes this time.

The police intervened again, and in the following years, the local council tried to ban the celebration of Tomato Day, but without success. The event continued to develop from year to year, until it reached its current proportions. Another popular theory is that dissatisfied locals attacked city councillors with tomatoes during the city celebrations. They enjoyed this activity so much that it was repeated the following year, then a year after that, and so on. The holiday was banned during the period of the Spanish State under Francisco Franco because it had no religious significance but returned in the 1970s after his death (www.tomatofestivalspain.com).

Gilroy Garlic Festival (Gilroy, California)

It is one of the biggest food festivals in the United States, which is held at the last weekend in July in the Christmas Hill Park Gilroy, California. The first festival was held in 1979 and gathered around 15,000 visitors (<https://gilroygarlicfestival.com/history/>). Today the festival is visited by over 100,000 people. The main attraction is the tasting of various garlic specialties, such as ice-cream with garlic aroma, french fries with garlic, seafood and the like. Attendees also enjoy three music stages, garlic cooking classes, celebrity cooking demonstrations, a garlic bread making workshop, a children's playground, arts and crafts and many interactive exhibitions. The Queen of the Miss Garlic Festival Gilroy is also proclaimed every year, and she is chosen by a team of five judges based on interviews, talent assessments, so-called "garlic speech" and evening dresses. (<https://gilroygarlicfestival.com/history/>).



▲ **Figure 5.** Garlic Festival
Source: <https://www.visitcalifornia.com/now/>

Mud Festival in South Korea

The festival is held in Boryeong, on Daecheon Beach in South Korea. It was first held in 1998, lasting 4 days, including 16 different programs. To everyone's surprise, the festival was visited by 30 million people, which generated \$ 350 million in profits. After the 4th festival, it was extended to 7 days (boryeongmudfestival.com).

The main activity of the festival is playing in the mud pool, and the festival also includes mud wrestling and skating, street parade, night activities and performances (since 2011). South Korea is known for the healing properties of the mud, which is considered to be more healing than the mud of the Dead Sea. It is interesting that in 2014, the festival was visited by as many as 329,000 visitors, including 280,000 foreign tourists.

The festival was declared global in 2015 and is being promoted as "the best way for stress relief".



▲ **Figure 6.** Mud Festival

Source: <https://www.youngisthan.in/lifestyle/>

Underwater Music Festival, Florida



▲ **Figure 7.** Underwater Music Festival

Source: <https://parade.com/313697/christinecarr/>



▲ **Figure 8.** Baby Jumping Festival

Source: <https://www.nationalgeographic.com/travel/article/>

Over the past 25 years, in July, hundreds of divers and snorkellers gathered at the festival on the Lower Keys Reef, part of the only living coral reef in North America. The festival involves live playback of pre-selected music lists from underwater speakers, while musicians-divers and mermaids play instruments created by a local artist, August Powers. Selected songs are mostly thematic such as "Yellow Submarine", "Octopus Garden" and the like. The main purpose of this festival is to draw attention to the importance of protecting and preserving coral reefs (<https://www.visitflorida.com>).

Baby Jumping Festival - Spain

Ever since 1620, on June 6, the Festival El Colacho has been held in a small village of Castrillo de Murcia, also known as Baby Jumping Festival. The Festival represents part of the celebration of the Catholic church, known as the Feast of Corpus Christi, which is held across Spain. However, the only Baby Jumping Festival within the celebration is held in the mentioned village, and features jumping over babies who were born in the past 12 months. The aim of the ritual is to absolve children of all sins, ensures a safe passage through life and protects them from illness and evil spirits. A one-week celebration culminates in the final act of El Salto del Colacho (The Flight of the Devil), which is to remind us of the permanent fight of good and evil and absolve babies of all sins. The men who symbolise the Devil are dressed in red and yellow clothes and are jumping over babies who are laid on mattresses. In order for babies to participate in this unusual event, whose ultimate objectives are the liberation of children from ancestral sin, the liberation of the entire town from sins and the reminder of the constant struggle between good and evil, it is necessary that they are born in the past twelve months (www.nationalgeographic.rs).

EVENT IMPACTS

Events affect almost every aspect of human life, be it social, cultural, economic, environmental or political.

Organizing events is a wonderful opportunity to draw attention to the quality and specific features of a tourist destination. Positive physical and environmental impacts are reflected in raising awareness about environmental protection and transformation, but also in improving transport and communication infrastructure. On the other hand, environmental pollution is almost inevitable, as well as noise and traffic jams.

By adopting a strategy of sustainable development in the organization of events, as well as environmental care, negative impacts can be greatly reduced or even eliminated thus contributing to the reputation (image) of environmentally friendly destinations (Gračan, Rudančić-Lugarić, 2013). The benefits are different. They are mostly seen through economic impacts. They have a high intensity of attracting visitors to an area.

In addition, events can have an impact on image creation, creating a more favourable perception of a certain area. A positive image of a place can influence industrial investment. Moreover, events, especially mega-events, can play a significant role in initiating the creation of infrastructure, trade and entrepreneurship, as well as urban renewal. For many destinations, the events draw additional public attention through extensive media coverage. Finally, the social and cultural impacts of events cannot be underestimated. The events have an especially important social purpose and offer tourists and locals an unusual experience. When you look at all the benefits of the event, it becomes obvious that events represent an enormous potential for destinations.

Festivals have a positive impact in three parallel areas: attracting tourism, improving the image of the place and supporting the local community.

1. *Attracting Tourism*

Primarily, festivals are a great anchor for attracting tourism. Although the destination is always available, having a time-limited event encourages visitors to take ad-

vantage of this opportunity and visit the place during the event. For example, although many are interested in visiting Brazil, the famous carnival in Rio de Janeiro creates a sense of a unique chance, making potential visitors to take full advantage of the activities. Festivals are also a wonderful opportunity to get to know the local culture and experience the essence of the place. During the event, visitors have a unique chance to communicate with the local community, gaining a deeper experience of the ambience, customs and local culture.

2. *Improving the Image of a Place*

In addition to tourists, festivals attract journalists and other opinion leaders. For this audience, festivals are a “media event”, creating an opportunity for a news story. Such media events expand the image of a place and create a window for positive media reporting. During the festival, it is easier for destinations to show their positive aspects, focusing the media’s attention on favourable events. As part of the preparations for the festival, places can be prepared for the expected media attention.

3. *Supporting the Local Community*

For the residents themselves, the festivals are a unique opportunity to celebrate local culture and communicate within the community. For example, for Munich residents, Oktoberfest is a long-standing tradition where they can meet their friends, take pride in Bavarian culture and enjoy local dishes such as Würstl, Brezn and Schweinsbraten. In the tourism context, festivals can empower the local community in two main ways. Firstly, locals are flattered by international interest in their culture. This increases the residents’ pride and promotes the preservation and sustainability of the local culture. Secondly, tourists and visitors spend money in the community, improving the local economy and supporting restaurants, hotels and other tourism-related businesses (<https://www.tourism-review.com/travel-tourism-magazine-its-festival-time-the-role-of-cultural-events-in-the-tourism-industry-article1151>).

MEASURING THE IMPACTS OF CULTURAL EVENTS

The increasing number of events has stimulated a growing research interest in assessing the impact of events on various spheres of life. So far, most empirical studies have analysed economic impacts, while social, political, or cultural impacts have been analysed to a limited extent (Colombo, 2016). As the range of cultural festivals and major cultural events has grown over the years, their impacts have also increasingly attracted the interest of funders, policymakers and planners. Different assessments and more detailed studies have revealed that large-scale events have different potential impacts, including economic, social, cultural, political, physical, and environmental. Moreover, these impacts are not always necessarily positive, but can be negative, or positively affect one dimension (e.g., economic) and negatively affect another (e.g., environment or culture) (Langen and Garsia, 2009).

Events are seen as challenges and strategic development tools used by governments or private institutions (Richards and Wilson, 2004). Thus, in recent decades, there has been an increased interest in analysing the economic impact of events, or as Douglas and Derrett (2001) point out, “the success of a festival or event is commonly measured in terms of its economic contribution to event stakeholders, community and region” as generators of economic development of a particular area. As pointed out in the chapter dealing with the objectives of cultural events, economic objectives can include, in addition to generating income, attracting investment, increasing employment, contributing to local businesses, increasing tourist visits, improving the image of the destination and many others. However, in addition to economic impacts, it is evident that cultural events have significant social, cultural, political and environmental impacts.

So far, in the literature dealing with cultural events, there have been numerous approaches to measuring the effects of cultural events.

Some examples of assessing the economic impact of cultural events have shown that, in general, economic impact studies (also known as the Effects Method) estimate the economic relevance of culture by analysing both the ac-

tivities and earning flows related to a particular cultural activity (Çela, Knowles-Landkford, & Landkford, 2009; Seaman, 2003; Snowball & Antrobus, 2002). Although later publications focus on the definition and measurement of social and cultural impacts (Richards, De Brito, & Wilks, 2013), the authors generally establish the correlations between cultural effects and other effects, such as social, educational and political (Small et al., 2005).

Among the first scales for measuring the effects of cultural events was the *Festival Social Impact Attitude Scale* (FSIAS), developed by Delamere (2001), who proposed a 25-item model that measures the social impact of cultural events. This research significantly contributes to the knowledge regarding the impacts of cultural events due to two key elements: (1) the proposed process for identifying impacts using local perceptions and (2) considering cultural impacts as benefits to the host and the society.

Then, Fredline et al. (2003) highlight six factors that influence cultural events: economic, tourist and commercial, physical, socio-cultural, psychological and political influences. According to the authors, the positive effects comprise socio-cultural impacts, social opportunities for the local population, local interests and intercultural contacts, while the negative effects are dissatisfaction, commercialization and intercultural misunderstanding.

Moving a step further, Small et al. (2005) proposed a model of analysis that is called *Social Impact Evaluation* (SIE) *Model*, composed of different analytical processes, one of which is *Social Impact Perception* (SIP) *Scales*. The scales measure five groups of social impacts: impacts on community, free time, infrastructure, health and security, and cultural impacts.

Pasanen, Taskinen and Mikkonen (2009), on the other hand, saw the need to create a model that could be used to assess several different impacts of events. These authors proposed the *Finnish Event Evaluation Tool* (FEET). This model proposed a three-part analysis: investigating visitor-customer profiles, economic impacts and socio-cultural impacts. The data are collected through surveys with five target groups:

event organizers, visitors, local entrepreneurs, residents and policymakers. The main advantage of this model is that it is possible to explore several target groups at the same time, emphasizing the challenge of combining the evaluation of economic, social and cultural impacts in one model.

Cultural event impacts certainly depend on its type. Each type of an event will produce a different type of impact. For example, a business event can generate not only economic, but also social and cultural impacts. In this regard, diverse cultural events also create different types of impacts, related to the culture, the region or the entire society of the host country (Delanty, 2011).

Consistent with the idea that different types of events can produce several different impacts, Colombo (Colombo, 2008) points out that each event generates action that encourages social change and effects, including political, economic, and cultural impacts. This author points out that cultural impacts can be different from political and economic ones, as they are related to culture, and can be related to cultural knowledge, cultural interests, respect and cultural acceptance. According to this author, impacts can be direct, indirect and induced.

A couple of years later, the same author (Colombo, 2016) developed a new model that emphasized the measurement of the cultural impact of events - *Cultural Impact Perception* (CIP). In this model, a methodology is proposed for gathering information on the following aspects of specific impacts: existence, rating, intensity and intentionality, as well as generating enough

information about visitors to be able to create profiles. The impacts proposed by this model and their advantages and disadvantages are related to various aspects, such as cultural information; cultural traditions; cultural identity; the ability to acquire rights and responsibilities as well as being related to social activities - encouraging cohesion or exclusion.

All these impacts are considered cultural even though they can be classified at two levels. The first three impacts are related specifically to culture, whereas the last two, "integration" and "social cohesion", are understood as a wider contribution of culture and include other dimensions - social, economic and political.

The perception considers three aspects: existence (observing whether the impact is perceived or not); rating (identification of whether the impact is considered negative or positive) and the intensity of the impact. In addition, this model adds a new category of perception, intentionality, by observing whether the organizers or supporters of the event consider the impact intentional or not.

What can be concluded is that the effects of cultural events are manifold, positive as well as negative. There are numerous models for measuring event effects, from those that focus on only one sphere of the impact to those that encompass several different impacts. The results of measuring the effects of cultural events, especially those with continuity of being organised, provide useful information to policymakers, governments and event organizers to make decisions about events continuity and sustainability.

Table 1. Cultural impacts of events - Cultural Impact Perception (CIP)

Benefits		Weaknesses	
Impact	Item	Impact	Items
Information on cultural events	<ul style="list-style-type: none"> · Exposure to various cultural experiences through the community · Shared experiences 	Disinformation on culture	<ul style="list-style-type: none"> · Negative community image
Preservation of cultural traditions	<ul style="list-style-type: none"> · Revitalisation of traditions · Preserved traditions 	Loss of cultural traditions	<ul style="list-style-type: none"> · Loss of language · Loss of heritage
Construction of cultural identity	<ul style="list-style-type: none"> · Validation of community groups · Impact on cultural identity of the region · Creating national pride · Opportunity to develop new cultural skills and talents · Celebration of the community · Impact on the local character of the community · Increased local interest in the regional culture and history 	Loss of cultural identity	<ul style="list-style-type: none"> · Cultural desecration · Loss of cultural content
Integration as cultural effects	<ul style="list-style-type: none"> · Community pride and integration · Cultural integration 	Creation of ghettos	<ul style="list-style-type: none"> · Community alienation · Cultural marginalisation
Social cohesion Diversity of cultural experiences	<ul style="list-style-type: none"> · Opportunity for intercultural contact · Community groups work together to accomplish joint objectives through the festival 	Social exclusion	<ul style="list-style-type: none"> · Cultural offence · Split community pride · Social dislocation · Potential for intercultural misunderstanding

Source: Colombo (2016)

TRENDS IN CULTURAL EVENT MANAGEMENT

Eventbrite, one of the well-known US-based event and ticket management websites, has announced some of the most significant contemporary trends when it comes to organizing events. According to them, the six most significant trends are as follows (Eventbrite: New Trends Impacting Festival and Consumer Events, 2013):

1. People expect more choices and more different experiences

Today, consumers enjoy greater choice and diversity in everything from food to personalized travel, so the events are increasingly expected to meet this demand and adapt as much as possible to the consumers' aspirations and preferences. Lately, a lot of promoters, ambassadors and event managers have been striving to generate bigger audiences and revenues by offering one or more levels of VIP packages, season tickets for multiple local events, and a variety of a la carte options. Fast admission without waiting, backstage access, first-rate food and drinks, and even a VIP restroom can help meet the growing demand for greater comfort and exclusive experiences. Eventbrite estimates that VIP experiences account for a significant share of revenue generated - 10% of ticket sales - and approximately 25% of revenue. This is a trend that is expected to grow.

2. Hybrid festivals bring in more money and attract a larger audience

As various hobbies encourage new types of festivals and performances, the trend in organizing festivals is to attract events by adding complementary activities and attractions. In the industry, this is called "hybridization" and many event organizers are already implementing this trend. For example, the Rocky Mountain Cigar Festival (Colorado) has expanded to include complementary local attractions such as craft beer, wine and spirits, exotic cars, food and live music. In this way, tourism is stimulated because visitors are offered greater diversity.

One of the most successful examples of festival hybridization is the South by Southwest Festival (SXSW) in Austin, Texas, which draws more than 60,000 people annually. Started in 1987 as a music festival, SXSW has now added conferences for film, interactive media, ecology, and video games. The multi-day festival attracts celebrities and innovators and has been the starting point for international musical acts, high-impact indie and feature films, and many hit video games and mobile apps. Corporate sponsors include Samsung, AT&T, 3M, and American Airlines.

3. Advances in technology

Progress also significantly changes festivals and events. Statistics collected during online sales can be of invaluable help in making better decisions about when to hire staff and how many of them are needed, what to expect in terms of visitors and how to avoid shortcomings in planning and logistics. And when you open the gates, online ticketing data integrated with the latest applications can help solve bottlenecks quickly and avoid unforeseen situations. Online ticket sales data can also tell you how effective the festival's marketing efforts are. This is because it is now possible to directly link a ticket transaction to a referral source, such as email, Internet ads, search engines, and other websites. With this information, along with available geographic data, you can make smarter marketing decisions.

4. New mobile technology is changing the way logistics works

When organizers are equipped with smartphones and tablets, as well as barcode scanners

and login applications, such as Eventbrite's Entry Manager, event staff can instantly validate tickets at the gate, allowing for shorter queues and faster admission. Ticket fraud has also been virtually eliminated, and real-time entry data helps entry staff make on-the-spot risk management decisions. This information helps organizers plan ahead for the crowds to be dealt with next year.

In addition to a simple credit card reader, mobile devices on the ground can also serve as mobile cash registers.

5. RFID technology and smart cards add value to festivals

In addition to mobile phones and tablets, "wearable" technology is an on-trend tool used by festival participants. This innovative technology not only improves the visitor experience, but it can also encourage more spending and greater marketing awareness and allows organizers to get to know their audience better.

Radio Frequency Identification (RFID) built into wristbands worn by festivalgoers, devel-

oped by companies like *Intellitix*, allows for ticketless admission and cashless in-festival purchases. Additionally, RFID bracelets can be synchronized with the wearer's social networks. This turns your participants into promoters. Pre-paid smart cards carried by attendees are another new trend. These cards provide fast admission, and can reduce lines at supplier stands, and simplify merchandise transactions. With pre-loaded funds or a linked bank account, the visitors do not need cash. Research shows that smart card holders spend up to 40% more.

6. Benefits of using social networks to promote events

While technology has changed the way the festival is planned and operated, and created better experiences for users, social media has definitely had an enormous impact on marketing awareness and revenue.

Social media has become a major component of attracting visitors and consuming at festivals. Through social media, the festival visitors instantly connect and build communities in

Radio Frequency Identification (RFID) built into wristbands	Smart Cards
	
<p>▲ Figure 9. Identification Bracelet Source: https://www.events-wristbands.com/product/rfid-wristbands-3/</p>	<p>▲ Figure 10. Smart Card Source: https://www.indiamart.com/proddetail/rfid-smart-card-12402106462.html</p>
<ol style="list-style-type: none"> 1. Load funds in advance 2. Track visitor movements 3. Get accurate profile of visitors 4. Allow you to gain insight in order to improve location design and other factors 5. Link to social networks and instant updates of status and check ins 	<ol style="list-style-type: none"> 1. Used both as a ticket and method of payment for food and merchandise 2. Smart card users tend to spend 25% -40% more (because they feel "it is not real cash") 3. Provide access to knowing what items sell faster and which suppliers are more popular and profitable

which they communicate and exchange information. Successful festivals use social networks such as Facebook, Twitter, Instagram and Story to create excitement, encourage conversation and sharing, and promote the festival year after year (Milovanović et al., 2018). When people “like” the festival page or published photos, videos or status messages, they become instant festival promoters, which will generate more visits to the event page and, eventually, more ticket sales. Statistics show that 65% of users publish a post on social networks while listening to a concert, 56% of visitors publish something about the event, while 31% write a review of their experience at the event.

In addition to the above six trends, events and festivals today **tend to be as “green” as possible**. This primarily implies a greater in-

terest in reuse, reduced consumption and recycling, which contributes to greater environmental responsibility (Bàdin, 2020).

Today, most consumers favour products made from recyclable content (as opposed to non-recyclable ones). This means that festival participants will notice and appreciate when organizers use items made from biodegradable or recycled materials (such as sustainable accreditations, bags or food cartons).

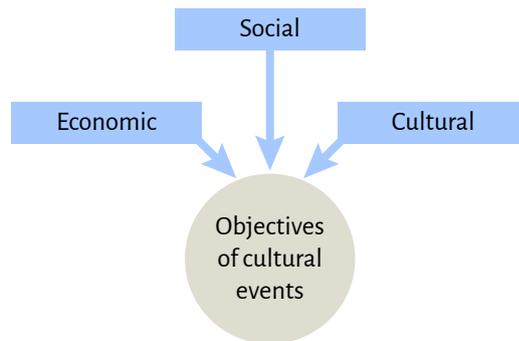
In addition to this, sustainable management of waste, especially food, is especially important. This includes donating anything left over or unused - food, flowers, drinks - to community organizations such as homeless shelters or nursing homes (Eventbrite: New Trends Impacting Festival and Consumer Events, 2013).

OBJECTIVES OF CULTURAL EVENTS

The most common objectives of cultural events are economic, social and cultural (Graph 1).

Economic objectives

Almost every event, even a non-profit one, has certain economic objectives even though they are not always a priority. Economic objectives can be direct or indirect. Indirect economic objectives, for example, are the promotion and brand creation of a product, area or even an entire country, while direct objectives are related to profit generation.



► **Graph 1.** Common objectives of cultural events

Economic objectives can be short-term or long-term. Short-term, for example, is to make a profit or attract new sponsors, while long-term objectives may be to attract investment, the creation of new, permanent and/or temporary jobs; generating direct economic benefits for the local community, increasing the visitors' consumption.

Cultural and social objectives

Cultural and social objectives can be diverse, most commonly they include raising awareness of the place, cultivation of tradition and

culture, boosting socio-cultural skills among the local population, creating a sense of community and pride, raising local community satisfaction, preserving old arts and crafts and folklore (Bladen et al., 2012).

Events can also influence the strengthening of volunteerism, cooperation and intercultural interaction (Getz, 1997; Qi et al., 2018). Moreover, events can be “at the macro and micro political level” (Hall, 1992: 88) and in that way contribute to the realization of political objectives - creating an image, spreading ideology, etc. (Hall, 1992). Thus, at the macropolitical level, events create or improve the image of the state or regime (Hall, 1992). Micropolitical events can be “political tools” (Getz, 1997: 34).

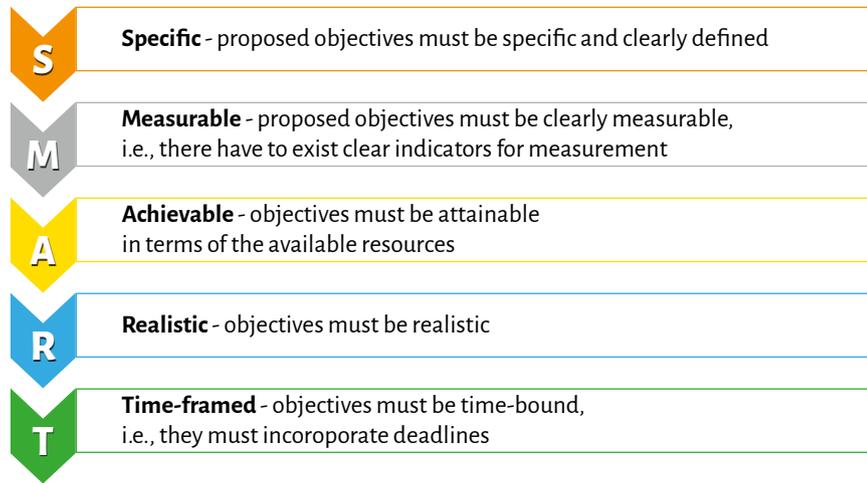
Music festivals also promote cultural, ethnic and multicultural values, reduce social or racial tensions, encourage international contacts and contribute to the acceptance of diversity.

Example:

In Egypt, the *Nile Bounty Festival* was re-established in 1992 when the Ministry of Tourism renewed an old traditional celebration of the flooding of the Nile, to give a reason to entertain residents, encourage their sense of pride and encourage the remembrance of history. In addition, the festival has enriched Egypt's tourist offer as a tourist destination.

Smart objectives

When setting goals and objectives for cultural events, it is important that they be “smart” or “SMART”. SMART is an acronym in which each letter in a word represents the initial letter of one characteristic of a smart goal or objective. An explanation is given in Graph 2.



▲ **Graph 2.** Smart objectives

An example of a smart goal: The goal of our festival is to sell 50% more tickets in two years' time (by 2024) when compared to this year (2022).

SELECTION OF THE EVENT LOCATION

The event location is not exactly the same as the venue. The term “location” - describes where the event will take place, e.g., desert, open or closed space. The venue refers to a specific place, e.g., Luxor Temple, Millennium Stadium or the Royal Albert Hall.

Choosing the location and the venue is a crucial factor in the overall success of the event and if they are attractive, they can increase an interest of the audience. Therefore, the appropriate venue is of primary importance for the overall success or failure of the event and should be aligned with the theme of the event (Allen, 2009; Allen et al., 2019). Accordingly, the location also dictates the ticket price.

Some events have permanent venues, while for some events the location is constantly changing. Choosing a suitable venue for the

event can greatly facilitate the organization, especially if the venue has all the necessary infrastructure for the event.

There are a number of issues to consider when choosing a venue:

1. **Size and capacity of the venue** - the venue must include the necessary premises for staff, contractors, equipment, sales space, administration and other services. It must also have an adequate seating capacity for visitors, depending on the number of people we expect at the event.
2. **Facilities** - services and facilities are vital to the event quality. Technical requirements for the venue may include communication devices and IT equipment, power supply and audio-visual systems, as well as toilets, food and beverage equipment, first aid services, etc.
3. **Visibility, centrality and clustering** - these play a significant role in the process of venue selection (Getz, 2008). Visibility is especially important when financial constraints prevent intensive promotional campaigns. Centrality refers to the proximity of services and other important facilities, e.g., airport, bus or train station. Clustering, on the other hand, involves combining events with other attractions and services” (Getz, 2008) (e.g., natural landmarks, historical sites, entertainment or shopping malls, etc.) to form a stronger offer, even if there is no cooperation between the event and the common attraction. This is important for the events that want to attract travellers on medium and long distances who need stronger motives to travel.
4. **Lease costs** - this is a major factor for most events, especially those with a limited budget.

Example:

Aida Concert 2000 took place at the Pyramids of Egypt, which was completely aligned with the event theme and made it possible to offer tickets at high price. The front row seats for the Aida Concert at the Pyramids cost 1,500 dollars. On the other hand, the front row seats for the same concert that was held in *Egypt Opera House* cost 120 dollars.

▼ Figure 11. Aida Concert

Source: <https://www.dayofdubai.com/news/embrace-magic-opera-aida-beneath-great-pyramids-giza-four-seasons-hotel-cairo-nile-plaza>



5. **History of the place** - this can positively or negatively affect the event's reputation and therefore the history of the venue should be carefully considered.

Example: Tiananmen Square, Beijing, for example, has no history of events, as bloody clashes between Chinese civilian students and police are linked to this location. For that reason, there was strong resistance from human rights groups against its use as a venue for the part of the ceremony when Beijing hosted the 2008 Olympic Games. Some locations are not

equipped for events, but have a very attractive history (e.g., the Pyramids).

6. **Other factors** - this may be, for example, crime rates and perceptions of venue safety, or the prevailing political situation (especially for international events), prevailing weather conditions (especially for outdoor events) and environmental considerations.
7. **Personal preferences** - personal preferences of the organizers are often the main factor influencing the choice of the venue (Armstrong, 2001: 51).

CULTURE IN CITIES

Quintus Septimius Florens Tertullianus, a Roman philosopher and theologian from Carthage, declared in 200 AD: “One thing is certain. The country is more cultivated and developed today than ever before. There are many more estates with labour force, swamps are drying up, and cities are undeniably growing and developing. We are becoming a burden to our planet. Resources are declining and soon nature will no longer be able to meet our needs” (Kliček, 2014). *How would this philosopher or any other thinker of that time have experienced today’s world? How burdened is the planet today?*

Cities have always been the centre of culture, economy, politics and society. They comprise the achievements of humanity we are most proud of, such as libraries, hospitals, schools, parks, theatres, universities, beautiful architecture, etc. Diversity, hustle and bustle, creativity, aesthetics, cultural, economic and social opportunities, make cities exciting and dynamic, but on the other hand, cities are the centres of the greatest problems of humanity. They are the centres of high unemployment, poverty, crime, crowds of people in small areas, high environmental pollution, etc.

Today, 55% of the world’s population lives in cities, and it is estimated that by 2050 that number will be 68%. Throughout history, there have been changes in terms of urbanization and population movements to cities, as well as trends that are predicted in the future. No city can stay at the top of the list of “best cities” for long. For example, in 1000 AD, the largest city in Europe was Cordoba in Spain. It was Beijing from 1500 to 1800. London was the largest in 1900, and New York in 1950. Today it is Tokyo. It is estimated that in the next few years, the world’s largest cities will be Tokyo with more than 37 million inhabitants, which is more than the entire Canada, followed by New Delhi (over 29 million), Shanghai (26 million), Mexico City and Sao Paolo (22 million), Cairo, Mumbai, Beijing, Dhaka - the capital of Bangladesh (20 million) (<https://ourworldindata.org/urbanization#number-of-people-living-in-urban-areas>; <https://www.un.org/development/desa/en/news/population/2018-revision-of-world-urbanization-prospects.html>).

In 1800, one billion people lived on the planet. Then, 130 years later, in 1930, there were two billion people. Then: 1960-3 billion; 1974 - 4 billion; 1987 - 5 billion; 1999 - 6 billion; 2022 - 7.94 billion. Today, 5 babies are born every second, and two people die. By 2050, experts estimate that there will be 9.8 billion people (www.worldometers.info; <https://ourworldindata.org/urbanization#number-of-people-living-in-urban-areas>).

Most of the people who live and die on the planet today are located in cities. According to the World Bank data for 2020, 56% of the population lives in cities. Experts predict that by 2050, 68% the world population will be living in urban regions. However, it is believed that not as much space will be needed as one might think at first. Cities will grow in height (<https://ourworldindata.org/urbanization#number-of-people-living-in-urban-areas>).

This valuable insight is a sufficient reason for a large number of experts from various fields to increasingly deal with the urban phenomenon and its problems. Everyone from architects and economists to ecologists, sociologists, demographers, geographers, anthropologists, tourism experts, political scientists, urban planners and designers, and others, finds their interest in the city (Pušić, 1995). Today, cities are monitored and investigated by an increasing number of experts from various disciplines and interest groups, because the phenomenon of the city is multidimensional. Interpreting the city is an overly complex and demanding job.

Today, medium-sized cities are in focus, especially in Europe. These cities are competing

for their place and their path to a global, modern market with large cosmopolitan cities. This struggle is not easy at all, and that is why they are competing in numerous ways, using creativity and innovation as assets in their urban development. Thus, medium-sized cities, in Western Europe, America, and beyond, are the cradle of progress and the planned transition from a manufacturing economy to a service economy. At the same time, special attention is paid to modern transport with quality logistics. Businesses located in these cities, displaced from the centres of power or the global city, make up for it by providing innovative and creative services. According to the conclusions presented at the conference held in Bologna, Italy, in 2009, organized by the IUFA (The International Urban Fellows' Association), which is an association of urban planners and others dealing with urban issues, medium-sized cities today represent the hidden potential of economic development of European regions and beyond.

Medium and small cities must be attractive in order to achieve their own sustainability in modern competitive world. This is evidenced by the European Capital of Culture project, which is a long-term project of the European Commission for Culture, and which has been running since 1985. The initiative of this project from 1983 was launched in 1985, in order to emphasize the richness and diversity of European culture, to bring people from different countries into contact with each other and to develop a sense of belonging to Europe. However, there were other valuable positive effects obtained in the research, such as: rebuilding cities, strengthening their positions internationally, contributing to the vitality of their cultural life, strengthening the city's image among their residents and a sharp increase in the number of tourists (https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en).

The network of slow cities or the Movement of Cittaslow

The Movement of Cittaslow or Slow City began in 1999, thanks to the brilliant intuition of Paolo Saturnini, former Mayor of Greve di Chianti, a small town in Tuscany.

His idea to think of the city from the perspective of the development of urban quality of life, rather than from the perspective of its economic development, has spread all over the country. Soon Saturnini's ideas were endorsed by the mayors of other small Italian cities, such as: Bra, Orvieto and Positano (<https://www.cittaslow.org/>).

The city communities see their residents as the main protagonists in the life of cities, and not the businesses, companies or local government. They have prioritised the man and the principles such as respect of human health, authentic local economy and products, slow food (slow food is healthy, cooked without additives). Then, the goal is to achieve outstanding traditional arts and crafts skills, beauty of its squares, pleasant streets, bountiful local events, life that embraces theatres, concerts, exhibitions, cafes, restaurants, etc. This cre-

ates the atmosphere of respect and joy, slow and peaceful living. (<https://www.cittaslow.org/>).

The Movement of Cittaslow includes the cities with less than 50,000 residents, and the cities with more residents are treated as supporters who support this movement and adopt some of the principles (there are 54 in total). Today this movement has spread to 30 countries from around the world and has 264 cities.

The Movement of Cittaslow continues to grow and flourish everywhere in the world. These small cities strive for their uniqueness and enrichment of life in them, in order to fight the unification brought about by globalization. They try to preserve their uniqueness, based on their history and cultural heritage, and then to develop their attractiveness from that uniqueness. This is not nostalgia, but a struggle against the sameness with other cities. It takes some artistic skills to work on improving the quality of life, in a way that the community unites and generates the passion of its residents and visitors for developing

the potential of the city. Cittaslow has a bottom-up approach, which means that it primarily starts from the needs of its residents. The balance in relation to globalization is achieved by promoting the integrity of the local community and nature. The main goal of these cities is a holistic approach to strengthening the community and creating a better everyday life for all. These cities live not only for themselves and the present moment, but also for future generations (<https://www.cittaslow.org/>).

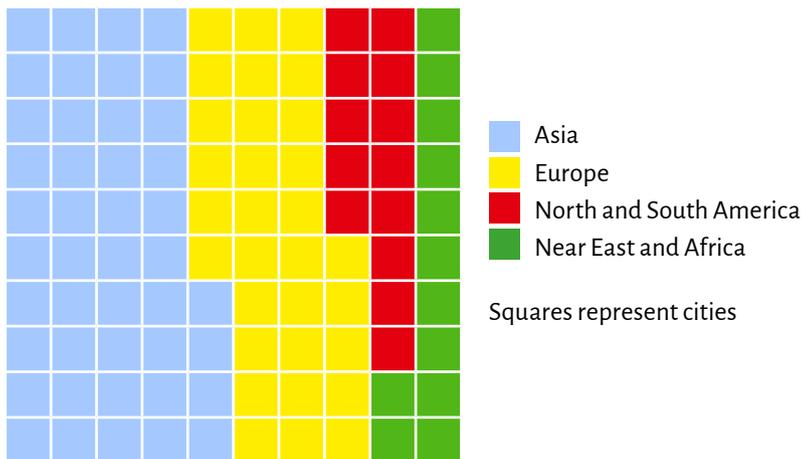
One of the main goals of this movement is not only to develop the quality of life in the cities which are the members of the network and the cittaslow movement, but also to develop their hospitality and attractiveness for travellers and tourists, so that they can experience what is different in this region. 'Slow Travelers', on the other hand, seek uniqueness in the places they visit and want to experience what is truly local, from events, food, buildings, businesses and institutions to experiencing what it means to live elsewhere and what quality of life is there. Slow cities are inviting

people around the world to slow down a little and to connect with the diversity they offer compared to the rest of the world.

There are 54 goals that need to be accepted by the cities entering the network of slow cities. Some of the main ones include (<https://www.cittaslow.org/>):

- Make life better for everyone who lives in an urban environment
- Improve the quality of life in cities
- Resist the homogenization and globalization that is affecting all cities around the planet
- Protect nature in cities
- Promote the cultural diversity and uniqueness of cities
- Inspire a healthier lifestyle
- Promote the Slow Food movement
- Promote local production and local products
- Easy accessibility of cities and everything in them
- Active involvement of the community in the life of your city

An interesting survey by Euromonitor International includes international arrivals in over 400 cities.



▲ **Figure 12.** Top 100 cities by Euromonitor (2020)
Source: Euromonitor International

Global arrivals are continuously increasing in the top 100 cities, as tourism becomes the driver of innovation and socio-economic progress as well. This has led to the development of smart cities, encouraged by the government's long-term tourism strategies and a significant increase in investment in travel and tourism in recent years.

Asia outperformed other regions with 43 of its cities being in the top 100 cities. This number is an increase when compared to 34 cities in 2013. Hong Kong continued to lead despite political unrest and protests that led to a sharp drop in the number of visitor arrivals in 2019. With China's growing outbound market, a lot of countries were targeting Chinese travellers and social platforms like WeChat, as well as working closely with local travel agents.

Europe was the second key region for travellers in 2019 with 32 cities on the list. However, due to Brexit and safety issues for a lot of travellers, there was a slight drop in the number of arrivals to London in 2018. The cities in North

America are still operating successfully, and most of the cities lost their ranking because of the increased competitiveness of Asian and European city destinations. The cities of Latin America were confronted with challenges. Mexico City was no longer among the ranked cities, and only four cities were ranked among the Top 100 destinations in 2019. Middle East and Africa continued to have a steady growth with the leading destinations such as Dubai which recorded a steady growth. Saudi Arabia, the second most important market of the region slowed down its growth in religious tourism, with a growing number of people visiting friends, family and relatives. Egypt returned to the list because of the tourism reform program, and Hurghada was ranked at 82nd position. Cairo was 42nd.

Although leading cities have benefited from their popularity, many destinations now face congestion, pollution and traffic problems. The Smart Cities Initiative and the integration of digital platforms to facilitate travel services have been key trends in improving efficiency and reach in the travel sector (Euromonitor International, 2019).

In addition to infrastructure, sustainability and economy, the parameters taken by Euromonitor include the way a city copes with the challenges of attracting and accommodating passengers while maintaining the quality of life of its residents; and there is the effectiveness of the response to the COVID-19 pandemic (for 2020 and 2021).

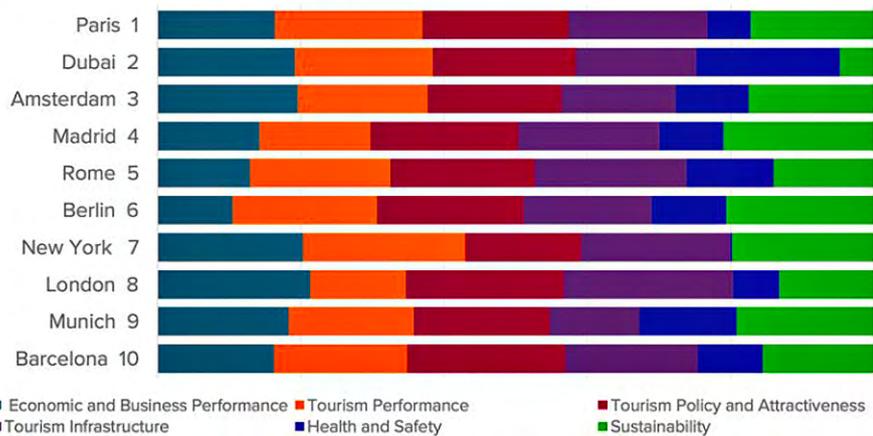
Data for 2021 show that the situation has changed in favour of Europe. Now, in the first 10 cities, according to the number of visitors, there are 8 European cities. Paris was declared the most attractive urban destination in the world for 2021 (<https://www.pata.org/member-chapter-news-1/top-100-city-destinations-in-2021>)

Top 10 City Destinations 2021



Source: Euromonitor International

Top 10 City Destinations Index 2021



Source: Euromonitor International

▲ **Figure 13.** 10 top destinations in 2021.

Source: <https://www.moodiedavittreport.com/wp-content/uploads/2021/12/Top-100-location.png>

The list of the Lonely Planet (www.lonelyplanet.com), which is a guide and information site about travel, includes famous cities around the world, but also some not so famous cities, which are newly included, and according to Lonely Planet are a breath of fresh air with the tourism experience they offer. Ten most attractive cities to be visited according to Lonely Planet recommendations for 2022 are (<https://www.lonelyplanet.com/best-in-travel/cities>):

Table 3. The list of the most attractive towns to be visited in 2022, according to Lonely Planet.

1. Auckland, New Zealand
2. Taipei, Taiwan
3. Freiburg, Germany
4. Atlanta, USA
5. Lagos, Nigeria
6. Nicosia, Cyprus
7. Dublin, Ireland
8. Merida, Mexico
9. Florence, Italy
10. Gwangju, South Korea

Cities that should be visited according to Euromonitor (2019)

Singapore - Despite some challenges, Singapore continues to show steady growth, with a 5.3% increase in visitors during 2018 due to increased regional travel and sturdy growth in the cruise sector. Seven key markets - China, India, the Philippines, the UK, the United States, Vietnam and Germany - cover most of the arrivals, thanks to Singapore's strong tourism strategy and increased focus on working with partners in the travel sector. However, it fell one place in the rankings and now ranks the 5th overall, as regional tourism becomes competitive. Singapore is developing partnerships with regional tourism boards, leading travel agencies such as JTB Corp. and Trip.com and IT companies such as Ali-pay, Spotify, Travelok and Sentosa and will certainly keep their place in the region in the future. In addition, with the 'Passions Achieved in Singapore' campaign, the city aims to market an authentic local experience - authenticity and diversity. Singapore has applied an approach to tourism which combines innovation, integration and productivity, and its offer has focused on luxury travel. Opening of new tourist attractions such as: Marina Sands Resort Sky Deck, a skyscraper hotel, with a yacht on top in the form of a large terrace, with a restaurant and swimming pools; then, a new casino that is part of the Las Vegas Sands Corp.; Sentosa Island with a theme park, marine museum and aqua park, conference centre, etc.

Delhi - is currently in the 11th place and is expected to move up to the 8th place in 2019. Rapid development of tourism infrastructure, construction of the world-class airport and focusing on luxury, medical, sports and cultural tourism. Health and wellness tourism are on the rise, and India has gained considerable attention due to its yoga and Ayurvedic practices. Delhi's connections with im-

portant locations throughout North India have increased arrivals in the city.

Hurghada - reached the Top 100 city destinations this year, moving an impressive 45 places to 82. With infrastructure improvements, such as the renovation of Terminal 2 of the International Airport in Hurghada and investment in the hotel sector. The city is expected to record the growth of over 41% during 2019 and to move further in the rankings. Hurghada is popular among European visitors because of its water sports, nightlife and entertainment. Hurghada is also considered a safe destination for European visitors, primarily from Russia, Germany and Poland.

New York - is still the most popular city destination in the United States and serves as a magnet for travellers from around the world. In fact, tourism is one of the four most important sectors for the city's economic growth, and the city aims to attract 67 million visitors a year by 2021.

As New York ranks as the 8th most visited city in the world, it needs improved infrastructure and greater availability of more affordable accommodation. With its digital maps, New York aims to be the smartest smart city by facilitating innovations that make living and moving around the city easier. For example, LinkNYC is a communication network that replaces 7,500 telephones with connections that enable faster public Wi-Fi, charging devices, and access to the city's service tablet and map for information on the go.

Hong Kong - is still the world's leading destination in 2018 due to its proximity to China. The city is expected to maintain its leading position in the coming years. More than 50% of all Hong Kong visitors come from mainland China. Recent infrastructural efforts such as the completion of the Hong Kong-Zhuhai-Macao bridge,

as well as the activation of the high-speed railway connecting Hong Kong and Shenzhen and Guangzhou, have led to an increase in tourist arrivals from China during 2017-2018. While the city is traditionally popular for its shopping malls, Hong Kong is now focusing to highlight its natural surroundings and cultural heritage. Guided tours, bicycle paths and hiking trails are increasingly appealing to millennial travellers looking for authentic and local experiences.

Paris - kept its 6th place on the ranking list with a continuous sharp growth of visitor arrivals. Improved security protocols and successful marketing campaigns, such as #ParisWeLoveYou, have restored the trust of visitors. While London has been the leading city in Europe for international visitors for many years, Paris is taking advantage of the opportunity that Brexit creates, not only in terms of leisure tourism, but also business travel. Paris and London are working together on joint marketing campaigns to encourage American millennials to enjoy both cities on one trip. Both cities want to take advantage of the significant growth in arrivals from the United States in recent years. In addition to improving infrastructure as part of Paris smart city initiatives, Paris is showing off its gigantic food market in Cite de la Gastronomie Paris-Rungis. As Paris has one of the highest hotel room prices in Europe, the demand for affordable accommodation has increased. Paris is the number one destination on Airbnb. The protests of the yellow vests greatly influenced the arrivals.

London - is in the third place and by far the most popular city in Europe. The city uses a wide mixture of entertaining options combined with historic landmarks, art galleries and restaurants, which make it attractive for all types of visitors.

An interesting fact is that according to Lonely Planet, Novi Sad was among the top 10 cities to visit in 2019.

Cities glorify the power of humanity, they encourage innovation by enabling people to interact face to face, attract talent and sharpen it through competitiveness, encourage entrepreneurship and allow social and economic mobility. In any case, cities are places of great production and deserve a policy that treats them well. However, if cities only care about their material and economic well-being, neglecting the qual-

ity of the urban environment and the care for human capital in them, then they are in a dangerous problem to turn into an ugly scar on the face of the Earth, i.e., to turn into a favela.

Today, urban planning and urban development are increasingly based on producers and consumers of creativity. The creativity movement seeks an interdisciplinary approach that violates some or all of the rules of 'normal' planning, contributes to an environment which is lively, creative, innovative and, ultimately, driven by economic progress (Landry,

Garden City - Maringa, Brazil

Maringa is a city in southern Brazil, which deserves special attention because of its uniqueness, because despite the greatest growth in the 1990s, the city has managed to have no informal settlements, i.e., favelas, formed within their borders. It is one of a few cities designed according to the principle of the Garden City. Maringa was created by the British, living in Brazil for generations and, following the principles of urban planning and design which were followed by the city's founders. Thanks to the favourable political and socio-economic conditions that existed at the time, the city successfully developed into one of the best cities for living in Brazil and Latin America.

Maringa is the administrative centre of North Paraná and is about 420 km from Curitiba, the capital of the southernmost Brazilian state - Paraná and about 600 km from the largest city in the southern hemisphere, São Paulo. This medium-sized city has about 350,000 inhabitants, and in the metropolitan area it has about 600,000 inhabitants. The first settlement on the site of Maringa was recorded in 1855, but the city began to develop only in 1925, when the British came here. Great Britain was the creditor of Brazil, and in order to settle the debt, it took over land properties. The British immediately saw the potential of the area and at first planned to make cotton plantations here, similar to those they had in Africa. However, the cotton that could be obtained here was not of satisfactory quality, so coffee was

planted instead and Brazil, thanks to coffee from this area, became the largest exporter of coffee in the world.

Simon Joseph Fraser, a distinguished British officer, a member of the British Parliament and an experienced entrepreneur, who founded the Brazil Plantations Syndicated Limited in 1925, is responsible for the settlement and development of this area. Within this company, two companies were established: the Company for the Development of Land in North Parana (Companhia de Terras Norte do Parana) and the Railway Company of Sao Paulo-Parana (Companhia Ferroviária São Paulo-Paraná). The first company was important for area planning in the smaller and larger cities of North Parana, where all the cities were designed according to the principles of the Garden City. Another company contributed to the economic development of this agricultural area, which transported its products by rail to the port of Santos, near Sao Paulo, from where coffee is still exported to the entire world.

The state of Paraná is one of the most fertile areas in Brazil and due to its extremely fertile land it had long been a highly agricultural area and therefore there were almost no urban settlements here. However, in the 1970s, massive industrialization of agriculture began and led to rural migration into cities. The population grew rapidly. A large number of Maringa residents are made up of immigrants from Europe, but the city has no favelas. Today, in the city of about

350,000 inhabitants, there are only 400 families living under standard conditions, but they do not live in favelas.

Ever since the city was established, urban planners and designers had made plans according to the principles of English cities, because the British development agency, the above-mentioned Company for the Development of Land in North Paraná, was responsible for the construction of the cities. Thus, this agricultural town, along several neighbouring cities, was built with large boulevards, squares, and open green areas. Maringa still has an urban structure according to the plan from 1940, it only had to adjust its railway to the development of the city. So, an underground access was made to the main, central square where the main railway station has stood since the early days. This underground access starts from the suburbs stretching to the centre, so that other traffic in the city is not disturbed.

Today, Maringa is an attractive business centre in North Paraná, a university town and agribusiness centre for soybeans, corn and coffee. It is known for its streets full of trees and parks, so it is nicknamed the Song City. This is a city with about 60% of the population under the age of 35, but it also cares for its elderly residents, so the city has about 40 fitness centres for the senior citizens, where in addition to fitness seminars, healthy food and lifestyle seminars are also held. The mission of this city is to provide its residents with the highest possible quality of life. That is why

the motto of Maringa is Healthy Maringa, and the project of the same name was approved and supported in 2008 by the Ministry of Social Development and Fight against Hunger, Maringa City Government and Maringa State University and it has been active ever since, because it is a permanent project. The city also has over 40 shared gardens where groups of residents plant vegetables

that are not chemically treated. These gardens are part of public spaces and are useful gathering places for people, where education is provided, actions for social inclusion are created mainly for the poor, retired people, the unemployed, the elderly and those who are socially endangered in any way, as well as to all interested residents (Macedo, 2011).

What Maringa faces is the difficulty of adapting to changes in rapid population growth. Maringa was initially planned for about 200,000 inhabitants, which was the number in 1980s (1991-240,000, 2007-326,000, 2016-403,000). It remains to be seen how Maringa will fight for the quality of life of its inhabitants, who are becoming more numerous every day.

2000). Searching for innovative solutions to existing problems and bringing unusual solutions to new challenges is creative and innova-

tive, and it has become the basis for the growth and development of successful cities, as well as for their tourism development.

URBAN ACUPUNCTURE

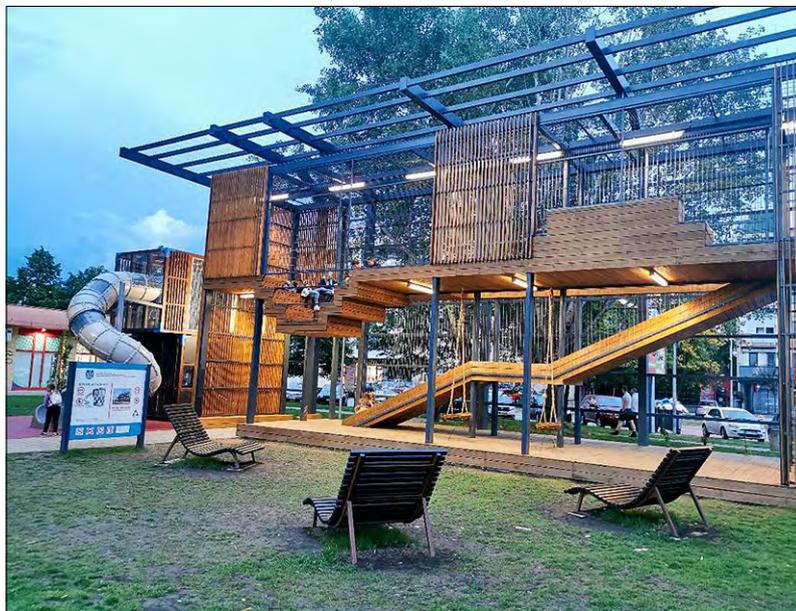
Urban design is a common term used to describe the process of designing and shaping large, medium and small towns and villages. And while architecture focuses on the design of individual buildings, urban design refers to groups of buildings, streets, public spaces, entire suburbs and neighbourhoods and the entire city to make it functional, attractive and sustainable. Urban design refers to connecting people and spaces. The city as an environment is assembled in two ways (Cullen, 2007). The first is by common sense, objective, based on the principles of health, convenience and comfort, and the second way, which is not in conflict with the first, is to shape the city according to the subjective values of those who live in such a world.

How is it achieved that the city is not without a soul? According to Cullen (2007), when it comes to the visual experience of the city, it is important to incorporate contrast, because the human mind reacts to contrast, and it is achieved by placing it “side by side”. In this way, colours and textures, characters, individuality, and styles can be played with in order to achieve collective well-being. Thus, if the city or its neighbourhoods are dominated by grey, concrete, glass and steel, the city becomes impersonal and inert. It is necessary to break the monotony with greenery and vibrant colours, flowers on the balconies, etc.

Urban acupuncture is a theory of the urban environment, which combines urban design and Chinese traditional acupuncture medicine. This strategy views cities as living organisms that breathe and need intervention in certain urban spots, or even parts of the city. Sustainable projects are about revitalizing the whole, by healing its parts. Urban acupuncture uses technology, connectivity, collective knowledge and intelligence to select those urban spots that need to be treated first, as they have the greatest potential for regeneration (<http://helsinkiacupuncture.blogspot.com>).

The Brazilian city, Curitiba, which is considered the most creative city in the world, was renovated thanks to the application of urban acupuncture by Mayor Jaime Lerner and his team (Kliček, 2014). Jaime Lerner, while serving as mayor of Curitiba, used urban acupuncture on street furniture, in this case, bus stops, because that was the hot spot in the city. Urban furniture includes facilities designed for street comfort: streetlights, benches, bicycle seats, dog feeders, planters, rubbish bins, etc.).

Urban acupuncture emphasizes the importance of community development through small interventions in city design. This refers to small interventions, which can be achieved quickly in order to quickly release energy and cause a positive ripple effect in society. “A city is like a family portrait. Even if you don’t like



▲ **Figure 14 and 15.** Examples of urban acupuncture in Novi Sad
 Source: Tatjana Pivac (2022 and 2021)

the nose of one uncle..., you don't destroy this family portrait." In the same way, we need to look at the city. We need to make the uglier parts of the city more attractive, and not let them fall apart or allow someone to destroy them even more (Lerner, 2009).

The theory of urban acupuncture opens the door to uncontrolled creativity and freedom, where every resident can join the creative planning process and can be free to use urban space

for any purpose in order to positively develop their environment (Landry, 2006).

First of all, it is important to understand finally (Lerner, 2009) that life is given to the city by its residents and the better the quality of life in the city, the better its residents will be, and the city itself will come to life. Lerner says that many cities are losing the battle with destructive forces and violence, because they have come to terms with the thought that the problems are so great and that they cannot be dealt with, especially if all planning instruments and finances are not in the best order. And that is not true, because something else can always be done, which may be little, but still very important.

Lerner advocates the idea that creativity is achieved if one zero is cut from the budget intended for sustainability, and if two zeros are cut, then the satisfaction of the dream begins to be realized now, right away. Herein lies the key to urban acupuncture, a simple, fast method that releases great energy and causes instant social satisfaction. Lerner says that "Every city can improve the quality of life for its residents in a period of 3 to 4 years." "There is not a single frog in the city that cannot be turned into a prince," Lerner said in a speech at the World Watch Institute in Washington, D.C. in 2007.



▶ **Figure 16.**
 Example of urban acupuncture in Positano (Italy)
 Source: Tatjana Pivac (2020)

The City of Cones - Curitiba, Brazil

The city of Curitiba is the capital of the southern Brazilian state of Paraná. This city is often cited in the literature as a model of a creative city for the developing world, but also as an example of creativity for all cities in the world, because despite limited resources and many aggravating circumstances, thanks to several competent, creative and brave leaders solutions were found for various problems the city had, starting from the urban landscape to social programs, greenery and public transport, etc. Most of these problems developed because the rapid growth of the population was not accompanied by the plan and the city became increasingly uncomfortable and a danger to itself.

In the 1950s, Curitiba had a population of about 150,000; today it is a large city with about 1.7 million people. In the early 1970s, a group of young architects noticed that the city was on the verge of exponential growth. They wanted the city to develop differently from other Latin American cities. The development of Latin America at that time was driven by credit fever, which later led to the debt crisis of the 1980s. With such development, the construction of expensive infrastructure such as highways, huge buildings, large shopping malls and other ostentatious projects had been favoured. Lerner and his team applied urban acupuncture for the purpose of urban revitalization.

In 1971, military government of Brazil appointed one of the visionary architects, Jaime Lerner (1937-2021), as mayor of Curitiba, and since then Lerner had become the leader of positive change in Curitiba and had served two more intermittent mandates as a mayor for a couple of years. In 1994 he was elected governor of the state of Paraná. During his political career as a governor, in 1996, UNICEF awarded Lerner with the Child and Peace Award for his programs From the Street to School (From Rua para a Escola), Let us Protect Life (Protegendo a Vida), and Professor's University (Universidade do Professor).

Also, Lerner managed to attract investors by applying the new policy,

which turned Paraná into the industrial centre of Brazil with over 20 billion dollars invested in the period from 1995-2001 years. Continuing his work as the mayor of Curitiba, Lerner was focused on the advancement and development - education, transportation, health, sanitation, tourism and industrialization in cities. Lerner was the president of the International Union of Architects, also a professor of Urban and Regional Planning at the University of Paraná and a visiting professor at the University of California, Berkeley. Lerner was also an active consultant for fast-growing cities (e.g., Shanghai, China) (<https://culture.pl/en/artist/jaime-lerner>)

Translated from the language of the Tupi Indians, who once lived in this area, and today there are only about 0.2% of them in the city, Curitiba means "land of pinecones". Curitiba, in accordance with its name, which originates from the pine tree, has been declared one of the greenest cities in the world, and in Latin America it is convincingly in the first place. Today, the city has 16 parks, 14 city forests and more than 1,000 public areas with trees and greenery, while in 1970 Curitiba had barely 1m² of green space per capita (<https://thecityfix.com/blog/urbanism-hall-fame-jaime-lerner-architect-curitiba-dario-hidalgo/>). Here are just a few things that Lerner did as the mayor of Curitiba, and they concern the ecology of the city and social programs. Among his many achievements are the following:

Providing 1.5 million tree saplings that the population received to plant and nurture.

Solving the problem of city floods by dividing water from the lowlands into lakes for 17 new parks, and teenagers were engaged to keep parks and bike paths clean.

Creating a pedestrian area in the city centre. At first, the plan was opposed by the retailers, but they agreed to a 30-day trial that was so successful that retailers outside the area asked to be involved. One of these streets, Rua das Flores, is

lined with gardens maintained by the children living there.

Arrangement with shops or institutions to adopt several orphans or abandoned children (a big problem in Brazil's urban centres) to give them a daily meal or a small salary in exchange for simple greenery or small office chores.

When it comes to waste management, it is divided into two categories: organic and inorganic. In illegal off-road settlements where waste collection services are not provided, residents can bring rubbish bags to neighbouring centres and exchange them for bus tickets or food grown on farms on the outskirts around the city. The waste is taken to a factory (which is itself built of recycled materials) that employs new immigrants, people with disabilities who sort out cans, bottles, plastics and reusable materials, some of which are sold to various industries. The program costs as much as a landfill, but keeps the city cleaner, provides more jobs, supports farmers and is responsible for the environment, as two-thirds of its waste is recycled.

Curitiba is a Brazilian city with the most European immigrants per capita, over 80%. First, the Portuguese moved to this area at the end of the 17th century, then the English, and at the beginning of the 20th century, the Germans. There are also many Jews, Italians from northern Italy, French, Ukrainians, Russians and Poles. Most immigrants from Asia are the Chinese. The names of city squares reflect this - Greek Square, Jewish Square, Ukrainian Square, etc. In this way, the city gives importance to everyone who lives there. Lerner humorously said that Curitiba gave each nation one square, but when people from Turkmenistan, Tajikistan, Kazakhstan, etc. started coming, the city simply ran out of squares, so these nations would still have to wait. This is a notable example of how multiculturalism is becoming part of people's daily lives and turning into interculturality: "Hey, where are we going to meet? In the Italian Square" (Kliček, 2014).

Cities are very dynamic destinations and much of them can be creatively used as an experience provided to tourists and visitors. Even a simple walk through the streets of a city (Vienna, Barcelona, London, Belgrade, etc.) can be an adventure (Vujičić et al., 2020; Božić et al., 2017). And today, in the age of global competitiveness, that is the essence - to use everything that is at the local level for the tourist experience with-

out disturbing the quality of life of the city and the environment. Paradoxically, the principle of uniqueness and diversity is imposed on cities by globalization itself, which contains the completely opposite principle of levelling, equalization and homogenization (Richards, 2005). Hence, to find out what kind of experience the city can really offer to visitors, we need to look for answers not from tourists, but at the local level.

Walkability - walking, hiking

There are cities dominated by cars, but there are other cities where bicycles and public transport are quite sufficient. Some cities are a paradise for walkers. Their streets, squares, parks, boulevards lure the visitors to walk around.

Walkability is a measure of how suitable a city or an area is for walking. Walkability is beneficial for all people, but also nature and the environment, and it is also economically very favourable. Factors that affect the possibility and attractiveness of walking around the city are good paths, streets, pedestrian areas, pedestrian crossings, street connectivity, incredibly low level of street crime, parks, etc. (<https://www.arch2o.com/walkable-cities-versus-unwalkable/>)

Walkability is an important and useful concept for sustainable urban plan-

ning and urban design. Increased walking around cities affects the physical activity of residents, their health, and when there are more people on the street, there is less crime, the feeling of pride of residents in their city or part of the city that is suitable for walking and strengthens volunteer spirit, because people who walk can see much more of what is there or missing on the street than car drivers. The 'street eyes' effect is obtained, and this happens when people are regularly present on the streets and see opportunities for the improvement of the living space, either in a functional sense or aesthetically or both.

As a result of a larger number of people on the streets, social interaction occurs, in which the entire population is mixed, and the streets, boulevards,

parks, become an urban space for all the city residents. There is also less pollution in the walkable cities, because less CO₂ is emitted in the air, due to the reduced number of vehicles. Economically, it reduces public health costs, increases the efficiency of city land use and the attractiveness of living in that city, reduces individual costs of transport. World Cancer Research Fund advises cities that urban planning and design should enable and encourage walks, as this affects, among other things, the reduction in cancer growth rates.

The top 12 cities in 2019 for walkability activities are: Sydney, Boston, Singapore, Cartagena (Colombia), Fes (Morocco), San Antonio (USA), Paris, Buenos Aires, Quebec, Venice, Jerusalem, Hoi An (Vietnam) (<https://www.smartertravel.com/worlds-12-walkable-cities/>).

CREATIVE CITY

For some authors, a creative city is a city that has an aura. That aura is a consequence of the light, colours and sounds that the city comprises. This approach is not based on rationality and, above all, economic approach, but comprises the intangibility of the sensory experience of the city, which comes from the experience that the city provides to people (Reis & Kageyama, 2009).

According to Reis and Kageyama (2009), the creative city is the feeling that something is happening or can happen in the city. It is a feeling of movement and energy that is present in the city. Also, the Dutch author Verhagen says about the creative city that it is "a city that

manages to tell a story about itself in the best possible way". A creative city is a city where it is possible to explore ideas through learning and adapting to the city (Verhagen, 2009).

A creative city is also a city that successfully solves, overcomes problems. Therefore, it is a city that is constantly changing. This is actually a key component of the creative city - to generate dynamic and diverse responses, i.e., to "cultivate the ability to manage change" (Melguizo, 2009).

Today, a lot of cities use the concept of a creative city in their plans, strategies and performances, and they usually expand it, focus on some of the advantages, or needs for urban revitalization, as the examples in Table 4.

Table 4. Some types of adapted concepts of creative cities

Title	City	Explanation
EuroCities	European cities	A network of more than 140 big cities and over 45 partner cities which was established in 1986 by the mayors of Barcelona, Birmingham, Lyon, Frankfurt, Milan and Rotterdam with the aim of creating twin cities and sharing knowledge, experience as well as the economic, cultural, social and political development of the cities (http://wsdomino.euocities.eu/eurocities/about_us).
Eventful City	The concept of Greg Richards	Eventful City is not necessarily a city with huge and major events, but it is a city which successfully and thoughtfully uses its events to achieve cultural, social and economic goals. This is an extended version of the concept of creative cities which is primarily based on attracting creative people and on the proactive model of creativity development in a city.
Collaborative City	The concept of Theresa Frenquera	This is a concept where creativity is based on the creative spaces as a new type of urban spaces, where groups of people cooperate and manage a mixture of creative initiatives in the fields of art, culture, economy, production, social services and urban regeneration.
Liveable City	The project of the Phillips Company from the Netherlands	A city with an excellent quality of life: peaceful streets, pleasant environment, bicycles, functional, green, clean, etc. (https://www.urenio.org/2011/04/19/what-makes-a-livable-and-lovable-city/)
Intelligent City	Europe	This is a city of knowledge society, which is also known as a digital city and it is defined by three dimensions: <ul style="list-style-type: none"> · Dimension that refers to the creative people and their intelligence, creativity and imagination. · Dimension of collective intelligence, i.e., a community that involves some higher goals of achieving harmony through innovation, cooperation, competitiveness. · Dimension of artificial intelligence built into the material aspect or urban area: communication infrastructure, digital spaces, online problem solving, public services efficiency, street furniture, etc.
Intercultural City	The concept of Charles Landry	An intercultural city does not deal with differences within itself, but with its dynamics, innovation, creativity and growth. It helps all residents, regardless of ethnicity, to grow and develop through housing conditions, education, employment, public spaces for all, etc. It is a city that does not avoid conflict but accepts it and develops ways to resolve it. Political leaders and the media promote an understanding of diversity. Due to interaction and mutual trust, different ethnic groups build a strong civil sector in which they participate and thus enable the city to respond positively to global social and economic challenges.
Competitive City	Latin America	It is a city in Latin America which: <ul style="list-style-type: none"> · prepares local market for strong economy · creates high quality living conditions for its residents · is a city with sustainable environmental and takes care of nature · is a city with efficient transport
Slim City	The World	Slim City is a partnership of World Economic Forum and an initiative which encourages city governments and the private sector to share best experiences across the world. The focus is on sustainable development of all aspects of a city from reducing gas emissions to real estate. This initiative has three main directions: regenerable energy resources, sustainable construction and urban mobility - movement around the city (Grunewald at all, 2018).
Open City	Madrid, Bristol	It is a city that attracts people and where different people feel good. It is a city that recognizes opportunities for attracting new people and nurtures respect for the values of diversity in the community. A city can become open when major public institutions allow people to think, plan and work imaginatively, boldly, ready to take risks.
Smart City	Dubai, Southampton (Great Britain), Amsterdam	Cities consist of physical capital, intellectual and social capital. This latter is crucial for the success of the city. Smart cities emphasize social capital and environmental capital, which is in contrast to technically oriented cities. This separates smart cities from intelligent or digital cities.

Title	City	Explanation
Entrepreneurial City	North America, Turin	It is a city which introduced characteristics of the private sector into its public sector, such as taking risks, inventiveness, innovation, promotion and profit. Transformation into this type of city management by the local government has a deep impact on city life at all levels.
Cool City	North America	The concept of creative city is implemented into gas emission and global warming management. Cities are cooling themselves by introducing regenerable energy sources and eco-friendly vehicles.
Slow City	Europe and the world	The movement of small cities up to 50,000 residents, focused on high quality of life which is closely connected to the slow food movement. Today this movement includes 264 cities from 30 countries (https://www.cittaslow.org/).
Green City	Europe, Nantes, France	A city that assesses the current state of nature and takes initiatives for environmental development, evaluates its success and chooses the best initiatives to achieve healthier urban living environment. Such cities can apply for the title European Green Capital. https://www.ihs.nl/en/news/green-city-defining-and-measuring-performance .

Source: Kliček, 2014

The very concept of the creative cities was developed by the Englishman Charles Landry in the late 1980's and since then this concept has grown into a global movement. The concept of the creative city is a new paradigm in urban planning and design of cities. He emphasizes the transition from geographical and natural resources to economic vitality that depends on the ideas and actions of people living in cities. In this way, cities become both producers and consumers of creativity - whether it is creativity in art, culture, technology or other creative activities (Landry and Bianchini, 1995).

The concept of a creative city can also be observed as a new method in leading cities towards greater attractiveness and competitive advantage in the modern tourist market. The approach of the creative city towards urban revitalization does not refer only to art, nor to the placement of art creations offered by the city. The concept of the creative city recognizes the importance and relies on artistic and cultural resources thus encouraging the development of cultural tourism in cities (Landry, 2006). The key is that this concept relies on the importance of using the creativity of individuals and creating innovations - in planning, business, management by the people who live there. And whose city is it? This is one of the basic questions that arises in the theory and practice of the creative city concept (Florida, 2002). Who is to blame for the fact that cities do not experience their creativity to the fullest and do not reach global markets? People.

According to Jaime Lerner, former mayor of the Brazilian city of Curitiba, "The city will be attractive to tourists only when it is attractive to its population. The city should not prepare for tourists, but for people and find a way to serve people as an example of quality of life, and then it will attract tourists."

And this is where the concept of the Creative City comes into play as a call to action for cities to be different, special, healthy, innovative, selfless, authentic, attractive to their residents and then attractive to tourists because it is the 21st century, the century of cities, and the city is primarily made up of people.

One of the main characteristics of people is the capacity to think. The capacity of thinking also includes the ability of people to imagine, to dream, to construct in their mind before they materialize it. Cities are human creations and as such they reflect human brilliance (Lerner, 2009).

Although not every modern city is creative, they all have a potential to be creative (Landry, 2006). The capacity to realize the collective vision can be found in the residents, because the residents are the strength of the city. This can be done both by big and small cities. Global examples show that whatever the vision of the city's future is, it always represents the quality of life in the city (Kliček, 2014).

Today, the world is talking about the creative city movement. And while it is too early to measure the economic progress of this movement, many cities include the concept of the

creative city in their planning and revitalization of urban spaces, policies, and programs, because in such highly turbulent times, it is necessary to think about how traditional tools and mechanisms for planning and management of the city and tourism in it, meet the requirements of modern setting. New circumstances require new tools and ways to work effectively.

In order for a city to become a creative city, Landry and Bianchini (1995) advise to include the following activities (but not limited to those):

- removing obstacles to creativity caused by a strong bureaucracy
- establishing a creative context:
 - Reflecting on organizational mistakes and successes,
 - recognizing drivers such as creative abilities of individuals (e.g., alternative cultural and artistic societies, graffiti artists, art students, members of different ethnic groups, etc.),
 - balancing cosmopolitanism and local, improving the space for creative people and projects,
 - developing and creative reflection on urban management
 - improving space for creative people and projects

- developing and creative design of urban management.

Landry and Bianchini listed more than 50 examples regarding the planning of creative cities, mostly in Europe, which have implemented these actions. These examples include the following: making the city green; overcoming weather disasters in terms of climate that is getting warmer or rainier in some areas by opening clubs where you can spend time constructively; devising channels to involve the community in the creation of the city; etc.

According to Landry, the city should develop its creativity and dynamics as a competitive advantage in relation to its specific geographical, historical, architectural, economic, political and social circumstances.

Richard Florida, a lecturer and economist at Carnegie Mellon University, is most often associated with the creative city movement, as he has implemented a number of local creative initiatives.

Florida identifies a group of people working in a creativity-based knowledge economy that represents 30% of the U.S. workforce. It defines the core of the creative class - that it is workers who create innovative ideas, technologies and creative content - scientists, engineers, professors, poets, writers, artists, entertainers, actors, designers,

UNESCO Creative Cities Network (creative industries)

This is a United Nations project for the promotion of cities, where member cities are recognized as the centres of creativity, promoting socio-economic and cultural development of cities, through creative industries. The local creative economy is treated through learning about the cultural strategies of other cities that have joined this global network. The network only accepts cities that have 'established creative pedigrees' in one of the following areas:

- Literature
(Edinburgh, UK; Melbourne, Australia; Iowa, USA; Dublin, Ireland; Reykjavik, Iceland; Norwich, UK).
- Film
(Bradford, UK; Sydney, Australia).
- Music
(Bologna, Italy; Seville, Spain; Glasgow, UK; Ghent, Belgium; Bogota, Colombia; Harbin, China).
- Crafts and Folk Art
(Aswan, Egypt; Santa Fe, USA; Kanazawa, Japan; Incheon, South Korea; Hangzhou, China).

- Design
(Berlin, Germany; Buenos Aires, Argentina; Montreal, Canada; Nagoya, Japan; Shenzhen, China; Seoul, South Korea; Shanghai, China; Graz, Austria; Saint-Etienne, France).
- Media Arts
(Lyon, France).
- Gastronomy
(Popayan, Colombia; Chengdu, China; Ostersund, Sweden; Jeonju, South Korea).

The project began in 2004, to support the social and economic progress of cities, by building capacity to create cultural products. The cities which are the members of the Network (currently involving 246 cities) are required to take part in the learning process through experience and to share knowledge and information accordingly and to work with other cities on the development of the creative economy (<https://en.unesco.org/creative-cities/home>).

analysts, publishers, various cultural representatives, researchers and others deal with the formation of public opinion. In addition, Florida

adds a growing group of 'creative professionals' that includes those working in the fields of business and finance, law, health and similar fields.

CREATIVITY IN A CITY

Experiences from around the world show that cities, to a considerable extent, become attractive because of the creativity that takes place in them, creating a unique, specific atmosphere. Creativity is most often associated with culture, art, knowledge and learning. Cities have always been the centres of learning. The first libraries and universities, museums and galleries were opened in them. Creative arts in cities are influenced by the city whose characteristics are diversity, proximity and interaction of diversity (Landry, 2006).

When it comes to the creativity of cities, there is clearly no creativity without creative people. Creativity is at the very core of every city's existence, and the city's only resource for creativity are its residents. Human wisdom, motivation, imagination and creativity can replace the location, its natural resources and enable better placement on the tourist market. The creativity of those who live in the city and those who run it, determines the future success or failure of the city under any circumstances. And it is precisely the ability to adapt to change and survive that has been essential to cities throughout history (Landry 2006).

Successful cities have individuals who are visionaries, creative organizations and a policy of information culture and clarity of purpose to account for the reasons why something is done. The key actors in nurturing the city's creativity are those residents who possess qualities such as openness to new ideas and new approaches and willingness to take risks. Also, these are the members of the city authorities who have a clear long-term vision because they

understand the strategic approach (Kovačić et al., 2019). These are the ones who have the capacity to work with local diversity and to find strength in the existing weakness. Also, they are the ones who have the willingness to listen and learn something new. These are some of the characteristics that make people, projects and organizations creative (Landry 2006).

The concept of the creative city is a new paradigm of observing and understanding the city today, unlike the city fifty years ago. Once we scratch below the surface, we can see that almost every place has creative potential but which is blocked in most cities. The concept of the creative city deals with the study of the sources and dynamics of the city's creativity and the tendency to take a practical step and go beyond the idea. The very origin of the concept of the creative city lies in thinking about why it seems that some cities find it difficult to adapt to change and even struggle with it. On the other hand, social and economic changes in some other cities seem to come almost spontaneously and easily. Cities like Barcelona, Rotterdam, Glasgow, Zurich, Dublin, Curitiba, Vancouver, Karlsruhe, Strasbourg, make economic, social, cultural and environmental changes work for them. Understandably, the concept of the creative city indicates that creativity is not exclusively related to artists and art, that innovations do not have to be just technological and that sustainability is not just about environmental issues. According to Landry, there is economic, social, cultural and environmental creativity, innovation and sustainability (Landry, 2006).

'Do-It-Yourself' - Urban Design

Residents always somehow find a way to leave their mark on the city. Graffiti is perhaps the most present. The use of land and public spaces for social purposes, i.e., city planning has long been marginalized by the city officials, professionals and bureaucrats. As a result, many urban spaces today lack humanity.

Street Art

Street Art is a specific form of visual art in public spaces, created by residents, regardless of initiatives sponsored by local authorities. These include graffiti, sculptures, stencil graffiti, sticker art, art on paper or wheat paste art which uses glue made from vegetable starch and water mixed with paper that is crumpled, coloured and used to make paper constructions and posters. Then there are: posters, video projections, art interventions, guerrilla art and street installations (Bain, Gray, Rogers, 2012).

Street art techniques are different: light for visual effects, murals, knitting, lock-on street art (a style in which an artist creates a sculpture using chains, wires, bicycle locks, and other elements on a street installation (usually street-lamps). The sculpture is usually made as if it is interacting with the environment.

Motivation for street art varies from artist to artist, ranging from a strong need for activism to a need for space aesthetics and distinguishing between graffiti resulting from vandalism and space degradation. However, the street is a powerful platform for communication with the public. In this way, the street ceases to be alienated from its residents, especially if the messages are related to social issues, which concern the community. Some artists use 'wise vandalism' to raise public awareness about important social and / or political issues. Other artists see public urban space as unused and therefore suitable for exhibiting personal works of art. However, what is common to all street artistic expressions is that they adapt their visual illustrations to the format of public spaces. Also, artists who may feel

neglected and marginalized, in this way manage to reach the audience in much greater numbers than is achieved in galleries or traditional exhibitions of works of art.

Guerrilla Art

Guerrilla Art is a method of creating works of art in which the artist remains anonymous. In this way, the artists express their opinion and views on the events or the state of the environment in which they live, lay out their ideas, work for fun or simply want to improve the energy of the space. Contrary to widespread belief, guerrilla art is not just about spray painting, it often uses creative ways of expression and thus actually shows its attitude towards creativity. One of the most popular forms of guerrilla art is the use of posters, often with the intention of creating an absurd or ironic message behind the original advertising (Peiter and Werner, 2009).

Guerrilla art grew out of a small alternative movement in the early 1980s. Partly, in order to be a response of the residents to the increasing use of public spaces for commercial purposes of companies, and to point out the banality of such decisions, and on the other hand, in response to the permanent lack of authorized spaces and opportunities for artists to exhibit their works (<http://guerilla-art.wikidot.com>).

'Do-it-Yourself' urban design, comes in a variety of shapes and sizes and is basically a model of street art and guerrilla art. Every project has its beginning and end, and the creators are residents.

Street Furniture

Objects on city streets that have functions and purposes necessary for everyday urban life, or aesthetic role are called urban furniture. These include kiosks or shelters at bus stops, rubbish bins along the streets, benches, telephone booths, lamps, etc.

In Los Angeles, California, USA, in parts of the city where there are no seats for sitting and rest on the streets, urban designers have set up small folding

chairs, which can be adjusted depending on the height of the person who needs to sit. They placed wooden frames around the trees and around the plant boxes to be used for sitting. Urban designers and the residents of the neighbourhoods where this was done, explained that their goal was to make the streets more comfortable (www.good.is).

Urban Knitting

Urban Knitting is also called knit-bombing, knitting storm. It is a cheerful, colourful form of street art, which can be easily removed, although it can last for years. While graffiti and some other forms of street art may contain socio-political comments, vandalism or advertising, street knitting is always aimed at lightening up gloomy and cold public spaces, but sometimes it points to some topics and has a message. This type of street art, in essence, aims to surprise with its beauty, colours and artistic talent, and in that way decorate the space without any order and make the passers-by smile. Although this art form is not a legal activity, it is not sanctioned.

This concept is related to Lauren O'Farrell from London, who started collective knitting in the city and graffiti knitting, so the movement was named 'Knit the City'. This movement beautifies cities and often tells stories with its knitting, pointing out some topics. Along the way, the organizers of collective knitting train people in knitting for free. In London, the Lauren O'Farrell group meets once a week in various parts of the city, usually on weekends and the group gives away some of their works as gifts to various parts of the city, and so far thousands of people have been trained to knit (<http://knitthecity.com>).

Today, on the streets of many cities, around telephone booths, abandoned cars, around trees, bicycles, cold steel statues, you can unexpectedly come across colourful knitwear, whose colours cheer and enrich the space, but also the hearts of people who come across this scene. Urban knitting is something like a silent revolution that seeks a bet-

ter living space. Today, urban knitting or so-called knitted graffiti is an international guerrilla movement that donates its artwork to public spaces (www.knittingyarn.com).

Guerrilla Gardening

Guerrilla gardeners do not have the legal right to use the land that is enriched with plants and flowers, but most often the areas have already been neglected and no one is taking care of it as well as their legal owners. People involved with this are usually enthusiasts, but they can also be very political in their desire to provoke change.

The land used by guerrillas gardeners is exclusively for planting and taking care of plants, and the goal is to make the neglected surroundings beautiful. These actions implied issues of land rights and land reforms, as well as issues of reconsidering land rights for the properties which have been neglected and unused.

Some guerrilla gardeners perform their actions at night, relatively secretly, and plant vegetables or flowers to make the neighbourhood or part of the

city more useful and / or more beautiful. Some guerrilla gardeners do everything publicly, during the day to promote activism (<https://www.gardeningknowhow.com/garden-how-to/lifestyle/guerrilla-gardening-info.htm>; <https://mashable.com/2016/04/11/guerrilla-gardening/>).

The earliest recorded case of guerrilla gardening was in 1973, Green Guerrilla Group of Liz Christy from New York, Bowery Houston. That year, the group Green Group transformed an abandoned private plot into a garden. Even today, volunteers take care of this plot, but the plot is also protected by a company that takes care of all city parks (Bain, Gray, Rogers, 2012).

Today, guerrilla gardening is a worldwide movement in more than 33 countries around the world (Reynolds, 2009), and there are many social networks of guerrilla gardening. Guerrilla gardeners sometimes have negative effects, which arise mainly from ignorance. Destruction of existing plants, using invasive plants, which are later difficult to eradicate and which spread to the surrounding landscaped areas. Then, vegetable gardens must be carefully planted

in areas away from pollution, because in cities the soil is often contaminated with heavy metals, which can then lead to consumer diseases.

Guerrilla gardeners are usually dressed in regular clothes during their actions because gardening clothes attract unwanted visitors who check out what is happening, and their work is still more useful for communities than harmful. Beautifully decorated spaces create a sense of pride among the residents and the feeling of belonging to the environment in which they live, especially in urban spaces. The benefits of tidy neglected areas are economic, because they contribute to the ecological, aesthetic and social attractiveness of the urban environment. Local authorities should help and implement planting schemes, as guerrilla gardeners do it effectively. Secondary effects are reduced crime, vandalism and increased land value.

Changing something worn out into something beautiful makes people stop and think about their surroundings. Also, they slow down their pace to see what happened.

CHARACTERISTICS OF THE CREATIVE CITY - 3As

Dutch professor and consultant Roy Van Dalm (www.royvandalm.com), after intensive study of the creative class of people and work with Richard Florida, has, on several occasions, come across three main characteristics of the creative city, which directly affect urban tourist attractiveness. He called these characteristics 3As:

1A: Authenticity - is important for the city's branding and marketing. Unfortunately, this often means that cities do not want to be something they are not. "Oh, if we were like Berlin, Barcelona or Amsterdam," it doesn't work. Every city must discover its own unique urban story. It is a real brand based on a true urban identity. Simon Anholt (2007) calls it 'competitive identity'.

2A: Activation - means that people need to be activate their own creativity in making a creative city. Both Charles Landry and Richard Florida talk about how important this is.

"Creative City is a place where people think, plan and work with their imagination" (Landry 2006). The creative economy is an economy in which people can encourage and develop their creativity and earn a living from it. In a truly creative city, creativity is used in solving various urban problems and topics. In both cases, in solving situations and earning a living through creativity, the entrepreneurial spirit is vital for the city. That is why many authors consider Curitiba in Brazil as probably the most creative city in the world, because of the way it deals with urban growth, favelas, environmental issues and food production.

Prof. Ljubinko Pušić (2002) writes about the importance of the entrepreneurial spirit in our cities and says that "entrepreneurial culture and behaviour can be understood as the primeval aspiration of men to master the conditions of their existence." This aspiration is expressed in the

man's effort to make decisions about what type of work will be done, how and for whose interest the work will be (re)done. That is why human activism is aimed at expanding the boundaries of freedom. "That is why a city that nurtures the entrepreneurial spirit of its residents is a free and open city, and the result of this freedom is even greater persistence, courage and creativity expressed in numerous ways, especially in business and activities which contribute to the quality of life. In order to ensure such freedom, increased activism of citizens is needed.

3A: All-inclusive - means that everyone is included. The creative economy favours highly educated creative people, who are engaged in creative professions and have learned how

to professionally develop their creative talents. Knowledge workers or the creative class know their ways in the world of globalization. There are certain issues with the workers in the service sector and those engaged in routine production. There is a discrepancy between the creative class and all the other groups. Florida (2002) calls this divergence a creative division. If the city wants to turn the creative economy into a creative society, it should bridge this gap between two groups of people, which has been expanding over the past decades. For a start, vocational education can be reformed to be more creative. The concept of the creative city according to Landry (Landry, 2000) is based on the creativity of all people, not just the creative class.

TOURISM IN A CREATIVE CITY

Tourism in a creative city is primarily sustainable urban tourism with elements of creativity. Sustainable tourism is defined according to the World Tourism Organization (UNWTO; www2.unwto.org): Tourism is one of the strongest industries in the world and is constantly advancing. As such, if properly targeted, it could help communities to be sustainable and improve their quality of life. All discussions about tourism as an industry are mainly related to its economic contribution to communities, but considering tourism in a creative city, this industry is used for developing and improving the quality of life in the city, then for preserving and enriching the nature in the city, as well as for preserving the culture of the community, and maintaining and improving the living conditions and social welfare.

In short, tourism in a creative city serves to preserve and improve all those potentials that affect the quality of life in the community, but also to highlight its features for the purpose of tourist attractiveness. As a result, the community would become more attractive to visitors and businesses, and its economy would strengthen. Today, tourism can be seen as part of the solution for the urgent community issues and not just as the profit generator.

Since 2006, the Economic Commission has been developing the EDEN program (Europe-

an Destination of Excellence, https://ec.europa.eu/growth/sectors/tourism/eden_en). "Any type of tourism that contributes to the protection of the environment, social and economic unity and the promotion of natural and cultural values on a permanent basis."

This project for the development of exceptional destinations, promotes the sustainable tourism model of the EU countries and also gives awards to the most outstanding cities each year, in order to draw attention to the values, diversity and characteristics of European tourist destinations, based on diversity within Europe. The EU candidate countries have the same promotional rights as members, but do not have financial support.

Naturally, the development of tourism in a creative city is a result of everything that happens in the city, from the quality of life, greenery, cleanliness, functionality, cultural and social events, mentality, because, only together, they give an authentic mix that contributes to a greater or less urban attractiveness primarily for the people who live there to be proud of their city, and then for tourists and investors. One of the strategies for the development of sustainable tourism in developing countries like ours is through alternative forms of tourism, such as civil, volunteer tourism and creative tourism.

CREATIVE TOURISM

Creative promotion of tourism in cities is seen as a strategy of the creative city that considers the activation of tourists, as a way to promote cultural tourism into creative tourism. The main strategic advantage of one city in relation to another is in the ability to use and position their own culture, in a creative way, on the tourist market (Kliček, 2007).

One of the latest trends in tourism is “creative tourism” (Richards, 2005). It is an active

type of tourism in which tourists are engaged in cultural and creative activities. The main difference between creativity in tourism and creative tourism is that creative tourism depends much more on the active participation of tourists. Creative tourism includes not only tourist attractions and not only “presence”, but also the interaction of tourists with the environment.

‘The Local Tourist’

‘The Local Tourist’ promotes its services through questions like: “How many times have you felt like you missed out the best while travelling? How many times have you missed taking home the real essence of the place you visited? How many times have you failed to connect with interesting local people? Did you have the impression that the local residents of the city you visited were not present at places in the city where you were?”

Whether tourists just want to enjoy their vacation or have already planned activities in the destination that they would like to personalize, regardless of whether they stay for two weeks at the destination or only half a day and whether they travel to that destination often or for the first time, the agency ‘The Local Tourist’ helps travellers to enjoy their visit to the city in accordance with their interests and desires at the same time experiencing the essence of the traditional local lifestyle.

What is a local tourist?

- A local tourist is someone who wants to go beyond the tourist traps ... but knows that there are reasons why these attractions are so popular,
- A local tourist wants to eat and drink locally, shop at local boutiques, listen to local bands, view local art,
- Local tourists are not satisfied with doing the same as others; they want to go out and explore, see new places and meet new people,
- A local tourist wants to truly experience what is real and authentic, and to support those who create with passion and integrity,
- A local tourist wants to find what is unique about the place and what makes it worth a visit and worth the experience (<https://thelocaltourist.com/how-to-be-a-local-tourist/>).

PROJECT “EUROPEAN CAPITAL OF CULTURE”

The increase in the number of cultural events and festivals in previous years can be attributed to the use of cultural events to stimulate economic development or improve the image of cities in order to attract investors. The importance of cultural events can be demonstrated through the evolution of the European Capital of Culture project, which is sponsored by the European Union. The project has developed over the years, and was initially presented as an “extended summer festival”, while today the activities take place throughout the year, as well as in years to precede.

The aim of the action is to stimulate local cultural production with the help of cultural activities, revitalize the whole city, initiate the improvement of the city’s image, establish links between various regional structures and significantly improve the overall economy. The European Capital of Culture project has given a strong influence on the cultural tourism in Europe and produced an extraordinary and long-term effect.

In most of the nominated cities, cultural activities take place within the city itself, but there were also cases when the activities were in the suburbs and in the wider city region. The length of the official programs varies and lasts from 9 to 13 months, but cultural events

are also organized in the years preceding the year for which the city was nominated. Programs include activities in the field of: visual arts, music arts, theatre arts, street parades and outdoor events, cultural heritage, international projects related to sports, gastronomy and the environment (Hadžić et al., 2018).

The European Capital of Culture enables the revival of culture and promotion, as well as the protection of cultural heritage and the entire host country. This project enables the development of infrastructure, employment of the local population, leads to the development of tourism while at the same time significant financial effects are achieved (Milutinović, 2010).

ORIGIN AND DEVELOPMENT OF THE EUROPEAN CAPITAL OF CULTURE PROJECT

The idea for the event arose in January 1985 in a conversation between the then Ministers of Culture of Greece and France, Melina Mercouri and Jack Lang, while they were waiting for a flight at the Athens airport. As early as June 1985, Melina Mercury put the idea into action. With the resolution of the Ministers of Culture of the European Union, the project “European City of Culture” was launched, which was aimed at bringing the people of Europe closer (Lalić, 2011). At the beginning the name of the title was “European City of Culture”. In 1999 the official name was changed to “European Capital of Culture”. This initiative soon became one of the most prestigious events in Europe.

From the beginning of the project until today, more than 60 cities have taken this title

This title, which lasts for one year, gives the city a great opportunity, as well as the country in which it is located, to show its rich and diverse culture. The interest of European countries for this title grew as time passed which led to the fact that nowadays a large number of cities apply every year. This gives the host city, as well as the whole country, a certain significance in the cultural and social sense, but there are other reasons why European countries are interested in applying. One of the reasons is that the European Union Fund is helping this project through a certain amount of

financial resources. Moreover, a huge number of tourists are interested in these cultural events, which leads to much higher attendance, and thus to a large inflow of funds (Grbić, 2017; Žilič Fišer & Kožuh, 2019).

One of the main reasons for launching the European City of Culture project was cultural diversity. The aim was to open certain aspects of the culture of the city, region or country to the European public and to emphasize the richness and diversity of European cultures, but also their similarities and to promote better acquaintance among European citizens (Palmer / Rae Associates: European Cities and Capitals of Culture - City Reports II, 2004).

As already mentioned, the name of the project since its founding was the European City of Culture, and it started on June 13, 1985. The first city to hold the title was Athens. During the first years of organizing the project, the focus was on European capitals as well as on cities with several million inhabitants. A survey of cities, from 1985 to 1994 (European Cities of Culture and Cultural Months), showed a positive impact of events on the cities covered. In 2000, 9 cities named “European Capitals of

Culture” were exceptionally chosen, and that name has remained until today. After 2000, this trend changed and then attention was paid to smaller cities as well as lesser-known European cities. In that way, these cities became more famous and got the opportunity to enter the tourist map of Europe

Between 1999 and 2006, this project was financed from the “Program 2000”. It is a seven-year program of the European Union that was aimed at preserving and enhancing Europe’s cultural heritage. The European Capital of Culture then became part of the “European Union Framework Program” and the process of selecting the next capitals was changed. Until 2004, they were elected on the basis of inter-governmental agreements of European Union countries and the cities were unanimously voted. Since 2005, the institutions of the European Union have been dealing with the selection of host cities, thus avoiding excessive competition (Grbić, 2017). In 2013, a new procedure for the selection of cities was introduced, by setting up competition between cities within the host country. The proposals are then evaluated by the International Council (Lalić, 2011).

EUROPEAN CAPITALS OF CULTURE THROUGH HISTORY

Since the founding of the project in 1985, when Athens was declared the capital of culture, the title has been awarded to a large number of cities.

Table 5. European Capitals of Culture in the period from 1985 to 2022

Year	City
1985	Athens (Greece)
1986	Florence (Italy)
1987	Amsterdam (Netherlands)
1988	Berlin (Germany)
1989	Paris (France)
1990	Glasgow (United Kingdom)
1991	Dublin (Ireland)
1992	Madrid (Spain)
1993	Antwerp (Antwerp)

Year	City
1994	Lisbon (Portugal)
1995	Luxembourg (Luxembourg)
1996	Copenhagen (Copenhagen)
1997	Thessaloniki (Greece)
1998	Stockholm (Sweden)
1999	Weimar (Germany)
2000	Avignon (France), Bergen (Norway), Bologna (Italy), Brussels (Belgium), Helsinki (Finland), Krakow (Krakow), Prague (Czech Republic), Reykjavik (Iceland), Santiago de Compostela (Spain)
2001	Porto (Portugal), Rotterdam (Netherlands)
2002	Bruges (Belgium), Salamanca (Spain)
2003	Graz (Austria)
2004	Genoa (Italy), Lille (France)

Year	City
2005	Cork (Ireland)
2006	Patras (Greece)
2007	Sibiu (Romania), Luxembourg (Luxembourg)
2008	Liverpool (United Kingdom), Stavanger (Norway)
2009	Vilnius (Lithuania), Linz (Austria)
2010	Essen (Germany), Istanbul (Turkey), Pecs (Hungary)
2011	Turku (Finland), Tallinn (Estonia)
2012	Guimaraes (Portugal), Maribor (Slovenia)
2013	Marseille (France), Košice (Slovakia)
2014	Umea (Sweden), Riga (Latvia)
2015	Mons (Belgium), Plzen (Czech Republic)
2016	Wroclaw (Poland), Donostia-San Sebastián (Spain)
2017	Paphos (Cyprus), Aarhus (Denmark)
2018	Valletta (Malta), Livaden (Netherlands)
2019	Plovdiv (Bulgaria), Matera (Italy)
2020 – April 2021	Rijeka (Croatia), Galway (Ireland)

Year	City
2022	Kaunas (Lithuania), Ash (Luxembourg) Novi Sad (Serbia)

The cities that will carry the title of European Capital of Culture in the coming years are already known, so the next table will present the bearers of the title until 2026.

Table 6. Title cities from 2023 to 2026

Year	City
2023	Elefsina (Greece), Veszprém (Hungary) and Timisoara (Romania)
2024	Bad Ischl (Austria), Tartu (Estonia) and Bodo (Norway)
2025	Chemnitz (Germany) and Nova Gorica (Slovenia)
2026	Oulu (Finland) and Trenčín (Slovakia)

What makes 2021 different from the previous ones is that starting from that year, candidate cities from countries that are not members of the European Union are also selected, i.e. they represent candidates or potential candidates for membership in the European Union.

IMPACTS OF THE EUROPEAN CAPITAL OF CULTURE PROJECT

When it comes to the impacts that the project brings, there are two categories. The first category consists of visible, i.e. measurable effects, such as new buildings, infrastructure, jobs, organizations and tourist traffic. The second category includes intangible effects that are invisible to many observers and difficult to measure, such as: city image, better quality of the atmosphere, gained experience, greater citizen participation in decision-making and thus better local satisfaction, development and growth in cultural habits of local residents, increase in city investments, etc. (Kovačić et al., 2020) Some of these impacts are short-lived, while some are present for a longer period of time. Certainly, both are important, but it is desirable to be based on long-term positive effects, which are a prerequisite for sustainable development of a particular city (Grbić, 2017).

The Palmer study (Palmer / Rae Associates: European Cities and Capitals of Culture - City Reports II, 2004), already mentioned earlier, listed three long-term effects that were rated as the most important:

1. Improvements in cultural infrastructure
2. Richer and more diverse programs of cultural activities and events
3. Improving the image and recognisability of the city/region

In addition to these effects, there are other long-term effects, such as pride and self-confidence in the city/region, networking and increased cooperation in the cultural sector, long-term cultural development, increased number of foreign visitors, etc. (Šagovnović et al., 2022).

One of the most important factors of the capital of culture is local community and it is

very important to be involved not only in the implementation of activities, but also in the planning process. The interest of the local community, as well as its mere involvement in the project, can greatly contribute to achieving the goal of the candidate city, i.e. winning this title. However, the project itself can have both positive and negative effects on the local community. It is important that these influences are recognized by the city and that we work on strengthening the positive influences, and that the negative influences are reduced or completely neutralized (Kovačić et al., 2020; Šagovnović et al., 2022).

The positive influences include the possibility for the economic development of the city, but also the region and the country in which it is located. When it comes to economic effects, we mean greater employment opportunities, foreign exchange inflows, increasing the living standards of the population and faster development of underdeveloped areas. In addition, the title may arouse the interest of investors and affect the faster development of civil engineering, industry and agriculture. As the name of the project is the European Capital of Culture, it is evident that cultural influence is the most important of all influences on the local community. This type of influence is manifested through the development of awareness of the importance of culture as part of the city, region and country. It also affects the increase in the level of education of the population and the creation of awareness about participation in a very important cultural event (Kajdanek et al., 2022). The project is an excellent chance to create or improve the current image of the city and to preserve the tradition and present it in a unique way (Kovačić et al., 2020). Attention is also paid to the restoration of cultural institutions and cultural assets. It is important that members of the local community have access to events at reduced ticket prices, free transpor-

tation and free admission to a certain number of concerts and other events. Local amateur groups as well as programs for children should be included in the programs. In this way, a potential future audience is created and trust in society is built, while at the same time harmony is strengthened and pride for participating in such a large project is developed (Hadžić et al., 2018).

Negative impacts are inevitable in most cases, but as already mentioned, they should be reduced or neutralized if possible, so that the capitals of culture can develop in accordance with the set goals. One of the problems that arises is a large number of facilities intended for tourists that are built and modernized, and which, in years to come, are proved to be unprofitable. It often happens that new buildings that are built differ in style from the authentic local buildings, thus causing architectural visual pollution. There is also a danger of air pollution, noise and water quality reduction, which consequently endangers local citizens as well as the wildlife. It can also destroy cultural heritage and reduce the quality of life of its residents. When it comes to the negative tourist impact, there is a possibility that in the excessive development of tourism, the city holding the title is too adapted to tourists and their needs and requirements in order to earn more and thus begins to lose its identity, which is the reason why it became the European Capital of Culture at the first place (Hadžić et al., 2018).

European Capitals of Culture are formally named four years before the titular year. This longer period is needed to plan and prepare such a complex project. A panel of experts, supported by the European Commission, have an ongoing role over these four years in supporting the European Capital of Culture to provide advice and guidance and monitor their progress.

Porto and **Rotterdam** co-hosted the ECOC event in 2001. During this event, these two cities developed certain type of cooperation, which was not too extensive, but brought some positive results, such as increased cultural co-operation, exchange of ideas, projects and people and joint promotion of events and projects.

The motivation for winning the title of the capital of culture came from various sources. Porto, with a position on the periphery of Europe, wanted to impose itself and become recognizable on the European level. The city gained a better status by entering the UNESCO heritage list in 1996. The main motive for the ECOC was to use the events for the development and regeneration of the city and to develop the cultural infrastructure. The most prominent sectors were music, visual arts, performing arts and audio-visual media (Palmer/Rae Associates: European Cities and Capitals of Culture - City Reports II, 2004).

The most important projects are: the Opera project, the Contemporary Dance Festival, the Fitei Theatre Festival, Squatters, the conference with the Dalai Lama, the Port of fado music and others. Capital investments were: construction of the House of Music, renovation of the Soares dos Reis National Museum, renovation of the old town, regeneration of public space (city park) and other green areas, improvement of mobility and accessibility in the city centre including construction of new roads, parking spaces (Palmer/Rae Associates: European Cities and Capitals of Culture - City Reports II, 2004).

The positive impact of this program can be seen in the fact that immediately after the completion of the European Capital of Culture project in Porto, the Portuguese government launched a national program of cultural cities when Coimbra became the first National City of Culture.

Porto has invested a lot in the construction of new cultural facilities, cultural institutions, and the emphasis in the programs was on music, visual and performing arts.

The share of foreign tourists in Porto increased from 4% to 7% in 2001, the highest in ten years. Over 80% of foreign visitors came

from the EU - the most important markets were Belgium, France and Germany (Pivac, et al., 2016)

The task of Rotterdam as the capital of culture was to improve the cultural image. Since its rise as a big port in the second half of the 19th century, Rotterdam has first of all been a city of production and money-making, but not of culture (<http://cybergeorge.revues.org/1203?lang=en>). Rotterdam was a city of merchants, bankers and dockers, each group contributing to its image of “the industrious city”. One of the goals of the Rotterdam program was to contribute to strengthening the relationship between artists, art institutions and their audiences. Rotterdam has given priority to the local cultural climate and the local audience, and has also emphasized the participation of many population groups of this multicultural city (Richards, Wilson, 2004). The program was organized around a central concept - “Rotterdam is a multitude of cities”. Each represented a certain aspect of the city or target group: the city of pleasure (represents the performing arts), Erasmus city (debate), You as a city (performing arts), vital city (socio-cultural aspect), young people in Rotterdam (young people), gender city (physical aspect), working city (performing arts), peripheral city (port), city of the future (socio-cultural aspect), flowing city (visual and multicultural aspect).

Rotterdam based the program on its history and the involvement of local artists and the population. Rotterdam managed to attract new visitors to the city during the project: about 22% of all visitors had never been to Rotterdam before. Between 1999 and 2001, the city climbed from 20th to 15th place on the list “ATLAS - 22 European cities considered cultural destinations” (Pivac, et al., 2016).

“Istanbul: City of Four Elements” was presented to the European Commission in 2005, and on 13 November 2006 was named one of the three European Capitals of Culture for 2010, along with Germany’s Essen and Hungary’s Pecs. The motivation for the European Capitals of Culture candidacy was focused on establishing Istanbul as a centre of modern

and contemporary culture. Moreover, the diversity of culture and ethnic groups in Istanbul, as well as the young and dynamic population of the city, were supposed to create a cultural scene, which will positively attract visitors. It was considered that the precondition for fulfilling these ambitions is the development of a coherent cultural policy for the city, along with the active participation of central and local governments, non-governmental organizations and others.

The cultural program focused on four elements: earth, air, water and fire, which were said to have special significance for Istanbul. There are four key elements related to the four seasons and the program as follows:

- “Earth - tradition and transformation” during winter, with a focus on history, tradition, cultural heritage;
- “Air - Sky” during the spring period, with a focus on the spiritual wealth of the city;
- “Water - city and sea” during summer, in order to gather as much as possible different cultures of Europe and give everyone the opportunity to see art and culture of different European countries;
- “Fire - forging for the future” during the autumn period, with projects that look into the future and aim to create sustainable cultural goods and urban renewal.

The agency received a total of 2,484 applications, of which 719 were accepted. Out of these, 586 projects have been implemented. These projects included:

- 1598 concerts
- 1127 theatre performances
- 1201 conferences or seminars
- 735 workshops
- 763 exhibitions
- 336 publications
- 350 literary readings
- 52 festivals
- 500 film screenings
- 130 sites renovated, maintained or renovated.

Almost all funds for Istanbul in 2010 were provided by the Ministry of Finance from general taxation program. Istanbul in 2010 had the largest budget of all the European capitals of

culture until then. 288.65 million euros was allocated for the European capital of culture program, while expenditures reached 193.95 million euros.

Valletta was officially awarded the title of European Capital of Culture 2018 in May 2013.

The main topics during 2018 were:

- Island Stories: “about the reality of the islands, their communities and the spaces they use”.
- Future Baroque: “extravagance that represents an integral part of our daily rhythms”.
- Voyages: “an opportunity to celebrate life and creativity in our capital while fostering vital dialogue”.

The application for Valletta projected a budget of 49.57 million euros for the period between 2013 and 2020. Out of that, the majority (80%) was supposed to come from the national government, and the rest from the EU, sponsorship and commercial revenues. Most of the budget (57%) was to consist of additional public and private funds, while the rest (43%) was to consist of current government funds, including funds intended for public cultural organizations.

The key results that Valletta achieved in 2018 as a European capital of culture were the following:

- Valletta 2018 presented a cultural program during the title year that included high quality events and which was more extensive compared to the cultural “basic” offer of Malta in previous years. The cultural program included 168 projects and almost 500 events. Some programs were a continuation of existing events, and there were some important projects that were new for 2018 and that included major events, such as the opening ceremony, the sea parade, the closing ceremony...
- Valletta 2018 contributed to the cultural offer of Malta becoming a European one. The cultural program included performances by international artists and international exhibitions. In the first six months of 2018, more than 1500 Maltese artists and 166 international artists took part in the program. Throughout 2018, the Meeting Point project organized art gatherings for 50 international artists at eight different locations across

Malta and Goza and three exhibitions in other countries for Maltese artists (including one in Wroclaw, which was the European capital of culture for 2016).

- The cultural program included many projects and events that were new or innovative for Malta. According to the research of the audience at the events in 2018, the most frequently mentioned factor that influenced the decision to attend the event was that the “event is innovative” (32%).

According to a survey of the audience at the events, 47% of respondents found out about the events via Facebook/social media networks, which was the most common answer. In terms of the use of social media, Valletta achieved the following results by the end of 2018:

- Application downloads: 4,656
- Facebook followers: 40,553
- Twitter followers: 7,511
- Instagram followers: 6,238
- Website users: 397,747
- Website sessions: 578,310
- Page views: 2,020,364 (Fox, Rampton, 2019)

In December 2012, the Bulgarian Ministry of Culture issued a call for applications for tenders among Bulgarian cities. By 18 October 2013, eight cities had submitted applications: Burgas, Gabrovo, Plovdiv, Ruse, Shumen, Sofia, Varna and Veliko Tarnovo.

Plovdiv took the title of the European Capital of Culture 2019 with the theme “Together”, which aimed to transform the city and integrate vulnerable groups in society through participation and inclusion. The coexistence of different cultures and communities has always been the biggest challenge at the local level, but also the strongest incentive for the development of the city.

A total of 513 public events with cultural content were held in Plovdiv. In addition, there were 54 events held in other cities and abroad. The total planned budget was reduced from 38.2 million euros to 29.4 million euros.

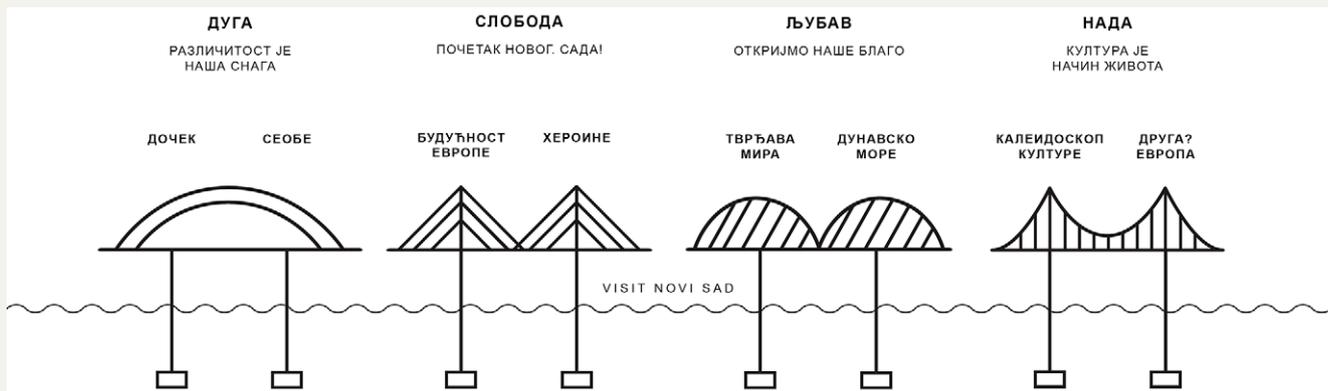
The events of the European capital of culture in Plovdiv were attended by 1,528,432 visitors, of which 80% were domestic visitors, 11% residents of Plovdiv, and about 9% were international visitors (Fox et al., 2020)

NOVI SAD-EUROPEAN CAPITAL OF CULTURE

Novi Sad was chosen the European Capital of Culture for the year 2021 in 2016. However, due to the COVID-19 pandemic, the title year was postponed to 2022. Novi Sad is the first city from the ranks of EU candidate countries to win a prestigious title. The candidacy itself was a great challenge because it was necessary to activate all existing, active, and all dormant, neglected and forgotten resources in the field of culture, as well as all sources that have cultural potential - "baroque town" at the foot of Petrovaradin Fortress, "Mediterranean streets" in the very center of the city, modern buildings that are recognized in the history of European architecture and industrial facilities that have been

ing together professionals in the sphere of culture, artists, partners and city visitors, we implemented numerous processes that led to the strengthening and modernization of cultural institutions, activation of new audiences, and the positioning of Novi Sad among the world's top destinations, according to Lonely Planet for 2019. The programme concept of Novi Sad – European Capital of Culture is based on four programme bridges, named Freedom, Rainbow, Hope and Love, which are divided into a total of eight programme arches. The symbolic names of the bridges refer to existing values in Novi Sad, as well as those we wish to share with Europe, while the programme arches highlight some of the

ternational residencies for artists from Novi Sad, and also brought young, foreign talent to Novi Sad. The number of visitors is very difficult to calculate because every year before the title year, big events were held - Doček - two new years and the Kaleidoscope of Culture, which should remain as the city's cultural legacy and continue to be held after 2022. Thanks to these legacy projects for which the capital became famous, even before the title year, Novi Sad received the award for the best European trend brand in November 2021, which is awarded in Dresden. Thus, Novi Sad joined European metropolises such as Paris, Amsterdam, London, Oslo and Munich.



▲ **Figure 17.** Four program bridges

Source: <https://novisad2022.rs>

given a new look and new names. In January 2017, the Foundation "Novi Sad - European Capital of Culture" was founded, as the holder and implementer of the project, which was declared a project of a national importance. The vision of the project is presented by the concept "For new bridges", which consists of new people, processes, spaces and programs. The project achieved better results from year to year, so the European Commission recognized such potential and progress, and at the end of 2021 Novi Sad won the prestigious international award "Melina Mercury" awarded by the European Commission panel experts to the most successful European Capitals of Culture in the preparation phase - before the title year. By bring-

ing universal themes that are highly relevant in Europe at this time: interculturality, a culture of togetherness, migration, women's creativity and their position in science and culture, ecology, a culture of peace, children as the future of Europe, accessibility, inclusion, and many more.

Each programme arch is then divided into programme units, which contain numerous projects and events meant for all ages, residents and tourists alike.

Chronologically, the programme covers the entire calendar year, so that culture literally becomes part of everyday life for our citizens. We estimate that in the period from 2017 to the end of the title year, more than 5,000 European artists will have participated in our programmes. We've established in-

A diversity of curatorial ideas and the different sensibility each carried coalesced in a harmonious artistic concept for each project: Doček, Migrations, The Future of Europe, Heroines, The Fortress of Peace, The Danube Sea, Kaleidoscope of Culture and the Rainbows of Europe. Five projects were already put into action during the preparations for the title year, and which managed to raise attendance of events by some 500,000 visitors. It is important to mention that in order to expand spatial capacity, new spaces were built and old ones were renovated - over 40,000 m² of space for culture. The Lower town of the Petrovaradin Fortress was renovated for the first time in 300 years. In the Almaš part of the

city, which has strong links to the city's modern development in the 18th century, a former silk factory has been renovated and made a cultural station. This led to including this part of the city as a protected cultural and historical entity in the "Faro Network" of the Council of Europe for heritage preservation.

The space and the square around the oldest professional theater in Serbia have been renovated. Then, not far from the Danube, the industrial zone was transformed into the Creative District, which is a unique center of youth and contemporary creativity. We must not forget the network of cultural stations, a new and unique model in culture. Eight new and renovated buildings that have been converted into cultural stations (Svilara, Barka, Mlin, Eđšeg, Bukovac Cultural Station, Rumenka Cultural Station, Cultural Caravan (mobile cultural station), Liman-Chinatown Cultural Station) are located throughout the city or its wider zone.

Moreover, citizens of Novi Sad are engaged through the project "New Places"



▲ **Figure 18.** Opening ceremony

Source: Vladimir Veličković

by proposing new locations and spaces that should be used for cultural purposes (<https://novisad2022.rs>).

In the end, we would like to point out that within the preparations for the title year, first-ever City Concert Hall in Novi

Sad was built. It became home to Music and Ballet School after almost 100 years, thus creating a unique model of placing these institutions under the same roof, which contributes to the synergy of their work.

INFLUENCE OF COVID-19 ON EVENTS AND CULTURAL SECTOR

The COVID-19 outbreak has had a severe impact on cultural tourism, resulting in as many as 89% of the world's countries closing their UNESCO World Heritage sites. The fallout from the crisis can be seen first and foremost in its social and economic effects, which have significantly encroached on the social rights of artists and creative professionals, the right of access to culture, and the protection of the diversity of cultural expression. (https://www.europarl.europa.eu/doceo/document/E-9-2020-004158_EN.html).

COVID-19 had a huge impact on the life of all citizens. Libraries, memorials, cultural centres, museums and all cultural sites were closed. Performances, festivals, parades, carnivals, etc. were cancelled. Employees in the sectors and especially freelancers were without any income for months. COVID-19 severely damaged the active participation of all in the cultural life of the community.

The year 2020 will probably be remembered as a year that accelerated the process of accessing the Internet, although over the last decade, the arts and culture sector has gradually begun to embrace digitalization.

The crisis has generated hundreds of thousands of initiatives, from offering events on various networks, theatre, dance or music recordings and virtual collections in museums and art centres, to the emergence of completely new initiatives with COVID-19 as the main topic, mainly in digital and multimedia field. People turned to culture to create meaning, show their solidarity and strengthen their mood. Many museums and cultural organizations took this opportunity to re-engage and reach their audiences through new, innovative digital solutions such as free online content, a variety of social media challenges, online concerts or webinars (Pivac, Lukić, 2022).

According to an October 2020 study, roughly a quarter of surveyed museums worldwide started to organize online live events after the lockdown, with an additional 21 percent increasing such activities after closures. Mean-

while, a March 2021 study looking at 365 global art fairs found that 38 percent planned an online edition of their events in 2020 (<https://www.statista.com/topics/8190/online-cultural-events/#dossierKeyfigures>). The most visited museum in the world (9.3 million visitors a year) - the Louvre (France) had 400,000 virtual visits a day (fourfold increase) (Pivac, Lukić, 2022).

In the same way that cultural institutions boosted their digital presence during the lockdowns, the audience's interest in online culture rose during the pandemic too. As of March 2021, 39 percent of interviewed Britons claimed to have engaged with culture online only since cultural venues closed. As of the same month, around eight in 10 surveyed Canadian cultural event goers stated to have experienced online cultural events during the pandemic. However, just a third of respondents believed they would do the same when the crisis was over. In this respect, a global survey published in March 2021 explored how individuals were planning to attend events in-person and virtually after the coronavirus (COVID-19) pandemic. According to the results, roughly half of U.S. interviewees predicted they would attend events both in-person and via video conferencing. While 65 percent of respondents in Japan stated the same, India reported the highest share of those who only planned to attend events via online platform (<https://www.statista.com/topics/8190/online-cultural-events/#dossierKeyfigures>).

In the United States, as of August 2020, it was estimated that the cultural sector had sustained economic losses of over US\$10 billion, over 62,000 cultural workers had been laid off, 96% of cultural events had been cancelled, with total lost attendance of over 96,000,000 (Americans for the Arts, N, 2020). In Canada, in July 2020, actual hours worked in the arts, entertainment and recreation sector were over 40% lower than in July 2019 (Canadian Association for, 2020). Globally, UNESCO estimated that 95% of the world's museums were closed in May 2020 due to COVID-19 and that the global film industry had lost an estimated US\$10 billion by the end of May 2020.

Despite the deluge of new cultural content during the COVID-19 pandemic, as one artist observed, "You can't go on tour on the internet".

The magnitude of the problem is suggested by Canada's "I lost my gig" survey. It found that as of April 19, 2020 (based on 695 responses) that over 25,000 gigs had been cancelled with a total economic impact on artists of C\$16.6 million or C\$23,840 per artist - the median income

of a Canadian artist in 2016 was about C\$24,300 (Jeannotte, 2021).

Governments around the world have responded to the COVID-19 crisis by implementing support programs for citizens who have lost their livelihoods during the pandemic, and in many countries, efforts were made to accelerate payments already promised to the cultural sector (the USA, Austria, the Czech Republic, Croatia). Some governments went further to set in place specific programs to address the crisis. For example, the Norwegian Ministry of Culture established a program that would allow organizers to apply for compensation for loss of income from events that were to be held between 5 March and 30 April 2020). Creative New Zealand put in place a COVID-19 Emergency Response Package worth NZ\$29 million to help the arts community cover loss of income. Germany earmarked €1 billion for the cultural sector to help cultural institutions reopen with new hygiene protocols, such as updated ventilation systems and new socially-distanced visitation arrangements. Germany also decreased the tax rate on art by 3%. Spain has secured a \$11 mil-

lion low-interest loan to support artists. Social security payments to independent artists were made in Mexico, Ireland, Poland, Switzerland, France and Luxembourg (Jeannotte, 2021; OECD, 2020; Pivac, Lukić, 2022). During COVID-19, visual arts, museums and historic sites proved to be among the most creative in using digital platforms, particularly social media, to try to recapture and connect with audiences and patrons. Some artists and cultural organizations used social media in an attempt to re-monetize their work through independent online booking sites such as Sidedoor (<https://sidedooraccess.com>), while others offered free performances on their Facebook, Instagram or web pages (for example online readings of Shakespeare's plays featuring actors connected through Zoom). Cultural service organizations, such as ENCATC put together an online Creative #StayHome Pack offering links to concerts, artworks, and museum collections. YouTube and Spotify launched a channel featuring "Quarantunes" from a variety of artists from around the world performing from their homes (Jeannotte, 2021).

Culture, art, heritage and the media have played a unique role in the midst of the COVID-19 pandemic - with economic, social and creative influences that have earned the attention of politics and all levels of government. Cultural activities during the pandemic were highly valued and widely supported despite many obstacles that creators and consumers faced. But, what to do next when the crisis is over? Using the wacky phrase that became common during

the pandemic, what will be the "new normality" for the cultural sector?

Several topics are emerging and will have to be included in future cultural policies. These are: economic sustainability of culture, skills and digital literacy, preservation and visibility of national cultural expressions, social inclusion, fundamental rights (such as freedom of expression) and the availability of data for mapping cultural information systems (Kulesz, 2020).

THE SECOND PART
**HOW TO SUCCESSFULLY
ORGANIZE A CULTURAL EVENT**

PLANNING OF CULTURAL EVENTS

INTRODUCTION TO PLANNING CULTURAL EVENTS

Planning is one of the most important aspects in the successful management of cultural events. A continuous process is a good plan that requires a solid foundation and a simple structure. When planning cultural events, it is necessary to start from:

1. The concept of cultural events,
2. Defining and communicating the mission and vision of cultural events,
3. SWOT analysis,
4. Determining the date and place of realization of the cultural event,
5. Action plan for a cultural event,
6. Organization of a cultural event.

The goal of planning a cultural event starts from creating a plan, through gaining insight into the resources and time available, as well as decomposing activities into work tasks that need to be fulfilled for the success of the cultural event (Richards, 1999).

1. The concept of a cultural event

Successful cultural events are mostly based on a strong concept and purpose. The idea for the realization of cultural events can come from many reasons and sources (Dragičević, Stojković, 2007).

If a cultural event is held periodically or annually, time should be set aside before planning to reconsider the reasons why a cultural event can be organized and how it can be raised to a higher level (Dragičević and Stojković, 2007). When conducting a cultural event, special attention should be paid to the following: what is the reason for the realization of the event and how will its development proceed?

When managing annual or cyclical cultural events, efforts should be made to overcome

the experience and effects of implementation compared to the previous year.

2. Defining and communicating the vision and mission of a cultural event

The starting point for defining the vision and mission of a cultural event may be the lack of understanding the importance of managing a cultural event. Defining the vision and mission (purpose) of a cultural event in the initial phase provides an opportunity to clearly explain to others what you want to achieve, thus providing a certain focus and direction of action of all involved in organizing a cultural event (Grčić, 2013).

The vision should be a short statement that describes, in a broadest sense, the long-term goal of the cultural event. In accordance with that, the mission, which determines more concretely and in more detail in which way the vision will be realized, is identified. These two statements are essential and should be concise and achievable.

After the vision and mission, the goals of the cultural event should be defined. The goals that are set help to achieve the mission and vision. Objectives should be clearly stated and determined in accordance with certain principles. Goals should be concrete, measurable, achievable, relevant and specific.

3. SWOT analysis

SWOT analysis is a technique of strategic management, through which strategic choices in the economic environment are observed. Based on this analysis, the current level of the development of cultural tourism can be seen by assessing the strengths and weaknesses of its development (Đukić, Dojčinović, 2005). SWOT

analysis is in fact a strategic planning of a certain space (in this case a destination suitable for the development of cultural events) which examines and analyzes four key factors.

If a simple SWOT analysis is done at the beginning of the planning process, you will gain insight into Strengths, Weaknesses, Opportunities and Threats in relation to the cultural event that is planned to take place. This will help design the plans.

Considering the internal and external factors that can have a positive or negative impact on the realization of a cultural event, the strengths and weaknesses of the cultural event itself and their potential impact on the ability to successfully manage a cultural event are considered. The chances that can be achieved through the realization of a cultural event should also be well considered, but also the threats that can jeopardize the course of cultural event realization.

In the initial planning phase, it is very useful to list all the strengths, weaknesses, opportunities and threats that affect the cultural event, in the form of the table shown below.

Table 6. SWOT analysis

Strengths	Weaknesses
<ul style="list-style-type: none"> ■ Experienced team managing a cultural event ■ Active network of local businessmen, willing to participate ■ Support from local authorities and business associations ■ The vision of the cultural event is in line with the strategy of local self-government development ■ Growing base of potential participants in cultural events 	<ul style="list-style-type: none"> ■ Lack of expertise in marketing and human resources ■ Limited success with sponsorships ■ Remote location from big cities ■ Lack of accommodation capacity for foreign investors who would spend the night ■ Poorly developed night public transport
Opportunities	Threats
<ul style="list-style-type: none"> ■ A large number of foreign investors have expressed a desire to establish long-term cooperation ■ Local businessmen have recently successfully positioned themselves in foreign markets, which drew the media's attention to the potential that this city has ■ A new factory in the city is opening soon, and it is possible to get a potential partner in the organization. 	<ul style="list-style-type: none"> ■ Unplanned cost increases and funding delays ■ Competitive organizations / companies that can get ahead of you

Source: according to Yan & Wang, 2021

Factors that may influence a cultural event aimed at attracting clients with whom to cooperate in order to stimulate economic development are shown in Table 1.

4. Other initial considerations: Defining the time and place of realization

Time dimension of planning

It is crucial to have enough time for event planning, fundraising and marketing activities, as well as the implementation of the action plan.

At the beginning, the scope and complexity of the cultural event, the resources required, as well as the time required for effective promotion should be carefully considered. As a general guideline: successful smaller cultural events require a planning phase of about six months. For larger events, it can take up to a year, while planning large regional or international cultural events takes at least one year.

When managing new cultural events, the estimation of the time required for planning directly influences the determination of the date of event realization. When the date is set and agreed with the partners, the board, other team members, etc. - It is very difficult to change it. If it is estimated that there are certain risks that will slow down the planning process - the planning phase is extended. In some cases, it is not even possible to choose when the event will take place, because the date is defined in advance (e.g. anniversary celebrations).

Date of cultural event realization

The decision to choose a date for the realization of a cultural event has a great impact on the success of the cultural event. A wide range of factors involved in determining the implementation date should be carefully considered (Grčić, 2013):

- The nature of the cultural event
- Weather conditions
- The target group
- Calendar of cultural events
- Resources
- Other factors

Cultural event venue

The nature of the cultural event that is managed is directed to a certain type of place where the cultural event can be organized. Cultural events can be held in many different locations, from indoor to large open spaces (although this is rare). Factors influencing the choice include practicality, financial sustainability, infrastructure, uniqueness, location, layout of the premises, popularity with the target group, etc. (Mladenović, 2019). In essence, it is crucial that the venue meets the needs of the cultural event itself, as well as the target groups. Special consideration should be given to the historical development of the cultural event, history and reputation of the place, location, contractual rights and obligations, visitors and participants, services and resources, transport and parking, infrastructure and equipment, restrictions and revitalization of the place.

The implementation of the mentioned steps provides a good basis for further management of a cultural event. A clear picture of cultural event goals is provided.

5. Cultural action plan

The next phase is to formulate an action plan for the cultural event. This plan is quite different from the business plan. The cultural event action plan is a dynamic management tool that contains detailed data on key activities crossed with the timeline - it should be revised continuously throughout the planning and implementation phase of the cultural event. On the other hand, a business plan is a strategic vision and a specific plan that frames the goals of the event, describes the work plan and contains financial projections and information for a certain period of time (usually 1 year). The business plan should be considered in key phases with the consent of the event partner (which is most often practiced at the beginning of each planning phase). The action plan of the event should be part of the business plan, or listed as an appendix to the business plan (Mladenović, 2019).

6. Organization of a cultural event

The main goal of organizing a cultural event is to facilitate the internationalization and increase the competitiveness of small and medi-

Table 7. Example of an action plan

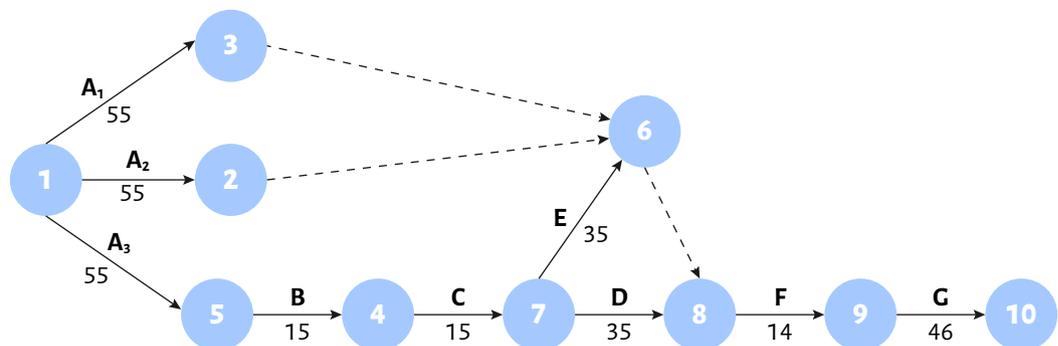
CULTURAL EVENT ACTION PLAN - EXAMPLE															
Name of the cultural event:															
Date:		Plan revision date:				Plan version №:									
Activities	Person in charge	J	F	M	A	M	J	J	A	S	O	N	D	J	Status
Addition to the business plan															
Holding meetings															
Marketing activities															
Media relations															
Fundraising															
Defining the program															
Production															
Licensing and legal regulation															
Monitoring and analysis															
Preparation of a cultural event															
Realization															
Post-phase															
Report compiling															

Source: Mladenović, 2019

um enterprises through the organization and / or co-organization of events.

The organization of a cultural event enables:

- Providing support to small and medium enterprises, establishing business partnerships and facilitating the search for partners for small and medium enterprises,
- Giving business advice and looking for partners in certain sectors,
- Organization / co-organization of brokerage events with specific topics,
- Technology transfer and technological cooperation,
- Through events, providing opportunities to make new contacts with other stakeholders,
- Providing high quality, easily accessible innovations, technologies and knowledge transfer services.



Nº	Activity	Previous activity	Activity title	Time interval	Expenses [EUR]
1.	A ₁	/	Venue lease	55	
2.	A ₂	/	Hiring supporting staff	55	
3.	A ₃	/	Catering organization	55	
4.	B	A ₃	Publication of a cultural event on the website	15	
5.	C	B	Phone calls	15	
6.	D	C	Registration acceptance	35	
7.	E	C	Submitting a schedule	35	
8.	F	A ₁ , A ₂ , D, E	Providing support to clients at the meeting	14	
9.	G	F	Summary of meeting results (database update)	46	
TOTAL				180	

▲ **Scheme 3.** Graphic presentation of the activities when organizing cultural events

BUSINESS PLAN

A cultural event business plan is used to communicate a plan and strategy for managing a cultural event in advance (usually a period of one year), if it is not a one-time cultural event. A business plan needs to be drawn up for each cultural event (Douglas et al., 2001).

Table 8. Example of a business plan

Front page
Prepare a cover page with the name of the cultural event, the title of the document and the period for which the document was compiled. Add the logo of the cultural event / other visual elements and your contact information.
The content
Create a content page to make navigation easier. List the titles of the chapters with a brief overview of them, along with the page number on which they are located.
If necessary, add a page with information on distribution and production
Check that you have adequately exposed the business plan through the time dimension.
Summary
The summary of the business plan should not be compiled on more than 2-3 pages and should contain a brief overview of the following items: <ul style="list-style-type: none"> ■ Brief description of the cultural event ■ Vision and mission of the cultural event ■ Objectives of the cultural event ■ Time and place of the event ■ The purpose of holding a cultural event ■ Key reasons for organizing a cultural event under your direction - community development, sector, stakeholders, etc. ■ People in charge for the development of the cultural event and business plan ■ Estimated income and expenses ■ Review of the business plan (e.g. monitoring and update plan) ■ Main parts of the business plan
History of the cultural event
It should contain information on the following:
Management - general information about you and your relevant experience
History of a cultural event - is this the first cultural event, where did you get the idea for such an event, are there similar cultural events, was the cultural event organized earlier by someone else and where, what kind of cultural event is it, who should it attract?
Present the SWOT analysis
Description of the cultural event - current year
Plans for the current year should be set out in this chapter
Explain the vision and mission of the cultural event
Main goals - clearly state the ultimate goals of the cultural event and the way you plan to achieve them. Specify the dates for each activity and the persons or organizations that will be responsible for the implementation.
B2B event - describe in details the cultural event and each element individually. Indicate the content / program of the cultural event and opportunities for development.
Target group - profile of the existing target group (visitors, participants, audience) and indicate potential extensions of the target group for the growth and development of the cultural event
Stakeholder involvement and benefits - describe how a stakeholder will be involved and what benefits they can expect (partners, public funders, sponsors, local community, city / town where the cultural event takes place, etc.). Be sure to indicate where the strategies of the cultural event and the stakeholder coincide.

Development plan
This chapter should present a draft of the planned development of a cultural event in the next 3 to 5 years (some cultural events are an integral part of the business calendar and are realized for ten years in a row)
Strategic development - having in mind the vision and mission of the cultural event, describe your key goals and the way you will further develop them in the next 3-to 5 years. Specify the dates for each activity and the persons or organizations that will be responsible for the implementation.
Development implications - summarize your business policy to be implemented to ensure quality control and a relevant cultural event program.
Strategic overlap - describe how stakeholder strategies will coincide with the strategy of a cultural event in the coming years.
Conditions / requirements of the cultural event
This chapter should state what is needed at the operational level for a cultural event to take place:
Services - what services are needed: utilities, accommodation, catering, communications and appliances?
Production - define what you need from production equipment: fences, stands, sound system, lighting, power supply, etc.
Legal issues and insurance - consider the implications of contractual arrangements and compulsory insurance for every aspect of the event.
Marketing and communication plan
This chapter should describe the target group (visitors, audience and participants) and how you would attract them to visit the cultural event.
Contextual analysis - describe your target group and list key characteristics; present strengths, weaknesses, advantages and threats with special emphasis on the marketing and communication process.
Target market - define the primary and secondary target market for each year covered by the business plan.
Marketing strategy - set goals and activities to achieve them.
Communication / media management strategy - briefly define the key messages for communication with the target group and media and set deadlines and duration of activities.
Marketing action plan - schedule activities by month.
Budget and resources - present the planned allocation of resources through the budget.
Monitoring, analysis and evaluation - state how you will monitor and evaluate the success of the marketing and communications management plan. Describe how you will monitor the reaction of the target group and perform the analysis.
Financial plan and sustainability
This is a key chapter. It is necessary to show how the sustainability of the project is achieved.
Income and expenditure projection - Present a detailed budget for the cultural event and cash flow projections for all years covered by the business plan.
Notes in the budget - if necessary, explain each or individual items in the budget, how you calculated certain amounts, state the assumptions on which the budget is based, provide information on the obligations of the financier.
Revenue plan - outline plans and strategies for providing funding and sponsorship, along with deadlines for each activity and contingency plans.
Investment assessment - what value does the cultural event provide in relation to the money invested? Who benefits from investing in a cultural event and how will it be monitored?
Economic impact assessment - additional income that follows your economy / place where the cultural event is organized.
Business control and management
In this chapter you should present your readiness to manage a cultural event in an appropriate way:

Management and organization - present the legal status of the organization and specify the issue of the ownership of the cultural event. State in detail the roles and expertise of top management and stakeholders, show the organizational structure and hierarchy of responsibilities.
Action plan of the cultural event - clearly show the chronological connection of the activities that need to be performed in order for the event to be realized successfully.
Business - describe how you will monitor business processes, as well as the functioning of management and administration systems that should ensure the smooth running of the process.
Monitoring - present a monitoring system that will monitor each operation, specify who will be responsible for conducting monitoring, for which operations, etc.
Information system management - how will the achievement of goals be measured in relation to the planned values (in marketing, finance, etc.) and who will be responsible for compiling the report?
Evaluation of plans - indicate when the evaluation and revision of plans will be carried out and in whose jurisdiction this activity is.
Risk management
In this part of the business plan, present the risk management process:
Risk factors - identify key risk factors (in relation to the impact on event objectives, program, finances, operations, reputation, health and safety, target group, etc.). Show how you will manage and mitigate risks, as well as how the initial risk assessment will be performed.
Additional notes
At the end of the business plan you can add the following documentation: <ul style="list-style-type: none"> ■ Additional financial information ■ Map of the place where the event took place ■ Previous research and information on economic impact ■ Equal opportunities policy ■ Health and safety policy ■ Ethical practice ■ Code of conduct for employees

Source: Mladenović, 2019.

ORGANISATION OF CULTURAL EVENTS

The development of an effective marketing and communication plan is crucial for the realization of a successful cultural event. The main thing is to connect the concept of a cultural event (theme, program, etc.) with the appropriate target group (who will attend or participate in the cultural event). In order to do that, you have to have a clear picture of what you want to achieve with a cultural event, when it will directly affect it and in what way? A defined plan of activities and the necessary resources must be available.

Before commencing with any kind of a planning process, one should consider the uniqueness of the challenges of marketing a cultural event in relation to product marketing. Cultural events are generally organized events that take place once a year on a fixed date or only once, and their realization is relatively short (Dragićević and Stojković, 2007). There is a limited period of time for planning and implementing marketing activities and that is the only chance to achieve the marketing goal and the goals of cultural events. It should not be forgotten that the target group, which the marketing of activities is directed to, is the key to the success of cultural events. If marketing and communication activities are effectively managed, a positive image of the cultural event itself will be created, which will later contribute to the achievement of competitive business performance.

1. Contextual analysis

The first phase of creating a marketing plan is the so-called “contextual analysis”. This actually means stopping before developing a plan and gathering all relevant and available information regarding the cultural event. The goal is to prepare well for decisions that will be based on the current situation and accurate information. During the planning process, it must be borne in mind that the marketing of a cultural event is not an independent and unchanging activity. The marketing plan is part of the basic plan for the development of a cultural event, and should be flexible enough to be able to change in accordance with the changes in the basic plan.

2. Who is responsible for creating a marketing plan?

The size and character of the cultural event affects who will be involved in the planning process and who will be ultimately responsible for the implementation of the plan. For smaller cultural events, one person responsible for a number of other activities may be responsible for marketing activities, while larger cultural events require a larger marketing team, formed by marketing experts. Regardless of the number of authorities, responsibilities need to be clearly defined. The developed marketing plan in writing enables the marketing team to present it to the rest of the cultural event management team, partners and financiers, and then to seek feedback and improve the plan as needed (Grčić, 2013). For the organization of larger cultural events, the formation of a special support commission, which will consist of representatives of the event partners, may be useful. The commission would have a goal to influence the strategy, provide practical support and advice to the marketing team and ensure that the event partners are fully compliant with the marketing plans, and that they can contribute to the development of the marketing plan at any time.

3. Resources

When developing a marketing and communication plan, you must constantly keep in mind the available resources. There are 3 key resources to consider: budget (you need to set a budget for marketing activities at the very beginning); time (you must be aware of what you can achieve in the time you have available, and

then define the start, duration and end of each marketing activity); human resources (you must determine who is responsible for what and identify the need to hire external experts).

4. Formation of marketing goals

After identifying the key categories of the current and potential target group, one can begin to set clear goals that describe what is to be achieved.

Examples of how cultural event goals could be set based on target group profile and performance data from previous years:

- Increase the number of participants in cultural events by 10% compared to the previous year.
- Bring 10 participants from countries in the region.
- Increase the number of participants from EU countries by 20% compared to the average of the previous 5 years.
- Expand the mailing list with 30 new contacts.
- Achieve 95% of “excellent” and “very good” grades in the evaluation of a cultural event in which participants will evaluate the quality of the organization and program.
- Achieve a presence in the media with national coverage.
- Increase the number of signed business contracts at a cultural event.

Marketing goals must be aligned with the general goals of cultural events.

5. Development of marketing strategy

Once the marketing goals are set, an approach needs to be developed to achieve those goals. That is when the development of a marketing strategy begins.

Positioning - this is a term used in marketing to describe the way you want to present what is offered to the market. It encompasses “feeling” and the main benefits of experience provided by a cultural event formulated through “key messages” (Ricards, 1999). Each cultural event provides a unique range of benefits, which may include the following: the reputation of the cultural event, key elements of the cultural event content, specific area of inter-

est, useful experience for cultural event participants, unique details of the cultural event; and exchange of experiences.

Marketing mix - in addition to efficient positioning, the right combination of products, prices, promotions and distribution are the main factors influencing the response of participants, the reputation of the cultural event and organization, and thus shaping the marketing strategy.

Product - What does a cultural event offer?

- Is it possible to make some changes or adjustments at the level of the entire event in order to be more attractive to existing and potential participants, but also more suitable for the development of reputation in the general public?
- Should the program / content be further developed?
- Should the venue of a cultural event be adapted to the event or improved in some way?
- What is the overall experience provided by the cultural event? Are participants provided with transport and accommodation services; are they entitled to a meal in a restaurant, half board and full board; if they come from abroad, are they entitled to the services of an interpreter and guide? What can complement the product (cultural event) to make it more attractive and provide a more pleasant experience for the participants?

Price - The amount of cost for participants and revenue for the organizer

Promotion - communication of positioning a cultural event through key messages: What is the goal of a cultural event? What sets it apart from others? Why is it good to participate in a cultural event? What is the time and place of the cultural event? How should I apply? This section should focus on developing the right combination of marketing tools to reach your target audience.

Distribution - Where is the cultural event held and how will you invite participants?

6. Marketing plan template

A template that can be useful when formulating and communicating a marketing plan:

Table 10. Template for designing a marketing plan

Front page
<ul style="list-style-type: none"> ▪ Name of the cultural event, time and place ▪ Logo of a cultural event ▪ Date of creation of the last version of the plan ▪ Author of the plan
Introduction
<ul style="list-style-type: none"> ▪ Draft of the cultural event: date, duration, place, etc.
Project background
<ul style="list-style-type: none"> ▪ Stakeholders and partners ▪ A brief history of the cultural event ▪ Key objectives
Contextual analysis
<ul style="list-style-type: none"> ▪ Provide research and evaluation results ▪ Present the SWOT analysis ▪ Provide key data from the competition analysis
Target group
<ul style="list-style-type: none"> ▪ Present the profile of previous participants ▪ Present the profile of potential participants
SMART marketing goals
<ul style="list-style-type: none"> ▪ State specific, measurable, achievable and relevant goals
Marketing strategy: positioning and key messages
<ul style="list-style-type: none"> ▪ Describe how you want to position the cultural event, based on which criteria and at what level. ▪ List key messages in marketing
Marketing mix
<ul style="list-style-type: none"> ▪ Give a brief overview of the campaign by defining Products, Prices, Promotions and Distribution
Marketing means
<ul style="list-style-type: none"> ▪ Provide a brief description of the marketing tools and tactics you will apply, which target groups you will reach and which goals you will contribute to. ▪ Identify the resources (budget, time and human resources) needed to carry out each activity
Marketing action plan
<ul style="list-style-type: none"> ▪ The plan should show the activities crossed with the timeline and should be your general guideline when implementing the campaign. It would be good to integrate it into the overall action plan to link it with other cultural event management activities. ▪ Further elaborate the details of the item you need (for example, advertising)
Budget and resources
<ul style="list-style-type: none"> ▪ Make a plan for financial investments and allocation of available resources ▪ Prepare a detailed budget for marketing activities where you will show all the costs that occur in all marketing activities ▪ Mention the need to hire additional staff / volunteers
Research and evaluation
<ul style="list-style-type: none"> ▪ Describe how you will monitor the success of the plan before, during and after the cultural event. What kind of monitoring and control system will you establish? ▪ Describe the process of participant analysis and characteristics of their profile.

Source: Mladenović, 2019

MANAGING CULTURAL EVENTS

Marketing tools

After the implementation of activities, a decision is made on the types of marketing tools (actions and methods) which will most effectively reach the target group. There are a number of options available and the choice of tools will depend on the factors already mentioned along with resources (budget, time and human resources).

Some of the most commonly used marketing tools are the following:

- Printing: posters, leaflets, program, invitations, etc.
- Direct mail and distribution of the press
- Advertising in the media: print media, radio and TV
- Website / Internet / E-newsletters
- Outdoor advertising: billboards, bus branding, posters, banners on buildings, etc.
- Press releases and press conferences
- Media sponsorship

Brand development

All tools applied must be “united” through a consistent brand. This refers to the visual identity and graphic solutions that will be developed for the cultural event. It is necessary to create a logo of a cultural event, colors that will be used in graphic solutions, typography, different applications of individual elements, and then unite them all through communication material. The following should be kept in mind:

- The brand should reflect and strengthen the desired positioning of the cultural event.
- Think about the duration of the brand. Does it have the potential to adapt to future trends and needs in the coming years?
- Does the brand cover the full range of marketing tools - from posters to memos to website design?
- Is it necessary to create a new brand or improve an existing one?
- If it is about improving an existing brand, what is the perception of the target group?

- Does the existing brand fit in with the theme and characteristics of the cultural event being managed?
- Does the brand reflect the goals of the cultural event and the experience it provides?

Working with graphic designers

The visual identity of a cultural event is the first thing that existing and potential participants as the general public encounter. Therefore, if there is no one in the team who has experience with graphic design, he hires an external graphic designer in order to develop a recognizable brand and professional solutions for printed material. We point out the following:

- The form of the terms of reference you submit to graphic designers should include: a brief description of the cultural event, characteristics of the target group, a comprehensive list of graphic design items needed (one logo, two leaflets, four posters, one memorandum, etc.), deadlines, draft budget, information on the person responsible for the press, special requirements.
- Make sure that the quantity of graphic solutions and printed materials is carefully determined before this item is entered in the budget. Otherwise, costs can escalate significantly if print items are subsequently added to the job specification.
- Copyright - Clearly state in the contract which party has the copyright to the design. If the rights belong to the graphic designer, consider how it will affect if other graphic designers are hired sometime in the future, or it is planned to use graphic solutions for other occasions.
- If you are cooperating with an agency that provides graphic design services, make sure that there is one contact person from the agency to avoid communication problems.
- Inform the designer in a timely manner about changes in deadlines, change sched-

ules together and set new deadlines if necessary.

- Ensure that key stakeholders, management or other decision-makers agree before sending graphic solutions to the press.
- Check that the graphic solutions in digital form are saved in the right format that is

Sponsor and donor logos

If the cultural event is funded by a number of public agencies and sponsors, gratitude for the support is provided in the printed material and publications. The best approach is to create a set of logos of sponsors and donors, indicating that they supported the organization of the cultural event, and to use the same set in all printed materials. The logo is sorted by priority. The set of logos is placed at the bottom of the poster or at the back of the leaflets and brochures. Before printing, each sponsor and donor is contacted in order to obtain their consent to the chosen graphic design and the place of their logo in the set.

Posters

- Posters have the function to raise awareness and announce a cultural event. They can usually be prepared and printed well before the event itself has been finalized, since they contain only key information about the event, and not a detailed description.
- Poster design should be noticeable, clear and simple - posters should not be burdened with unnecessary or excessive text.
- The name of the cultural event, the website, as well as the date and place of the event should be written legibly, in a clean font and highlighted enough to be seen and read from an adequate distance.
- Provide a telephone number and e-mail address, through which those interested can get additional information about the cultural event, as well as the name of the organization (organizer) and contact information.
- Before determining the dimensions of the poster, consider where it can be placed, and depending on that, choose a combination of appropriate formats - usually B2 and B3 formats.

- Determine the number of posters needed.

Leaflets

Leaflets have a different function than posters. First and foremost, those interested can take them with them and save them. Here are some tips to keep in mind:

- Make sure the leaflets are noticeable, likable and interesting - something people would rather save than throw in the trash can around the corner.
- Design the front which is clean and which clearly indicates what it is about. Do not burden it with text.
- Write a short description of the cultural event on the inside (who is the organizer, what is the purpose of the event, time, venue, etc.).
- Provide instructions for registration, and if the participation is paid, then indicate the price and method of payment, as well as telephone number or e-mail address where people can get additional information.
- If the cultural event is not held near the place where the leaflets are distributed, attach a marked map next to the address.
- Use a simple font and text that is the right size. If the text is written over the image, make sure that it remains legible and that the image does not compete with the text.
- The content of the leaflet should be concise and clear.
- Consider an adequate size of the leaflet (A6, A5, one third of the A5 format or some other format) and other specifications (with rounded edges, special slots, etc.).
- If you plan to send leaflets by mail, provide envelopes of the appropriate size that can hold the leaflets without further bending.
- You should never leave a blank page on leaflets - it can seem unprofessional, but it is certainly uneconomical.

The program

- The printed program should provide all the necessary information about the cultural event, content, activities and duration of each of the activities. Usually, the program can be created and printed immediately before the cultural event, not before all stakeholders have given their consent, and has

the function of a specific guide through the cultural event.

- If it is ready earlier, before the cultural event, it can be sent to the participants, otherwise it is shared at the event itself.
- The program should contain the following elements: welcome message, welcome speech from the sponsor or organizer, overview of the program content, a detailed description of the content items, information about sponsors and expressions of gratitude for support, adopted visual elements of cultural events, information about accommodation, transport and places to visit (if there are participants from abroad or other regions), contact information about the organization or the cultural event itself, etc.
- Keep in mind that there is a possibility of making money from the sale of advertising space in the program or cross-advertising with publications of other organizations.
- The program is a representative element of a cultural event, and there is a possibility of finding future sponsors among the participants, so pay enough attention to creating it.

Printing

By hiring an external graphic designer, responsibility for printing management is assigned. The other solution is to cooperate directly with printing houses. Whichever way you choose, a few items need to be kept in mind (Douglas et al., 2001):

- Look for the best printing offer.
- Use appropriate quality and weight of paper.
- Set deadlines for each print item and check that the printer is able to meet the agreed deadlines.
- Talk to the printer about the sizes of the sheets he is working with.

- Before printing the entire edition, look for a sample (proof).
- Get acquainted with general standards in the press.
- Simplify design (reduce tinting and the number of colors in the graphics solution).
- Printed material can be improved in various ways: partial varnish, non-specific cutting or creasing, etc.
- Keep in mind that the price depends on the type of printing.

Media advertising

When deciding on the choice of advertising platform, it is considered which media channel can best reach the target group. For example, daily newspapers are a medium whose duration is reduced to one day, but they have a high readership; monthly magazines, of course, have a longer lifespan than daily newspapers, but also a narrower and specific readership; radio allows frequent broadcasting of short messages and covers a wide market (depending on the radio with local, regional or national coverage), renting space on TV is expensive, but contributes to a certain credibility of the organization and cultural event, as well as the overall image, etc. The starting point is to identify the media that suit your needs and budget, and then gather information about the profile of the reader / audience, territorial coverage, opportunities to rent advertising space, costs and deadlines (Dragičević, Stojković, 2007). Mostly this information can be found on the website of every media, including the price list. In order to monitor the implementation of the advertising plan, it is necessary to prepare an Excel spreadsheet with the headers listed below, or adapt them to your own needs.

Print media advertising

The print media include primarily local, regional and national daily newspapers, special-

Table 11. Advertising plan

Media	Start of the campaign		End of the campaign		Expenses		Campaign description	Person in charge
	Planned	Achieved	Planned	Achieved	Planned	Achieved		

Source: Mladenović, 2019

ized magazines, and other printed publications.

Contact information for the person in charge of editing the publication should be obtained before reserving any kind of advertising. Explain what kind of cultural event it is, inquire about the content of future editions and the prices of advertising in the publication. Inquire whether they offer any discounts on advertising in several editions or in another publication within the same publishing house.

If there is a special publication for a cultural event (program or brochure), keep in mind the “counter-offer” option, which arranges mutual advertising with another relevant publication, i.e. exchanges advertising space.

Some print media will allow you to insert your own print material between the pages of their publication.

Radio advertising

Advertising on radio stations can be a useful and rational way to raise awareness of a cultural event to a higher level. The following should be considered:

- Will it be able to adapt key messages to the principles of radio advertising?
- Which radio stations would be relevant to reach the target group? Examine listener profiles and territorial coverage.
- Think about what time of day the radio station has the most listeners and which program is most listened to.
- Advertising on radio stations is quite common. Provide people responsible with a brief description and key messages, and they will prepare a script and create a jingle on their own.
- Consider whether the voices, music, and script are adequate and reflect the positioning of the cultural event.
- Local radio stations are sometimes interested in broadcasting events live. If such an agreement is reached, the speakers will announce the cultural event in advance, which can also be considered a kind of a support for the cultural event.

Distribution of printed material

Before you print any material, you need to see where and how each type of material will be

distributed. Special attention should be paid to the fact that there are companies specialized in the distribution of printed material that can do this part of the work at the national, regional or local level. Such companies will create a schedule of distribution activities in accordance with the profile of the target group and needs, and then take care of the maintenance of the installed printed material during the lease of advertising space or in the agreed period.

- For the needs of local distribution of printed material, an additional number of volunteers can be hired. Given the profile of the target group, consider who could be the free distribution channel for your printed material: tourist information centers, libraries, theaters, arts and entertainment centers, your branches or retail outlets, etc.
- Do not forget the possibility of sharing leaflets with potential participants at other gatherings, cultural events or open locations. The option of sharing leaflets door-to-door, or in city squares, busy pedestrian zones and parks can also be considered. Depending on the nature of cultural events, you will choose the place and method of distribution.
- Consider how event partners could help.

Mailing lists

For cultural events that are organized regularly on a set date (once a year or periodically), it is crucial to develop a mailing list. The database of participants in the previous event can be used to invite these participants to a new cultural event or to communicate with them, without incurring additional costs. Creating such a database is a priority when determining marketing plans.

Direct mail

In addition to creating a mailing list and sending notices by e-mail, notices and invitations can be sent by mail to the addresses of the participants or the headquarters of their organizations. All advertising messages and relevant information about the cultural event and organization should be sent before the event. Such contacting contributes to a positive image. Participants will create an image in which they are important for the success of the

cultural event and that their presence is desirable. Items to consider:

- Direct mail is one of the most effective marketing and communication tools, but keep in mind the potentially high costs it requires.
- Compose a personalized cover letter.
- Think about the category of the target group to be addressed and compile the content of the letter accordingly, emphasizing the benefits that participants have if they attend a cultural event.
- Explain how they can apply for participation and if it is planned to grant special discounts, be sure to emphasize.
- Consider hiring support staff / volunteers to prepare envelopes to send. Inquire whether the post office provides these services and for what fee.
- Examine what time it takes to deliver all shipments and determine the deadline.

Internet

Nowadays, the Internet is increasingly becoming a necessary marketing tool. A good website is the primary representation of cultural events. Do not just copy information from a brochure, program or leaflet to the front page of a website. Photographs from previous cultural events, comments from previous participants, a brief overview of the program and a detailed description of each item from the program for those interested should be attached.

Media relations management

Media plans should form an important and integral segment of the marketing and communication plan. Media include newspapers and magazines, TV and radio stations, the Internet, newsletters and freelance journalists. Presence in the media with effective relation-

ship building can be even free, and much more convincing than placing paid ads.

Instructions for writing press releases

Here are some basic tips to help you write a simple press release:

- Use letterhead
- Write "Press release" at the top of the page
- Enter the date of the announcement
- Indicate whether the announcement can be published immediately or on a specific date
- Write a strong and clear title
- Add a shorter subtitle that briefly explains the subject of the statement
- Use double spacing and wide margins
- In the first paragraph, include basic and most important information about the organizer, the nature of the event, the place and time of the event, as well as the reason for organizing such a cultural event.
- In the next few paragraphs, deepen and expand the story of the cultural event, but stick to the essential facts
- Add the word from the director, manager or financier if considered necessary
- Try to keep the length of the text on one or two sides
- Write "End" at the end of the communication
- Add a special section "Notes to the Editor", where all key facts and additional information about the cultural event will be added, together with a list of sponsors and donors
- It is obligatory to state the responsible contact person from the organization and the following information: name, telephone number, name of the organization, headquarters, e-mail address
- Indicate if there are photos available, as well as in what format they are available (Mladenović, 2019).

MULTIMEDIA EVENT PRODUCTION

During the pre-production, we deal with the creation of the concept of the overall design, selection of staff and negotiations on the conditions of the engagement of participants and implementers of all segments of production, legislation and obtaining all possible permits, and building relations with the media. In such a process, a production manager is responsible for creating production goals, standards and requirements for suppliers, all in accordance with the project goals, i.e. the event itself, the requirements of the performers, but also the expected audience.

The production of a multimedia event means a production process that includes several key elements. Just as multimedia consists of basic elements - text, graphics, audio, video and animation, so is the production of a multimedia event based on planning and creating each of the segments:

1. narrative (includes messages and all texts that we place in the public, scripts and all other accompanying internal narratives for the realization of events, stories);
2. design - creation of trademarks and recognizable elements of the message; defining the place, location, appearance and size of objects in the space where the event is realized and their mutual relationship and influence; selection of materials and arrangement of all stage elements and their harmonization with the material for branding, as well as defining the relationship between decorative and elements for technical realization;
3. video and animation - follow the script and messages we want to send to the public (promotional films and advertising materials are made, elements intended for the event itself, as well as the so-called after movie that is placed after the event);
4. editing of all segments of the planned event, starting from the organization of

photo and video recording of audio, video and animated messages, to the creation of scripts and finished products and the place of each message in them;

5. light, sound, stage and construction elements - defining all the needs for the realization of the event scenario; creating and harmonizing light and sound design with video design and animation elements; matching the needs of contractors;
6. logistics - (support) harmonization of all production needs and the overall organization of events - coordination of employees, contractors and suppliers; securing contracts with suppliers; providing electricity, water and network connections; organization of catering, toilets, entry and exit mechanisms, money exchange points, food and beverage points; coordination of all security services and interventions; coordination of entrances, time schedule of assembly and disassembly of equipment, bars, sponsorship and other installations; weather monitoring.

Each phase and element of the production of a multimedia event is designed to improve the project, paying attention to the needs of the client, meeting the technical requirements and preferences of the audience and performers.

“To make a great film, you need three things – the script, the script and the script”

Alfred Hitchcock

The language of all communication activities aimed at the preparation and realization of one event should be in accordance with the key message (or several main messages) and understandable to all participants in the communication process. Information should be presented in simple understandable language, convincing and in line with a sense of pride and the need for personal identification. The content of one or more key messages should result from each communication activity - to be harmonized and to be followed by all participants in the project implementation process. The main message is the basis for planning communication and promotional activities according to the needs of target groups, in accordance with their specifics and preferences. All other messages, specific and important for other activities, should be in line with the key message, tailored to targeted needs.

The team in charge of the original story (*background story*), writes a creative, short script (or just a frame - the backbone) and composes all the messages that are part of the project: speeches, text ads, announcements, captions, etc., as well as all notes about production and post-production. The text must hit the main points of the event / project and use a language that appeals to the audience, in jargon, tone and style - customized language, form, code and channel. The story of the event is the one that binds all the elements together. The story guides the whole process, preserves and controls the structure of the project. We harmonize the story with multimedia and give new outlines. The story is accompanied by sound, speech, image, lighting, video, animation...

Storyboarding - A graphic organizer that shapes the illustration of a story and script - monitors and visualizes the story we have created. Contains images displayed in sequences in order to pre-visualize movements, animations, graphics, interactive sequences. Storyboard is a plan for realizing a story - it saves time, money, energy, and most importantly - it eliminates misunderstandings and everything

that is not said, because it is also a communication tool that vividly explains what is planned and imagined.

The technique that can be used to create narratives and promote events is storytelling - the magic of a story or storytelling skills. The space where we live and the people who have been here for centuries, have a built-in culture of storytelling and listening to stories. Looking back to the post-war years on the number of illiterate residents of Serbia in the former Yugoslavia, we can freely say that informing the population, as well as entertainment was mainly based on forms of storytelling (the census of 31 March 1971 found that there were 1,231,966 illiterates among the population older than ten years of age, representing 48.3% of all illiterate citizens of Yugoslavia. When this number is compared to the total population of Serbia over the age of ten, it can be concluded that an illiteracy rate was 17.5%).

Storytelling creates unbreakable connections between the speakers and listeners. Stories convey messages more easily, they are bigger than the facts and they can change attitudes and perceptions. In addition, it should be noted that people like to hear something personal or intimate about famous people and brands - it contributes to intimacy and bonding and builds preferences.

The return of storytelling techniques of communication, control and power in the 1990s enabled, according to Salmon, a turnaround in the understanding of economics as a narrative discipline that coincided with the rapid development of the Internet and ICT. Historians, lawyers, physicists, economists and psychologists have rediscovered the power of stories in constituting reality, so this technique is becoming a way to understand litigation, geography, diseases or wars. Many critics believe that at the same time it becomes a rival to logic because the stories have become so convincing that they fear it would become a substitute for facts and rational arguments (Salmon, 2011: 13-15). The author further quotes the

author Denning, who says that the brand is essentially a connection, which can be thin and fragile, can be reduced to insufficient knowledge of the brand name by consumers, and can be long-lasting. The paradox of modern marketing is that it must return consumer behavior during shopping, which has become labile and fickle, to the stability of the brand. To all this, the relational marketing agency says: "tell it with the help of stories - the power of stories has never been disputed" (Salmon, 2011: 34).

Salmon (Salmon, 2017) in storytelling recognizes a machine that instructs people to identify with ideas and adapt to protocols, a machine for storytelling and mind formatting. He considers the use of storytelling as stages in navigating through the virtual world of this phenomenon, with its writing mechanisms, tracking and control systems, narrative assemblies, formats and networks.

However, putting together a good story is not an easy task because it really has to be original, it has to be different and share the experience; the potential of emotion and attention, surprises and interesting characters should be built into it. It must be powerful, intriguing and memorable. It should describe the process, event or experience and initiate retelling. Retelling makes people interesting in society. Original interesting stories will make the offer different and interesting for the audience. Each of us has heard at least once a good story about how something happened, about the mission of a certain organization, or a famous person. Salmon further emphasizes the disruption of the discourse economy and the distortion of the place and credibility of narratives, the division into true and false, reality and fiction, due to the expansion of the Internet and sees it as a triumph of *storytelling* technique, viewed through four levels:

1. At the macroeconomic level, storytelling is used in production and sales techniques, enabling the production, processing and distribution of goods, as well as in order to turn organizational schemes and plans into individual behaviors;
2. At the legal-political level, storytelling creates new techniques of power that determine individual behavior and set specific goals through the division of territories and

remote control, which records the activities of individuals, but also predicts their behavior, profiles and anticipates their story;

3. At the macropolitical level, there is an increasing use of narratives in discourses that give legitimacy to social practices and the order in which they exist, in order to justify and engage the masses, synchronize and move individuals and emotions;
4. At the individual level, storytelling appears in new video games and various applications that give an individual the impression that through self-examination and self-control he/she prolongs the regulatory action of power through autobiographies, webcams, and "other life" and similar.

Storytelling revives the need for people to talk about themselves, to identify and give meaning to their experiences through their stories, and thus gain followers and audiences. By analyzing election campaigns, the author further points out that rhetoric is becoming more important than political programs, and that qualities from the administrative, legal, economic and ethical domains are shifting to the domain of narrative performance (Salmon, 2011: 10-11, 36).

Creating a script is a job of the utmost importance for one event, because it not only represents a creative moment on which the ratings of the audience will depend, but also a plan for the realization of individual segments of the event for all actors. Historically, researchers and practitioners from other disciplines have long used screenplays, and the concept of screenplays has entered research through military and strategic play, although it has found its origins in theater studies (Beckerman, 2003). The authors also emphasize that economists have successfully used long-term planning scenarios, that scientists use management disciplines for strategic decision-making, and that policymakers have used them to weigh the consequences of their actions; in addition, the scenario is also used as a tool to examine the interrelationships of economic, social and technological issues.

The scenario is compiled for the event itself, as well as for promotional activities, and thus affects the budget plan, logistics, staff selec-

tion, technical support, etc. It is the skeleton around which the realization of the project and the guiding idea revolve. The script is usually written in the form of an envelope schedule, but all free forms of script layout are allowed, if they are understandable to all collaborators. The basic unit of the script is the scene, and each scene contains a spatial and temporal determinant (location and exact time), a description of the action - activities - behavior, dialogues and a brief description of the characters / participants. The script is best present-

ed in the form of a chart or table which, in addition to narratives (speech and dialogue), will contain a description of movements and actions, positions of people and objects, responsibilities of all involved in the production process with instructions on implementation, but also lighting design, video, sound, various effects - graphics and animation, description of decor and costumes and all other technical requirements. The scenario always contains potential threats that may jeopardize its realization (risk analysis).

DESIGN AND EDITING

In the design phase, designers take care of the visual aspects of the project - visibility and recognisability. The design is always aimed at attracting the attention of the audience - it should be accurately addressed and targeted at the specific audience; follow and add to the story; contribute to making it stronger and clearer! If the design does not satisfy these elements, and is not harmonized with the messages and narrative, we will never achieve the desired effect. The design is always in harmony with technical possibilities - audio, video and lighting design must be in line with the overall visual identity and the whole story, i.e. the message we send. In order for the production to be perfect, the design phase means that the whole team works together on compiling an offer - the scenario of the event production.

An integral segment of this work is editing as one of the most complicated and complex phases of the multimedia development process: we turn different parts into a cohesive (binding) product, taking into account time constraints, story and creative specifications - requirements of screenwriters, design-

ers, performers and end users. For projects with a large amount of videos, editing is often the longest phase of the production process; it implies internal reviews, iterations; it may also include a circle of reviewing and editing clients. Each member of the team should give their assessment before the final editing, especially the narrator and the manager who handles the realization of the event - the project.

The production phase is a situation where all parts of a multimedia project come together: we collect all the edited parts and materials in one place and assemble each sequence into a logical whole, using a script or draft story as a guide. Very often in practice we prepare a short prototype or concept proposal that proves the sustainability, success of the proposed idea, and for these purposes we usually create a storyboard. It is a rough concept / draft that is then reviewed and final changes are made, both internally and in agreement with the client. Once the script is created, it requires the design of all the elements of a multimedia project that now have a guide to the final product.

ANIMATION, VIDEO AND DESIGN

The first association that each of us has when we mention animation is definitely the cartoon. Animation is a simulation of movements represented by a series of images or frames.

Therefore, it is no wonder that many animation manuals talk about how its foundations are found in drawings from prehistoric or ancient civilizations, alluding to images of people

and animals in motion, arranged in sequence, each with a slight change from the previous one. By exploring the history of animation, we find many stories about the ancient use of the simplest techniques for projections, shadows or creating numerous effects (with the help of lamps, optical toys, etc.) in different periods of human society and art development. However, it is believed that the first real animated film “Fantasmagorie” was created by the Frenchwoman Emile Cohl, in 1908, lasting one minute and seventeen seconds (Beckerman, 2003: 17). The film can be viewed on the website of the open digital library of the Internet archive <https://archive.org/details/Fantasmagorie>.

Unlike video, which records continuous movement (action, program content, etc.) and then divides it into frames, the animation starts from creating images that are assembled in a row, in order to provide movement: each image is shot one by one and displayed at a speed of 24 frames per second, thus creating the illusion of movement. Movement is noticed in the animation due to a change in size, position, angle, colour, speed or shape. Numerous

software is used to create animation, and the creativity and skills of an animator are what position it on the market. The simplest application of animation, which we encounter in everyday work (and education) is the Power Point presentation, in which the position of objects on and off the slides is controlled through animation (the entire presentation).

The biggest role of design in event management (whether we are talking about video and animation or graphics and print) is to send a message and narrative - visually convey them to the audience, emphasize what is said or written and contribute to the creation and expectations for the event as well as to create experiences and emotions for the audience.

The best (currently) free software for creating animations on the Internet that suit all operating systems are: Blender, PowToon, Animator, Lightworks, Shotcut, Hitfilm Express, Avidemux, DaVinci Resolve and others; for Windows there are also: VSDC, Machete, VideoPad, while iMovie is for Mac operating system.

Video is a visual multimedia source that creates moving images by combining frag-

Animators at Walt Disney, Frank Thomas and Ollie Johnston, in 1981 presented a manual with 12 principles of animation (or 50 years of their work and experience in Walt Disney production), which is still popular today. According to these authors (1981: 3), 12 principles of animation are: squash and stretching (adding “liveliness” and flexibility to animation), anticipation (pose in which the main action is prepared), staging (clear presentation of idea, character, mood), straight forward into action and pose after pose (two related processes: straight forward into action involves drawing frame by frame out of the scene from start to finish, while the pose represents drawing the main frames and ideas that are then filled in), tracking and overlapping actions (two related techniques: tracking represents less related parts of the body or object that continue to move even after the main character stops; similar is the overlap that depicts the movement of different parts of the body or objects at different speeds), slowing down and

slowing down outside (shows how the object needs time to speed up or slow down), arch / vault (conjures up movements, this is the visual path of the object or action), secondary action (adds complexity of animation and increases interest and involves the viewer), timing (refers to the speed of a movement or action), emphasis (reality takes a more extreme, more wild form), the final drawing (more detailed, relies on the artist’s skills to present objects and characters in three dimensions), attractive design (likable - which, along with the exceptional artistic skill of drawing, evokes specifics - expressions and expressions of objects and characters). The basic techniques used in animation are: *drawn* animation, *cut-out* animation, *stop-motion* animation, and computer animation or computer-generated images. The basic elements in design are: line, color, shape, space, texture, typography, size (scaling), dominance and emphasis, balance and harmony. Animators use water animation

and design rules such as: contrast, balance, emphasis, proportions, hierarchy, repetition, rhythm, pattern, *white space*, movement, diversity, unity or cohesion, typography or text design in the overall design, color psychology, etc. There are also principles in design based on Gestalt’s theory of perception (derived from the perceptual theories of Ernst Mach and Christian von Ehrenfels), which explains the phenomenon when a final shape or form cannot be explained by the characteristics of its individual components or their simple addition. Therefore, each person has a special perception and feelings, and consequently a special experience - what we see and feel is a consequence of what we are. Based on this theory, i.e. psychology of perception, we also distinguish certain principles in design: similarity, continuity, closure, proximity, relationship between the object and the space that surrounds it (*figure ground*), symmetry and order and synchronization / common destiny.

ments / sequences of images and involves the creation of so-called “live photos”. The most common association for video is the camera, which is a tool that enables recording, and which represents the most important aspect of video making, because transmission or broadcasting, i.e. reproducing moving visual images would not be possible without cameras. Video also includes the integration of film, graphics and animation, photography and movement, direct or delayed transmission of camera footage. We also experience it as creating an image for “live” events, because it is most often used in the entertainment industry, i.e. in the production of events. Whether it is a film or a series of images combined with some other element of multimedia (sound), video has become indispensable in the production of concerts, theatre performances, dances, but also political and corporate promotional events.

Adobe Premiere Pro CC stands out among the professional software that are the best for creating videos, while Cyber Link Power director, Corel Video studio ultimate, Magix Movie edit Pro Premium, etc. are also considered quite good. When it comes to free software that can be used to create videos, the following stand

out: Blender, Windows Movie Maker, Avidemux, Openshot, VSDC video editor, Kdenlive, and for beginners there is the VideoPad video editor. Each platform explains input and output formats, advantages and limitations such as: a wide range of filters, overlays, transition effects and colour correction, but they are still limited in relation to professional software, especially in the number of videos that can be exported. What is most evaluated when it comes to software quality are: the possible number of videos, tracking the movement of objects on the video, the so-called *multicam* editing or editing when combining footage of the same event or scene that we shoot with multiple cameras, 3D editing, when it supports 360° content to create virtual reality, the so-called tagging - keyword tags, supports 4K XAVC-S format (high quality resolution in smaller files) and export to H.265 (HEVC - standard in video compression).

It should be emphasized that, as is the case with all multimedia, video and animation, as well as stage elements, are there to complement and further clarify the message (story) that a particular event (or product) sends (unless they are themselves occasion - competition in video design, animation or film review, etc.).

TECHNICAL REALIZATION: SOUND, LIGHTING, STAGE AND STRUCTURAL ELEMENTS

Technical realization / production of events includes installation of equipment for the realization of lighting, audio and video installations, animation and stage design, all in accordance with the needs of the project. It is preceded by the selection of a supplier - a production company that will realize the technical specification, and it is usually combined with the production of video and animation. Then, the production manager (in front of the organizers), together with the selected system engineer, goes out on the field and conducts a research of the location in order to get an impression of the conditions for the realization of the event. The terrain observation will result in requirements that primarily relate to connections, approaches, permits, but also the harmonization of the position of the main stage and accompanying elements, and the time dy-

namics of assembly and disassembly. Technical requirements are conceived on the basis of: attendance, needs and requirements of the performer and the organizer, set standards and levels to be achieved by production, type of the event, purpose, venue, and audience. After planning and preparation, and harmonized production requirements, assembly and installation of equipment follows, as well as accompanying stage elements and promotional messages (banners, sponsor installations, etc.).

Standards for outdoor production vary from smaller - with a **stage** of dimensions up to 24 m², medium up to 120 m² and large where there are no boundaries of dimensions. Accompanying elements of the stage are stairs, fences and so-called decking, that is, hemming the stage with a dedicated canvas, and covering the stage with a floor base chosen by the

organizer, all in accordance with the purpose of the event (ballet floor, rug, etc.). The height of the stage is also important in terms of the purpose and place of the event. Sometimes it is enough that it is only slightly raised from the ground, and most often it is raised to a height of 1m to 2m in order to achieve better visibility of performers and programs. Stages are usually composed of modular elements or *layher* scaffolding. According to present day standards, the minimum load capacity (durability) of the stage is expected to be 750 kg/m². For stages over 1 m high, diagonal fastening is extremely important for safety, as for stages intended for the performance of folklore games or other dynamic performances, additional stiffening is required to guarantee durability to dynamic influences. Regardless of the manufacturer's certificate, the stage must also have a static calculation made by an authorized designer and technical control.

A **roof structure** (*roof, truss*), which is mostly mobile, is usually mounted above the stage. It is composed of structural elements made of aluminum or steel. Depending on the size, the method of assembling and lifting the roof structure can be manual, with the help of winches, chain electric motors, while cranes are used for the roof structures of the largest dimensions. The roof itself (above the stage) which covers the structure, is made of waterproof PVC materials (tarpaulins) of different densities (thickness). The construction is flanked with mesh or molton stage curtains, or PVC foils. The purpose is to prevent weather effects (wind, rain, snow) on the program on stage, but also to maintain the effects produced by smoke and haze machines and pyrotechnics, as well as creating the effect of a *black box* due because of lighting, video, animations and other design elements. All this requires special safety measures for the stability of the roof structure, which is extremely vulnerable to all weather conditions (wind, rain, snow, moisture). Similar to the stage, each construction must have, in addition to the manufacturer's specification and certificate, a static calculation made by an authorized designer and technical control with an emphasis on (static calculation) load-bearing capacity and wind resistance. Another aspect of securi-

ty is the implementation of protection measures on the ground. In accordance with the project, it is necessary to provide ballasts, couplings (diagonal cables), and other prescribed safety measures defined through the manufacturer's standard operating procedures. The execution of these works should be entrusted exclusively to an experienced team, which is adequately trained and educated to perform such operations. Following all safety procedures, the contractors at all times monitor the time parameters and the assembly (raising and lowering the structure, upgrading elements, etc.). Technicians who mount stage elements must have a certificate on passed occupational safety exam as well as certified performance equipment (belt, cables, hooks, vests, gloves, helmets, etc.).

Selected lighting fixtures are directly mounted on the structure (medium and smaller size) mounted in this way, and in the case of larger structures indirectly - via movable auxiliary substructures (*lifting* - raising and lowering).

Basic **lighting** means illuminating the performers and program elements from the front, so that the audience can follow the program in its basic form. All other lighting fixtures serve to stimulate the perception of viewers in accordance with the production requirements, so it is common to use an infinite number of intelligent lighting fixtures to create images and illusions of a more meaningful program. It often happens that the audience watches many events more than they listen to them and delves into the meaning of the word or message. The usage of stage elements such as the projection of images, animation and video through a projector or display on led screens has greatly contributed to the audience's attention being focused more on the image than on the content itself.

Lighting is divided into basic classical (fixed) lighting, which includes fresnels, parks, profiles, spots, stroboscopes, blinds, etc.) and intelligent (mobile) lighting, which is divided into beam, spot and lice. Led technology has brought some new elements of lighting - pixel bar, pixel panel, ice strip, etc., and there are also special effects such as lasers, haze and smoke machines and various forms of pyrotechnics. Technological development has ena-

bled a modern approach in the production of lighting fixtures with the use of led light sources, which has led to a reduction in electricity consumption, the amount of cabling, but also the total weight that is attached to the structure. There are several job positions that are present in this segment of production: *light designer* (lights) who, in accordance with the affinities and requirements of the organizers and performers, chooses specific lighting fixtures (type, quantity); then the programming of scenes for the whole show is done in one of the programs (wizwig) or with the help of the software of the appropriate control panel - *light mixer* (MA light, Avolite, Chamsys); *light operator* who performs an already designed show behind a mixing desk; lighting installation and dismantling technicians; technicians who operate light cannons to monitor the movement on the stage, and who are in constant contact with the operator and follow his commands. More complex productions for the events such as Eurovision or the opening ceremony of the Olympic Games, have several synchronized light desks - operators.

Video system within the production of events is most often identified with TV production. At the top of every TV production is a director who designs the entire script in accordance with the project and the narrative and the requirements of the organizers (the main story). A special team is filming the events, which it covers with a larger number of transmission cameras, and more recently with drones. The other team can use the signal of the already used cameras or have additional cameras and create a video production for the purpose of the concert itself - as an accompanying content. As far as video projections are concerned, there are two types: projections via high-brightness projectors which, in addition to the usual transmission of camera footage, can network and project the given images on certain areas (mapping); the second type of projection consists of led screens that receive a signal from the director and broadcast what is transmitted in real time - directly, or broadcast pre-prepared material via extremely powerful servers. For the projection created by projectors, the most important parameters are: brightness, which is expressed in thousands of ansi lumens, the distance of the

projector from the screen, the type of projection (front or rear), and the type and quality of lenses, etc. What is important for the projection via led screens, depending on the content that is broadcast, is the resolution of the screen (number of pixels per unit area) and the brightness of the screen. They are usually divided into *in door* - contains about 1,500 nits, which are used only indoors, and *outdoor* - contains up to 5,000 nits, which have a degree of protection of IP65 from atmospheric influences and are visible in daylight.

The following job positions can be found in video and TV production: editing and disassembly technicians, video operators, cameramen and directors.

The sound system is selected based on the venue, type of event, type of music, the needs of the organizers, the requirements of the performers, as well as the audience. The person in charge of designing the sound system uses various accompanying software from one of the following equipment manufacturers: Martin Audio, L-Acoustic, D&B. The basic elements are coverage, frequency spectrum correlated with volume as well as *licking* in terms of how much sound and in which direction it will spread outside the concert space, all in accordance with noise protection measures and standards prescribed for certain areas, parts of the city, etc. In addition to all the above, the parameters of the microclimate at a given location are taken into account (thermal aberrations, humidity, wind direction). The sound system is usually mounted on specially placed structures (substructures) taking care of the load capacity (sound weight) as well as the installation of speakers. Nowadays, *line array* systems are used in almost all situations (through vertically arranged, phase-aligned sound boxes). An integral part of the *line array* system are speakers that produce low frequencies (bass, *subwoofer*), which can also be hung with the *line array* system, and some of them must be set to zero level - ground. In addition to the main system, which covers most of the concert space, additional systems are used for side coverage (*outfill*), covering the middle - front rows in front of the stage (*infill*) and special groups of speakers in the concert space that help transmit basic sound over long distances - delay lines.

Sound control is performed from a predetermined place (*front of house*) which is (usually) 30 m to 40 m away from the stage (due to sound delay) and which is placed in the middle of the venue place, due to average coverage control, and secondarily due to stereo sound distribution. Nowadays, control and design of sound are performed by digital consoles. An integral part of the sound production is the sound on the stage for the performers, which is performed through a separate system consisting of: floor monitors and (*sidefill*) sound for the stage directed towards the performers. This system is managed by a monitor engineer with a special independent monitoring console. He is responsible for creating a design for each participant in the production in accordance with his needs. In the 21st century, *in-ear* monitoring takes precedence, where each performer has specially created headphones according to their own preferences. The future of monitoring lies in the 3D in-ear system (Klang). There are a number of supporting elements of the sound system, such as microphones, cabling, amplifiers, as well as stage equipment. In sound design, it is extremely important to monitor the parameters of the frequency and spl band that are achieved, and check whether they are in accordance with the project.

Depending on the type of event, and especially the content and type of music, produc-

tion may require additional equipment such as DJ equipment for concerts of techno and electronic music, instruments and equipment for classical and jazz concerts, and for other performers who are not in a situation to carry a certain instrument with them etc.

The most common occupations in sound design are: monitor engineer who deals with sound design for performers on stage, system engineer who monitor the sound system and sound engineer who deals with sound design and distribution. There are as well technicians who assemble and disassemble sound systems and technicians who work directly on the stage and take care of all the technical elements.

As part of the sound system for large events, the so-called 100 V line which serves for security purposes and which enables communication in emergency situations, power outages or evacuations must be installed.

An important element of production is stage mechanics, which includes various elements of the stage, construction and stage elements that are most often driven by hydraulics. Stage mechanics are also smart (*cyber*) engines that connect to one system and program how to “behave” - move, and enable the creation of lighting images. Lately, robotic arms have been used more and more, for the needs of more complex movements in production settings.

EVENT LOGISTICS

Logistics is an executive function of management and implies the operational execution of tasks, i.e. management, organization and implementation of operations. It includes both tangible (hired staff and volunteers, work mechanization, transport, energy network, space / location), and intangible components (tasks, competencies and responsibilities) in the implementation of the event. The manager in charge of logistics breaks down all set tasks into partial ones, and then assigns staff specific tasks and duties. At the same time, he creates vertical and horizontal connections among employees and manages communications within that network, as well as between

them and other sectors in the organization of events. Logistics is important for the organization in the event industry because it provides support, control and communication.

It is completely understandable that this sector has the answers to all the questions. That is why it is extremely important that the logistics manager is part of the management team and thus has a better insight into planning and implementation, especially from the aspect of communications in the organization. The logistics team is the first to come into contact with all stakeholders and external collaborators – anyone involved will contact a person from this team, at least to be directed to

the right a person for further communication. The most common mistake that occurs in the organization of events is the lack of so-called “info-points” - places where visitors and suppliers can get necessary information. Everyone who has ever visited an event found themselves in a situation when they needed some kind of information. These are situations that usually lead to confusion, but can also be a source of serious crisis moments and dissatisfaction.

Logistic includes: coordination of employees and engaged persons and volunteers, contractors and suppliers; providing support, network and communication channels for all involved; securing contracts with suppliers

and employees; providing electricity, planning and organizing parking for suppliers, visitors and contractors; organization of catering and food and beverage outlets; procurement of toilets, entry and exit mechanisms, money exchange points; coordination of all security and intervention services, as well as corridor planning and notification rules; support and coordination of equipment and other installations assembly and disassembly; weather monitoring and notification. The logistics team defines: the right person, the right time, the right place, the right conditions, the right quantity and goods, i.e. the right answers to all possible questions.

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