

Universidad de Valladolid



BACHELOR'S IN COMMERCE

GRADUATION PROJECT

**“European Capitals of Culture as a tool of enhancing economic development
and urban branding, a proposal for Tbilisi, Georgia”**

Prepared by: Ana Gavasheli

Tutor: Luis César Herrero

FACULTY OF COMMERCE

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Introduction

The European Union represents one of the most attractive destinations for tourists from over the world. European Capital cities, such as Paris, Vienna, Amsterdam etc. are dreamy tourist destinations because of their long and rich culture, the architecture, music, arts, pop culture, hospitality, high quality services etc. Thus, they have been named as European Capitals of culture, together with Prague, Madrid, Bruges etc. Some newer European capitals of culture (for Georgian citizens) include Vilnius, Riga, etc.

European capitals of culture can and do serve as a tool for enhancing and urban development, namely the cities mentioned above. In order to support the economic development of a given country, city of culture serves as the mediator between the populations of two countries (tourists and hosts), as well as the politicians (official meetings are almost always held in capitals of culture), supporting and maintaining the speed of a given country's economic development. As for the urban branding, the European Capitals of culture never refuse to maintain the old style of their own culture, manifested in cultural-heritage and residential buildings, being expended through important parts of the cities in Europe. The similarity and the beauty of such buildings attract millions of visitors in virtually all capitals of culture in Europe and enable the governments to rely at least very partially on tourism sector.

The urban branding for European Capitals of Culture is quite different from those of the modern Asian and European countries (such as many modern cities in Germany), as far as the government has planned beforehand not to destroy, but to revive the old urban branding and attract many visitors with it. The most obvious examples of this are Paris, Vienna and Prague, together with Barcelona.

Our thesis will include the basic theories of the economic development in cultural sector. The theory is important for making it clear how to understand the economic impact of the urban branding of European cities of culture. It will also include the review mainstream scholar and popular science articles about the history, arts and culture of the European cities of culture, such as Vienna, Barcelona, Paris, Amsterdam etc. The concepts of the "city of culture" will be discussed and analyzed. The concepts, methods, theories and tools for economic and urban development and planning of a City of Culture will be collected, analyzed and reviewed. The thesis will include the historical review of some of the cities of culture of Europe and the concept of "City of Culture" will be analyzed from the angle of various modern literature. Also it will include three chapters: Culture and economic development(culture and city branding), European Capital of Culture(history as a tool, aims and policy of the European capitals of culture) and Tbilisi,Georgia(cultural sector in Georgia, main culture, proposal).

Tbilisi (Georgia) is the capital city which can be named as the City of Culture, although it's not the part of Europe officially yet. It has the history of more than 1500 years and serves as the Capital of tourism within the region (Georgia, Armenia, Azerbaijan, Russia). Tbilisi has many visitors from countries of Asia and Europe. Urban planning of cultural centers of the city though, haven't been at its best. Within the frames of our thesis, we're going to review the best and most acknowledged options for transforming the cultural centers of Tbilisi in a way which will assist the government of Georgia to name the city of Tbilisi as one of the capitals of culture of Europe, just like Riga or Vilnius, both of which serve as minor centers of European culture, attracting millions of visitors annually.

Within the frames of the thesis, the history of city of Tbilisi will be briefly reviewed, together with the history of its politics and culture before and after the 20th century, which saw many revolutions in Georgia (Tbilisi). As far as presently Tbilisi is being attacked by the massive constructions and some skyscrapers within the cultural centers of the city, maintaining a balance between the renewal and the traditional construction culture is important. There are several cultural architecture centers in Tbilisi, all of them will be reviewed in our thesis in order to be able to make a theoretical foundation for the formation of the future European city of culture in Tbilisi.

Chapter 1.

1.1 Culture and economic development

We are no longer in the noble of culture defined as the way of the spirit, we are into a “cultural capitalism” where the cultural, and communication industries impose themselves as growth tools and engines of the economy. The view advanced by Gilles Lipovetsky suggests the contemporary symbiosis between economy and culture. Today, the bias of proof rests with those that do not recognize the relevance of culture to the economy. A major precondition for the full enjoyment of cultural goods, the availability of leisure time and the satisfaction of basic needs, has been democratized and extended to the masses for industrialized economies.

A new “world-culture” disorganizes our conscience and existence in a form that may be called creative, but also paves the way for a desperate demands for new products and services that fill the open gaps. A concrete, complex, and new form of cosmopolitanism, combining market forces, individual consumerism, science and technology and, last but not least, communication and cultural industries, has emerged. Not all in this close relationship between culture and the economy is pretty of positive. The contradictions and conflicts between the realms of culture and economy are very apparent, maybe more apparent than real. However, one must acknowledge at least are seven difficulties to this relation.

The definition of the culture is enriching difficult to circumscribe. Culture can as sensibly be defined as “ a cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion”, including abstract “notions of time, space, and concepts of the universe”. Culture can equally be made of the “material objects acquired by a group of people in the course of generations.” In other words, culture is both a knowledge system and a way of life and shared by a relatively large group of people, passed on through the generations and used without much explicit reflection.

In sum, culture stands as a conditioning influence for individual and collective action. Thus, culture may and should matter for human behavior. So, what exactly is culture? We will choose to distinguish between beliefs, mores, values, on the one hand, held at a deep level and not necessarily validated or in dialogue with material reality and, on the other hand, attitudes, behavior, and practices, which are routinely engaged and transformed by reality, and concrete outcomes. A third possible definition of culture focuses on culture as a Transformative and

creative process that is embedded in all human activities. In this sense, we can define culture any production process whose core is made up of ideas, used either as inputs or as outputs. This includes both materialization of high culture such as painting, literature, and opera, to the diverse forms of creative industries and activities that have gained relevance in recent decades. Ideas are combinations of underlying beliefs and values, norms, and assumptions, accumulated practices, attitudes and knowledge, that respond to incentives and technological changes speedily and spontaneously. It is important to distinguish between culture as capital, and culture as flow. Culture in the first two senses is a stock variable, something acquired collectively over time and which changes relatively slowly. Culture as creative input and symbolic output can be seen as a flow variable, the inputs or outputs of certain activities, organizations, institutions, and individuals. One of the roles of culture, as in the first two definitions, is to ultimately help define the boundaries of the market that is, what is acceptable to exchange and under what terms and conditions. Thus, the evolution of culture changes the boundaries of what is “the economy”.

Cultural sector is characterised by conceptual areas and Cultural Goods. Three kinds of objects of a different nature, Cultural Goods are: Performing Arts, Cultural Industries and Historical heritage. Cultural goods has two value: Cultural value and Economic value(range of preferences, calculating flows). Conceptual areas: Core of the cultural sector, Cultural industries and Creative industries.

Figure 1. Contains the concentric circles of the Cultural and Creative industries:

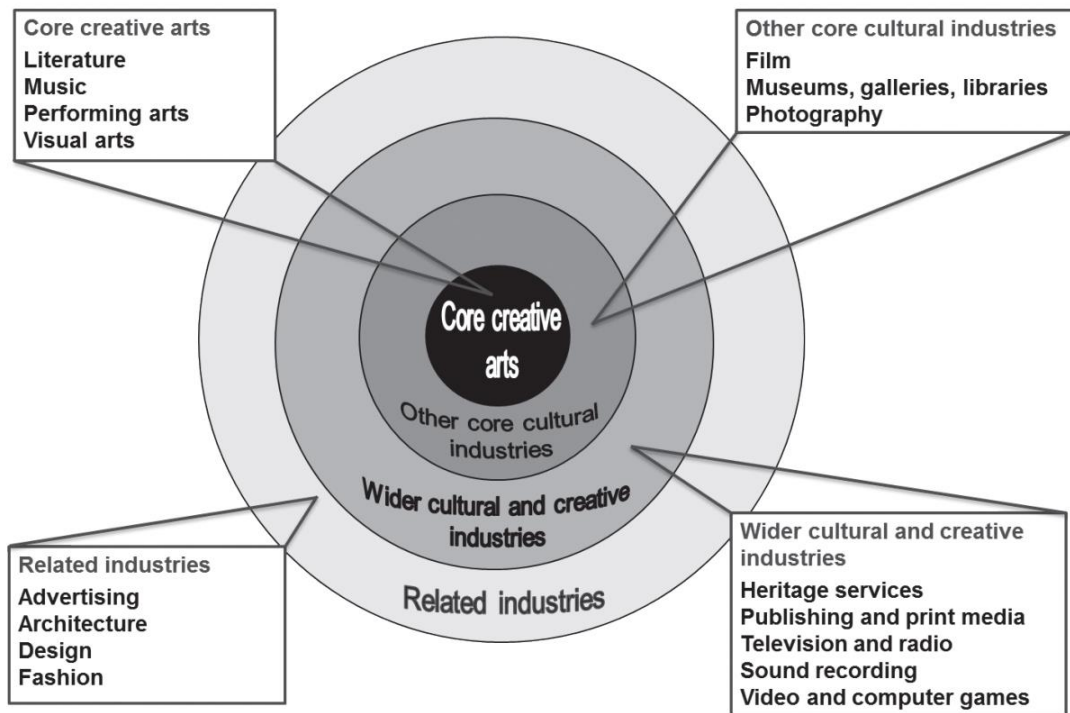


Figure 1. The concentric circles model of the cultural and creative industries

Also very important is the activities in the Cultural Sector:

- Sourcing activities
- Training and dissemination
- Supporting industries
- Exploitation & Distribution

1.2 Culture and City Branding

“Culture plays one of the key roles in facilitating an authentic experience of a place and is one of its liveliest assets”. There are numerous cities utilizing their cultural assets for motivating people to visit them. Culture is considered as “one of the most relevant elements of a city’s “Brand Hexagon” – and as such an essential part of its competitive advantage”. “culture possesses the capacity of influencing and underpinning “all city brand components, from a city’s physical and economic aspects to its presence on international markets”.

Culture is famous for its grand potential of leveraging the behavior of a given city’s residents and visitors. Culture is capable of adding an emotional value to the city’s brand. Culturally distinctive places can and do evoke the emotions and create memories which “can be a strong driving force in terms of consumer behavior”. The most important is to how culture influences the urban branding examples: Verona and Cannes.

Verona, being globally known for its unique cultural heritage, arts and architectural monuments, has more than 750 thousand visitors annually. In case of Verona, the interest is directed towards the position of place branding. “the intangible brand assets management is what brings more than tangible economic results for the city and improves a quality of life”.

In case of Verona, the past is preserved in harmony with the innovative policy of event-hosting to keep the present cultural heritage, avoiding skyscrapers and grandiose buildings in order to save the city from destroying its magnificent culture. In Verona’s case, culture is understood as the main tool for “development of creative activities, which move its economic progress”. The action plans include the incorporation of the activities which aim to promote cultural diversity of the city, together with its sustainable development and the support from government and local businesses.

In order to gain a better understanding of the visitor experience, several studies have been conducted studying the visitor perception phenomena and its influence on city branding in case of the city of Verona. The studies included various factors, including “safety, welcoming attitudes, greenery, cleanliness, hygienic facilities and pedestrian zones”, chosen as the basic variables directly influencing visitor perception. The “service factors” considered by the study included

“signs, information points, parking, receptions, transport and road conditions”. The study identified several “factors of attractiveness”, including the theaters, cafes and restaurants. As the result of the study, Verona was able to make a map of the areas the most attractive for visitors and contributing to the city branding. Events, such as festivals and theater performances contribute positively to a successful city branding as one of the most ancient forms of creative activity.

In case of Cannes, the Cannes Film Festival, as a symbol of Cannes, is a great contributor of city branding. Cannes Film Festival is held at a “picturesque resort town in the south of France with the population of nearly 73 000 inhabitants” and it definitely has a lot to offer.

The Cannes film festival has brought a global recognition to the city of Cannes, thus contributing greatly to city branding. The Cannes Film Festival is one of the most famous cultural events worldwide, while many other cities (in Europe) don’t have such an event in order to brand themselves effectively. There are several factors of city Branding in case of Cannes and its Film Festival, such as “a feeling of co-presence and the high networking quality of the event”.

The qualities of production and work within a given city has changed a lot and the term of the “creative field of the city” has emerged. This term is mostly related with the new types of culture within the city and “The new structures of production and work that are now so strongly (though by no means exclusively) evident in both advanced and less advanced economies have been variously categorized by labels such as flexible specialization, post-fordism, the knowledge economy, or sometimes, simply, the new economy”. According to Allen J. Scott 2010, the recent formulation of “cognitive capitalism”, being the part of culture although with a greater extent, as well as the “cognitive-cultural economy”, are closely related with the economic development of a given city. Allen J. Scott states that one of the prominent features of cognitive-cultural economy is the association with “high levels of computerization and incessant innovation in both process and product configurations, especially when compared with the economy of mechanization and repetition that dominated up to about the 1980s. Corsani 2003; Levy and Murnane 2004; In this case, the construction of the new type of buildings, such as scyscrapers and other types of modern architecture buildings could be exemplified, which do play a great role in a city’s culture development and tourist attraction.

Another case of the European capitals of culture, Florence (Italy), the city of arts, serves as of the most transparent demonstration of history as a tool for classifying a city as the European capital of culture. Florence is the city that has lived through its own charm and the splendor of the past. This is how Florence, the capital of Tuscany, appears. An enchanting city that has never surprised anyone, with its masterpieces of art, visitors' brilliant memories are created and the architecture that evokes is significant.

The beating heart of Florence is Piazza del Duomo, with the monumental complex of the Basilica of Santa Maria del Fiore - surmounted by Brunelleschi's majestic dome -, the Baptistery of San Giovanni - a magnificent example of Florentine Romanesque -, Giotto's Bell Tower - a masterpiece of Florentine Gothic architecture.

Museum of the Opera of Santa Maria del Fiore is standing behind the Cathedral, where it is possible to admire a precious collection of works coming from the Cathedral, the Baptistery and the Bell Tower.

Another significant sightseeing of Florence, Piazza della Signoria represents the historical pole of civil life and hosts the fourteenth-century Loggia dei Lanzi, the Fountain of Neptune and the Palazzo della Signoria or Palazzo Vecchio, one of the monuments-symbol of the city, in front of which some famous statues are located, including a copy of the famous David by Michelangelo. Next to the square the majestic Uffizi Gallery is located, home to one of the most important museums in the world, which includes works by Botticelli, Michelangelo, Leonardo da Vinci and many other great artists. An important architectural element of the Gallery is the Vasari Corridor designed by Vasari in the mid-sixteenth century, which connects the building with Palazzo Vecchio and Palazzo Pitti.

This means that the history of Florence is reflected almost fully in its buildings, sculptures and paintings located in its museums.

Between Piazza del Duomo and Piazza della Signoria architectural treasures arise, such as the Church of Orsanmichele and the thirteenth-century Palazzo del Bargello, now the National Museum, hosting some of the most important sculptures in the world from 15th-16th centuries. Some other important sightseeings include Loggia del Mercato Nuovo, also called Loggia del Porcellino for the characteristic bronze statue, actually depicting a wild boar, considered to be a

lucky charm, and the magnificent Palazzo Strozzi, from the late fifteenth-early sixteenth century, with a magnificent inner courtyard. These monuments, buildings, sculptures and paintings make Florence one of the most significant examples of effortless city branding.

Another case of the European capitals of culture, Bilbao is Capital of the province of Biscay in the autonomous community of the Basque country. Bilbao is a clear case of success and a model of the application of the practice of city branding. A city is managed to transform its gloomy past into a brilliant future. Bilbao has good reasons to be proud. The Basque capital has housed one of the world's most famous museums.

The Guggenheim Museum which is designed by Frank.O. Gehry is an international symbol of modernity and urban regeneration, and the icon of Bilbao. The building represents an architectural landmark of audacious configuration and innovating design, providing a seductive backdrop for the art exhibited in it.

Gehry's design creates a spectacular-like structure, perfectly integrated within Bilbao's urban pattern and its surrounding area.

The Guggenheim Museum interprets modern and contemporary art. It was opened in 1997, after that, greatly improved cultural life, and the whole world focused in wonder on Bilbao. It also showed the world the Transformative effect of art.

Another example is Glasgow: Glasgow is a city bursting with life, passion, energy and personality. As one of Europe's most vibrant, dynamic and welcoming cities, Glasgow is justifiably renowned throughout the world for the friendliness and warmth of its people. From its world-class universities and internationally acclaimed visual and performing arts credentials, to its legendary music scene, arts, architectural heritage and retail strength, It has earned a global reputation for its innovation and creativity.

In tandem with its cultural and sporting ambitions, the promotion of Glasgow as a world-leading business city key to competing internationally and delivering future economic growth.

This is a clear example of a modern approach of city branding with tangible results. With style brand is a holistic communications tool, driving forward a range of different partner activities on

the national and international stage. From education to tourism, retail to transport, and events to investment, the brand is delivering a consistent and coherent message.

Chapter 2

European Capital and Culture

2.1 History as a tool

History plays the major role in determining the attractiveness of a given European capital of Culture. History of a given city can be evaluated in terms of the constructions and their basics, as the part of a given culture. History as a tool, serves as one of the most important determinants of the characteristics of a given city, as the tourist attraction. Here the history is divided into several aspects – the history of the city, the history of its architecture, and the history of its culture.

As mentioned above, the history of a given city plays a major role in determining the attractiveness of a given city as a tourist destination. For instance, in case of Athens, its long and brilliant architectural history determines its big attractiveness as a tourist city, and it's listed within the frames of the European capitals of culture.

The architecture of Athens counts thousands of years and it's very attractive for visitors. Herewith, the Greek food available in Athens serves as one of the most attractive factors for international tourists. Another case of the European capitals of culture, Berlin, is counted within the most attractive tourist destinations of Europe. Berlin has a much shorter history than Greece, but it's historical meaning, particularly the period of 20th century, plays a vital role in tourist attraction.

In the two cases given above, history has been utilized as the tool, but with different angles of attention. In case of Athens, Greece, the history serves as the main determinant for the formation of the European capital of culture, but in case of Berlin, the 20th century politics do play a vital role in history. Hence, the history as the tool could be understood as the multi-dimensional concept.

From the ancient cities of Mesopotamia to the bustling contemporary metropolises and the city-states of the Italian Renaissance, urban areas have been among the most powerful engines of human development. Today, more than ever, it is on the cities that we must count. Culture is at the heart of the renewal of cities and their capacity for innovation.

Creativity and cultural diversity are key factors in the success of cities. Cultural activities can also promote social inclusion and dialogue between different communities.

Heritage, tangible and intangible, is an integral part of urban identity and helps to create a sense of belonging and cohesion. Culture is what makes the soul of the city and allows it to evolve and build a better future, guaranteeing the dignity for all. This reflection has been made in the center of Unesco, particularly in the framework of the curriculum development programs such as the Creative Cities Network, the Network of Learning and Intelligent Cities, and the Protection of Historic Urban Landscapes.

This vision has been reinforced by the recognition of the role of culture as a vehicle for sustainable development as such. A city centered on the human is a space centered on the culture. It's required to translate that reality into policy, in order to maintain efficient and sustainable urban governance. Some cities have become living laboratories to evaluate how the culture is negotiated, managed and lived.

Focus is required on the cultural assets of cities, particularly heritage that gives people a sense of identity, and creative potential that boosts the vitality, quality of life and prosperity of the cities.

Today, for the first time in history, humanity is predominantly urban. In 2015, with the adoption of the seventeen United Nations Sustainable Development Goals (SDGs), the international community committed itself to eradicating poverty, addressing inequities and injustice, and promoting the sustainable protection of people living in poverty.

By using the results of advocacy efforts and programs conducted in the field for decades, the 2030 Agenda for Sustainable Development recognizes that culture plays a full role in many SDGs, including those that address the quality of education, economic growth, sustainable consumption and production patterns, and peaceful and inclusive societies. Notably, culture is directly mentioned in Goal 11, "to make cities and human settlements inclusive, safe, resilient and sustainable".

The third United Nations Conference on Housing and Sustainable Urban Development (October 2016, Quito, Ecuador), provides a unique opportunity - at the scale of a generation - to guide, in the context of the SDGs, the New Program for cities and ensure that culture plays a crucial role

in its implementation in the coming decades. “The New Agenda for Cities” must address the huge challenge of transforming the world, creating decent housing and green space for all, building infrastructure and services for billions of people.

Controlling the consumption of space, environmental pollution, risks and hazards, epidemics and social upheavals is an important part of the program. In a global context where the number, size and density of large urban centers are increasing, the challenge is to preserve the quality of life, protect urban identities, enhance local cultures and promote creative expressions and industries, as well as arts and heritage, pillars of sustainable social and economic development.

Culture is inseparable from the attractiveness, creativity and sustainability of cities and is at the heart of urban development, as evidenced by the history of buildings of cultural interest, heritage and traditions. Without culture, cities can't be dynamic spaces of life and could be reduced to simple constructions of concrete and steel, in a social environment in the process of degradation.

It's the culture that makes the difference. But how, then, could it be better taken into account so that sustainable urban planning policies are more efficient? As the United Nations agency in charge of culture, UNESCO has intensified its efforts to promote the role of culture in urban development processes related, in particular, to poverty reduction, gender equality, social justice, disaster risk reduction and quality of life.

The urban environment is directly relevant to UNESCO's mandate and its areas of competence, including its six cultural conventions relating to tangible and intangible heritage, the diversity of cultural expressions and the cultural and creative industries, as well as the illicit trafficking of cultural property. UNESCO formulates innovative proposals and assists Member States to put in place policies, and standards, through support for policy formulation, programming, monitoring and benchmarking.

With regard to the safeguarding of cultural heritage, the Organization (UNESCO) is responding to the increasingly complex challenges posed by global processes and raising public awareness of the need to preserve the values and cultural significance of cities transmitted by earlier generations. Over the years, UNESCO has developed its networks to promote cooperation with cities and local communities and to encourage them to cooperate with each other for consultation and joint action.

In 2015, convinced that culture was an essential tool to serve sustainable urban development, in particular through the safeguarding of cultural heritage and the promotion of the diversity of cultural expressions, UNESCO undertook, as part of its Culture Initiative and sustainable urban development, the preparation of the World Report on Culture for Sustainable Urban Development, entitled Culture: Urban Futures, developed with the support of nine regional partners and their respective networks, high-level experts and international organizations covering all regions of the world.

2.2 Aims and policy of the European capitals of culture

In 2004, the European Commission published a report on the organization and economic impact of the event (in general) over the past ten years. A rich information document for which one wishes to embark on the adventure and which gives the watered down the mitigated conclusions on the European impact of this initiative.

Focusing on the motivations that push 29 cities to apply, the final report: "the self-to-play" in a program Cultural activities and artistic events is to attract visitors and strengthen the pride of cities and the image they themselves have". A minimal commitment to the European dimension has been confirmed by the "Evidence of Cooperation Act".

The European capitals of culture have undoubtedly allowed many European tourists to discover the riches of the most beautiful cities of the continent. But there are still doubts on the way to go before becoming between Europeans and the strong links between the creators of this label.

European Capitals of Culture come from an intergovernmental initiative of 1985. The idea of designating a European Capital of Culture was issued in 1985 by the actress became Minister of Culture of Greece Melina Mercouri and Jack Lang, the Minister of Culture in order to bring Europeans closer together by highlighting the richness and diversity of the continent's cultures.

The program is managed by the European Commission and the title is awarded each year by the Council of the European Union with the support of a group of cultural experts to evaluate the proposals of candidate cities. More than 50 cities have been designated since the beginning of the program.

The original title of the European Capitals of culture was "European City of Culture". Athens is the first city designated. In 1999, the title becomes "European Capital of Culture". The year 2000 is treated in a particular way: the European Union decides to put forward the contribution of European cities to world culture and civilization by choosing seven cities and Bergen and Reykjavik, two cities of states preparing to join the EU.

The initiative of the European Capitals of Culture aims to:

- Highlight the richness and diversity of European cultures;

- Celebrate the cultural links between Europeans;
- Strengthen the sense of belonging of European citizens to a cultural area in common;
- Promote the contribution of culture to the development of cities.

In addition, experience has shown that this event is an excellent opportunity for:

- Regenerate cities;
- Strengthen the international influence of the cities;
- Improve the image of cities in the eyes of their own inhabitants;
- Breathe new life into the culture of a city;
- Stimulate tourism.

The aim of this “event”, according to the European Commission, is to: "showcase the diversity of cultural wealth in Europe and the links that unite us as Europeans".

More prosaically, it is a question, for cities so honored, the aim is to promote their heritage and their cultural dynamism through the organization of dozens of exhibitions, festivals and other happenings, while benefiting from non-media coverage negligible thanks to the European labeling.

As with most initiatives promoted by the European Union, the organization of a such event is synonymous with European funding. These funds are awarded via the Cultural component of the "Creative Europe" program (formerly Culture for Europe for 2007-2013), with an overall budget of around 1.5 billion euros for the period 2014-2020, of which around 30% is allocated solely for Culture section.

The interest in designated cities goes beyond the simple framework of European subsidies, moreover, they are considered insufficient by most organizing cities. It turns out that the funding is useful mainly for the positive spin-offs in terms of economy and branding.

Four French cities have already been awarded the title of European Capital of culture: Paris (in 1989), Avignon (in 2000), Lille (in 2004), and Marseille (in 2013). In 2028, a new French city will again be in the spotlight. Three cities are already candidates: Bourges, Clermont-Ferrand and Rouen.

Designation

Specific rules ensure rotation between the Member States.

Since 2009, at least two cities share the label: one from an "old" state member, the other one of a "new".

To these two winners a third may be added, from a third country, for example a country candidate to the EU. Thus Istanbul took the title of the European Capital of Culture in 2010 jointly with Pécs and Essen. The former Ottoman capital wanted to take this advantage in order to mark its European roots and its cultural modernity.

Once the "host country" is known, it's required to select the cities that will hold the top of the poster for a year. Four years before the deadline, the designated country submits to the European institutions a list of preselected cities. The Commission then convenes a panel to study each file and establish a recommendation. The final decision lies with the Council of Ministers, which decides on the basis of the Commission's recommendation and after consulting the European Parliament.

In 2004, the European Commission published a report, produced by an independent expert, devoted to the organization and the economic benefits of the event over the past ten years, a rich document for anyone who wants to get started with the adventure and provides a concise statement of mixed conclusions about the European impact of this initiative. Looking at the motivations that drove 29 winning cities to submit their application, the report concluded that "most of them pursued objectives often referring to the need to develop the international profile of the city and its region, the most important is to set up a program of cultural activities and artistic events, to attract visitors and to strengthen the pride of cities and the image they have of themselves ". The development of contacts with other European cities and regions was mentioned by some cities only. A minimal attachment to the given dimension was confirmed by the fact that "the expectations of cooperation between cities sharing the title have not been realized or maintained".

It was at the initiative of Melina Mercouri and the European Parliament that emerged in 1985 which brought forth the idea of declaring one or more cities of "European capitals of culture" each year. On the basis of the great wealth of European cultures and

eminent role of cities in the formation and development of these cultures,

European capitals of culture aim to make accessible to the public, local or visitor, some remarkable aspects of the city, the region and the country in question, and to promote events involving actors such as other cities of Europe European capitals of culture, which are becoming increasingly popular with the public and the media, often with lasting effects on development cultural heritage and tourism of the chosen city, receiving the support of the Commission within the framework of the "Culture 2000" program.

To conclude, the aims and policy of the European capitals of culture are mostly directed towards the creation of an efficient basis for the attraction of international attention towards a given city. The aim of giving the new cities the name of "European Capital of Culture" is to increase the support towards the concept and increase the international awareness of the program. The policy, as stated above, includes the realization of important events in European capitals of culture in order to increase their popularity, but the "event" has been a broader term since the implementation of the measures stated above.

Chapter 3.

Tbilisi, Georgia

3.1 Cultural sector In Georgia

Georgia is a democratic republic divided into 9 regions, 65 territories, 2 autonomous republics- Abkhazia and Adjara and 5 cities. Official language is Georgian. The Capital of Georgia is Tbilisi with a population of 1 253 000.

In spite of the damaging economic and social effects of its week-long war against Russia in August 2008, Georgia has strived in the last few years to boost its international cultural profile (positioning itself as the homeland of, inter alia, hospitality, wine making, refined heritage, original film making and polyphonic voices). It has opened up many channels of cooperation not only with the countries of Europe, but with the world at large. But it is also due to a historically internationalised and multicultural elite, particularly in the capital city of Tbilisi. In the last few years, the role of state structures has started to be re-enhanced, after two decades of initiatives mainly led by forceful civil society organizations and independent cultural actors. Apart from this social and cultural energy, however, there is neither a cultural policy nor a strategy that might guide the country's efforts to support its culture internally or on the international level.

In the last few years, President Saakashvili has pushed for cultural change at many levels of society and has done so in a very strong and sometimes controversial pro-Western style. The presidential apparatus has been involved, in cooperation with the Ministry of Culture, in the organisation of major cultural events. The enhancement of the powers of the Prime minister in the amended Constitution, which entered into force after the 27 October 2013 presidential election, may bring some change in the way culture is dealt with Georgia's external relations.

The Georgian Orthodox Church plays a very strong political, societal and economic role. It owns most of religious buildings and their surrounding land. Relations between the state and the church and the usage of the religious architectural heritage are governed by a concordat document. This sometimes creates tensions between the two and has implications for the direction given to the country's heritage preservation efforts in the context of an outward looking tourism policy.

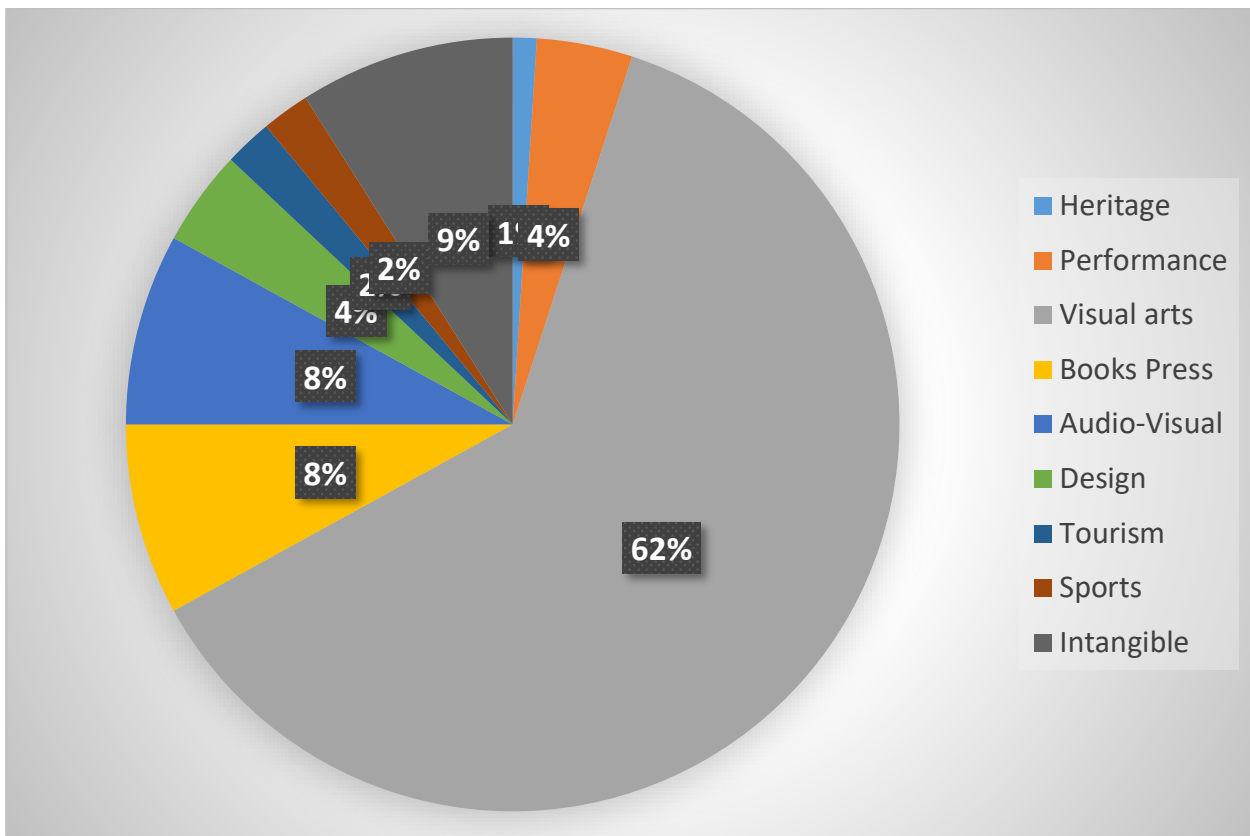
Georgia has become a pioneer of cultural policy change in post-Soviet Eastern Europe by embarking on numerous international cooperation programmes and initiatives. Despite the size of the country and the controversial way of dealing with internal conflicts, the voluntarism of the Georgian leadership has created sufficient conditions for Georgian cultural stakeholders to become seen and cited as models in neighbouring countries such as Ukraine or Azerbaijan. A key structural challenge is the absence of an advocacy platform through which cultural stakeholders may express their needs and opinions as regards public policy for culture. But it might be that such a platform could emerge from regular coordination meetings convening all the implementers of each Culture projects in Georgia.

The Tbilisi municipality is a key player in the country's cultural landscape since it provides the urban environment in which most external cultural relations develop. It is also the main gateway of the country for foreigners flying in or visiting for a short stay. In the last decade, the city hall has focused on historic architectural heritage, the holding of a number of international festivals as well as on the "modernisation" of the city's image with the construction of visible glass and steel buildings.

The local authorities are the departments of culture, cultural heritage and protection of monuments at the local governmental level.

Most of the institutions of culture (theatres, museums, libraries, centres and house of culture, art and music schools) responsible to the local bodies of administration and self-government have legal NGO statuses although they receive state/municipal financing.

Distribution of workers by Occupation and FCS Domain within all working in Cultural and Creative occupations:



The priorities of the Ministry of Culture and Monument Protection of Georgia are:

- Promotion of the Art education system;
- Building of a positive image of Georgia worldwide;
- Improvement of the museum system;
- Promotion of various art fields

Development of cultural policy in Georgia over past 20 years can be characterised by 4 distinct stages: First stage was a period of rebuilding an independent Georgian state and was characterised by contradictions and dramatic events. Changes were initiated in the framework of the persisting Soviet style system. The model of cultural policy was chosen by the first national government was aimed at creating a separate Georgian policy for culture.

Second stage, can be even further divided into 1. Period of war and devastation when the entire state was aimed at struggling centrifugal trends and therefore could not pursue a purposeful cultural policy; 2. Formation of state structures in territories controlled by the state with a neutrally homogenous policy 3. Anticipating the foundation of a decentralisation policy.

The third revolutionary and post revolutionary phase saw the decentralisation of cultural policy development supported by law /constitutional changes and in the extension and unification of infrastructure. This time was characterised by the need of the central government to restore the jurisdiction of the Georgian state over the entire territory of Georgia.

In the 2012 to 2018 the cultural policy can be divided into two stages-the period of cohabitation of two political forces in 2012-2014 and the period of development of the culture strategy in 2015-2018.

A modern and long term document stating the Georgian national culture policy, “culture strategy 2025”. Was approved on July 1st, 2016 providing the Georgian state with such a strategic document for the first time in its history.

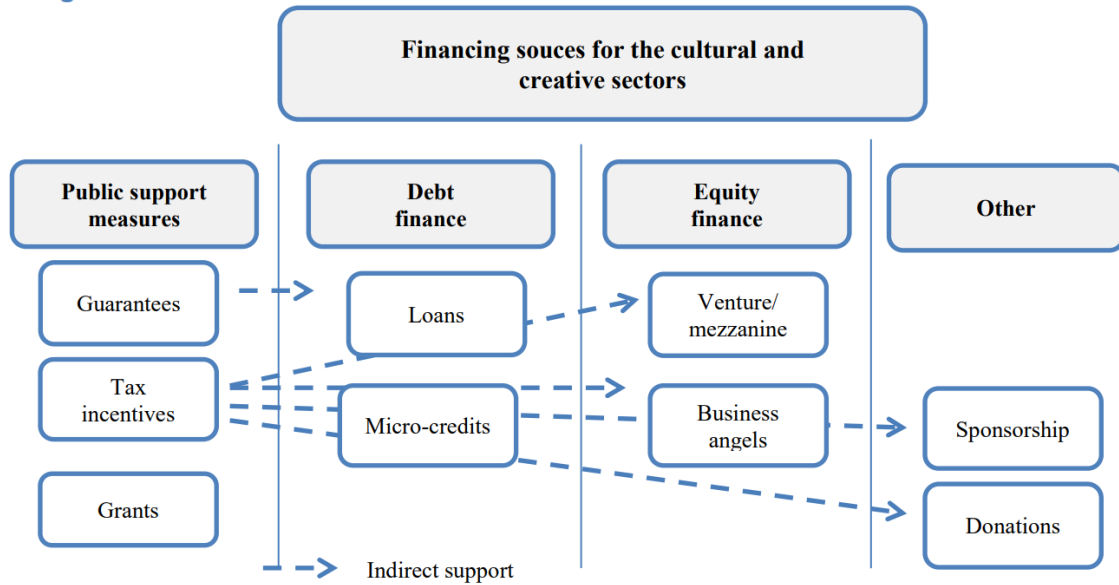
The strategy is an attempt to select a culture policy model that will aid systematic and sustainable development. It consists of the following elements:

- Strategic long-term planning
- Integrated approaches
- Mobilizing resources
- Monitoring
- Vision based on the balance of the global and local

It is a regional hub where innovation and creativity, along with safeguarding and revitalising national heritage and cultural diversity is the fundamental pillars of social wellbeing and sustainable development.

In Georgia, in the state financing of culture, a relatively significant role is played by grants mainly issued by the Ministry of culture and Monuments protection of Georgia.

Figure 1



According to the “Cultural Strategy 2025” - The mission of the Government of Georgia : is to create favourable and enriched environment where national heritage and cultural diversity is well-preserved and its potential is fully unleashed, creative businesses are developed and the diversity of cultural life is encouraged.

The department of International relations at the Ministry of Culture and Monument Protection is responsible for International cultural cooperation. The issues of cultural heritage, in the context of International cultural cooperation, are mainly addressed by the department of cultural heritage and, in the context of UNESCO programs, within th remit of the National Committee of UNESCO.

In 2018, the Ministry of Culture and Monument Protection signed 4 International agreements. Procedures relating of the signing of 35 further agreements are in process.

Georgia has intensified its contact with the Baltic countries and GUAM countries(Georgia, Ukriane, Azerbaijan and Moldova). The contact with Ukraine has become especially close.

The Ministry of Foreign affairs also has become a responsibility for International Cultural cooperation which is administered by its department for foreign economic and Humanitarian relations.

Important features of the Foreign policy strategy of Georgia, in particular, the 6th priority, are;

- The security environment of Georgia
- A safe, democratic and developed state
- Georgia in the International systems
- Georgia is the region and in the world
- Citizens of Georgia and Georgian diaspora abroad
- Promotion of Georgia

There are agreements in place between Georgia and International organizations such as UNESCO, ICROM(International Council of Museums), ICOMOS(International Council on Monuments and sites) and Georgia was included in HEREIN(European heritage network)

Georgia has experienced many political and sociocultural changes during the 20th century. According to the Article for Georgia “the originality of culture is the determining factor for development of the state in the past and in the future”.

Financing sources for the cultural and creative sectors:

The historical and confessional diversity of the Georgian state has also contributed to the concept of Georgian national culture based on diversity and tolerance.

Culture is also inseparably associated with the culture of human relations as seen through classic Georgian literature and folklore.

It may be concluded that in Georgia, the national concept of culture was understood as a system of values determining and composing the national identity, and hence, the national integrity.

3.2 System and main culture

Tbilisi is the capital city of Georgia, which can be named as the City of Culture. It has the history of more than 1500 years and serves as the capital of tourism within the region (Georgia, Armenia, Azerbaijan, Russia). Story of the Capital of Georgia includes myths and facts. According to a famous legend, King Vakhtang Gorgasali was hunting in the territory of Tbilisi, the banks of the river, and he wounded a pheasant. The pheasant ran and sunk in the hot water springs. After this fact, King decided to build a city around it. This is a myth how Tbilisi appeared. The name of Tbilisi means “warm”.



The capital of Georgia-Tbilisi has very rich history of its politics and culture before and after the 20th century which saw many revolutions in Georgia. As far as presently Tbilisi is being attacked by the massive constructions and skyscrapers within the cultural centers of the city, maintaining a balance between the renewal and the traditional construction culture is important.

According to the statistics Tbilisi is the most popular city in Georgia.

Distribution by visited regions

Region	IV Quarter, 2018		Annual, 2018		I Quarter, 2019	
	Number of visits	%	Number of visits	%	Number of visits	%
Tbilisi						
Adjara A/R	278.5	40.4	302.0	35.5	223.4	42.7
Imereti	101.6	14.8	175.4	20.6	83.9	16.1
Kakheti	19.3	2.8	28.8	3.4	8.8	1.7
Mtskheta-Mtianeti	46.5	6.8	49.5	5.8	12.3	2.3
	83.0	12.0	112.3	13.2	69.9	13.4
Samtskhe-Javakhet	29.4	4.3	47.0	5.5	21.7	4.2
	101.3	14.7	95.8	11.3	91.0	17.4
Kvemo Kartli	29.1	4.2	40.1	4.7	11.6	2.2
Other Regions	Number of visits	%	Number of visits	%	Number of visits	%
Region						

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There are several cultural architecture centers in Tbilisi:

- Tbilisi State Opera House: the history of the opera house counts more than 165 years. it was designed with contribution by an Italian Architect. It was first Opera-Theater in Caucasus region. The interior is in Moorish style, it represents the most beautiful and elegant construction in Tbilisi. In 1858 famous French writer visited “Tbilisi State Opera House” and wrote about its beauty in her book. In 1874 because of an incident the Opera House was destroyed by fire, and it constructed in 1896. Now it is in European style. Famous architects modernized and improved everything.



- Tbilisi City Assembly: The original building was built in the 1830s but it reconstructed in the 19th century. It was Paul Stern's project, exactly he won the competition. It is popular because of its Exotic style with a unique exterior. Also, after 100 years a tower was added, and building become more attractive.



- Peace Bridge: it is modern building of a city. Bridge was made by glass, and steel; over the Mtkvari river. Peace Bridge was designed by Italian architect " Michele De Lucchi", 150-meter long bridge is very beautiful and attractive for tourists. Officially opened on may

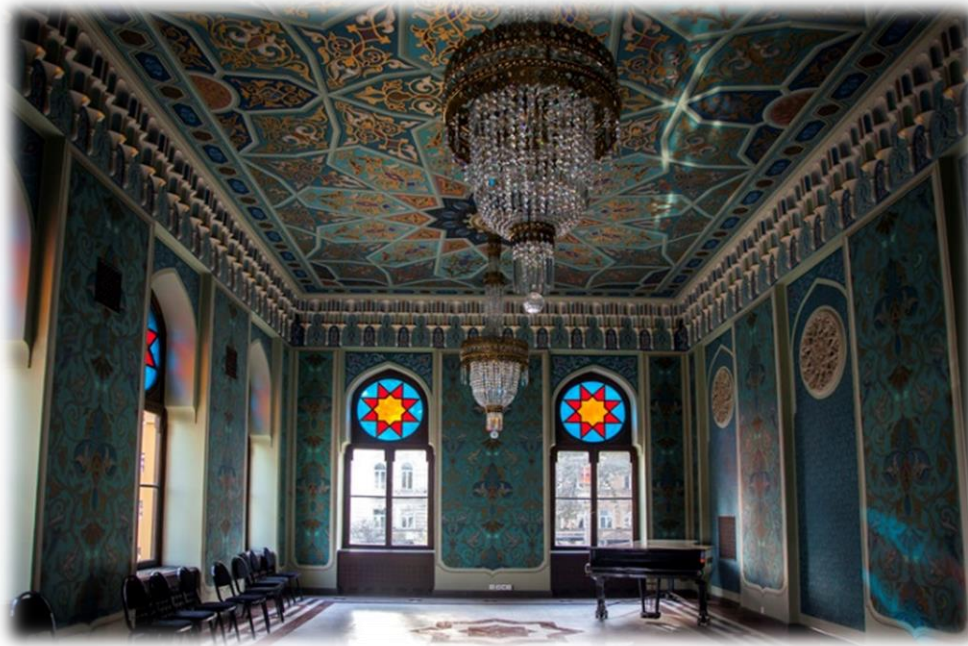
6,2010. In 2012, the Bridge of Peace in Tbilisi hit the top-13 most unusual bridges in the world.



- Rustaveli theater: Main structure of the theatre was built in 1887 by Russian and Polish architects. Cornell Batishechev and Aleksander Sienkiewicz, they both lived and worked in Tbilisi. The theater in in Rococo style. The façade features wide windows, large pilasters, big arch row and a Porticus on the pedestrian side of the street. The walls painted by famous Georgian artists(lado Gudiashvili and David Kakabadze)



- Tbilisi State Academy of Arts-educational institution is housed in the former Kobulashvili mansion, which was reconstructed and refurbished by Georgian architect Simon Kldiashvili in 1902. The organization is one of the oldest educational facilities in the field, both Georgia and the region. The state academy of Arts is a unique monument of Georgia's cultural heritage. It is the mixture of European and oriental architecture. Main attraction of its "the room of mirrors" done by Iranian masters in Qatar art style.



- Tbilisi Marriot Hotel: Luxurious Marriott is located on Rustaveli Avenue. The construction of the building started in 1911, according to the plan of Russian architect Aleksander Ozerov, who used to live in Tbilisi. It was completed by ethnic Armenian architect Gabriel Mikulov in 1915. This Renaissance baroque style building has five floors and still preserves its old architecture both outside and inside.



- Biltmore Hotel Tbilisi-located in Rustaveli Avenue, is an example of Socialist Classicism style constructed 1934-1938 with and the design of Soviet architect Alexey Shuchesev, to house a Tbilisi branch of the Marx-Engles-Lenin institute. The exterior, and interior is furnished mainly with wooden and metal works, also with different Georgian natural stones and marbles. In 1986 it was listed as architectural heritage. The Biltmore hotel was home to various governments institutions, including the parliament of Georgia, the Election commission office etc. Now the Biltmore hotel has five-star.

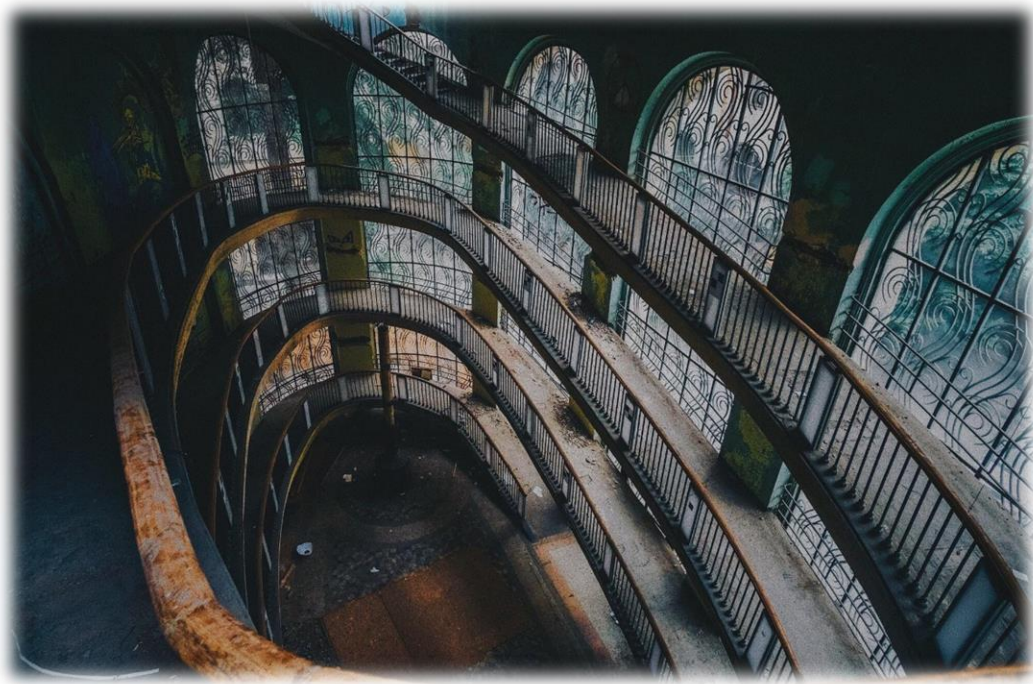


- The Diamond Palace-Another iconic building is located on Chonkadze street. Building officially opened in 1892. It is rumored that the opening ceremony was unprecedented luxury. The fountain in the inner garden was filled with wine instead of water. The entire territory was lit with Japanese lanterns and there was an incredible firework in front of the building. First the building was owned by a German engineer who spent several years in Georgia. Later, the building was sold to an Iranian man bought up in Tbilisi- Mirza Reza Khan. Nowadays, only a small part of the building is preserved, but it still reminds of the past glory.



A. ANDREWS' DIAMOND PALACE
50 Kearny St., San Francisco
The most beautiful Jewelry Store in the World

- Cable Car Station-famous stairs on the Rustaveli Avenue are known for “last-minute” souvenir destination. Every tourist has passed this place while strolling the city centre. But only few have noticed an oval symmetric tower behind the stairs, in the depth of the lower station of Mtatsminda cableway. A series of large glazed arches let light into the inner ramp that wraps the oval shape. Outer walls are made of Georgian stone of the orange color and windows have beautifully patterned metalwork.



- State silk Museum-Founded by natural scientist Nikolai Shavrov, State Museum is one of the oldest Museums in Georgia. It is built during 1890-1892 by the Polish architect Alexander Szymkiewicz. Building is distinguished by red brick facades, a mansard roof and a large portico. Interior adornment, apart from architectural decoration, features silk related elements in the designs of a frieze, a cornice and pilaster. State Silk Museum is one of the finest works of Tbilisi architecture.



- Writers' House of Georgia-It is perfect blend of European and Georgian architectural styles. The art-nouveau mansion once belonged to David Sarajishvili-a famous Philanthropist, founder of Georgian brandy production, doctor of chemistry and philosophy, who commissioned the construction of the house for the 25th anniversary of his wedding in 1905. The terrace of the house is designed by ceramic tiles and patterns were an extreme rarity and were produced only on special orders. It is an important center of the city's cultural life and still continues to be a place where the writers and artists actively involved in art processes.



The Holy Trinity Cathedral of Tbilisi: commonly known as “Sameba”, is the main Cathedral of the Georgian Orthodox Church located in Tbilisi. Constructed between 1995 and 2004, it is the third-tallest Eastern Orthodox cathedral in the world.



Old Tbilisi

Capital is distinguished by a number of features making the city a unique combination of a modern and old. The cobbled stoned city with wooden balconies and old style in mostly famous

for its cosmopolitan nature, where churches peacefully reside side by side, while the disco terrace with colorful illuminations overlooks them.

The most important and historical part of Tbilisi is “old Tbilisi.” The oldest part of town including the Avlabari, Abanot-Ubani etc. have a traditional architectural look with Middle Eastern influences. Old Tbilisi is centered on what is commonly referred to as the Tbilisi Historic district which has unique architectural and urban value. The district is located two sides of Mtkvari river, exactly in the Mount Mtatsminda. Most of pre 19th century city did not survive due to the devastating Persian invasion of 1795. District houses are attractive tourist attractions in Tbilisi, of course with magnificent Churches, Museums, old wooden houses and sulfur bath houses.

The old town has been rebuilt and razed many times during its long history. In the 18th century most of the houses were built by wood. But today it is mix of old and new style of Georgia. In 1975, part of old Town were declared a historic one and put under a Government-sponsored archaeological and restoration program.

Although the city’s urban landscape fascinates the visitors, and it’s graced with rich culture and heritage. The district is full of tourist attractions, apart from well-known attractions and landmarks are exposed and visible to everyone, there is much more in the city, and it is difficult to describe it clearly. Several beautiful buildings are adored by the residents of Georgia and foreign visitors of the country as well.

The Agmashenebeli street is the most well-known for its beautiful old-style houses, they preserve its unique charm until today. It is enough to see the house and tourists will find themselves in different world.

The houses were typical to the luxury houses built at this time, decorate with golden patterns. One of them is with illustrations and created by famous 19th century Hungarian Painter Mihaly Zichy. He created the classic illustrations that have been used in editions of Rustaveli’s poetry. (Shota Rustaveli was one of the most popular writer)

In the 19th century most popular was vintage style, it is a real architectural jewel of Tbilisi. Houses were decorated with colorful stained glass windows in the city. The old buildings are district

attractions for the tourists, stained-glass windows are over a hundred years. Also, balconies are decorated with exquisite carvings and ornaments as well the beautiful spiral staircase.

Good example of old style is “Former Hotel London at Atoneli Street”: it is a unique vintage building which constructed in 1875. The interior of the building is decorated with unusual masterful art works, and metal staircase. It is well-known fact that Knot Hamsun, a famous Norwegian writer used to stay here during his time in Tbilisi, in the 1899. It was considered as one of the luxurious hotels in the city, and it is the favourite place for foreign visitors. Because of it has really entire atmosphere of the old mystical environment.

Another example is Georgian “Hogwarts”- is also in old Tbilisi. This is unusual, interesting, and brick building. A 19th century Neo Gothic building is one of the architectural jewels of Tbilisi. It might remind of Hogwarts, but it is one of the oldest school building. Which was build in 1903-1905 for the girls’ gymnasium. “Hogwarts” stands out its Neo-Gothic architecture that has been preserved this day.



Rustaveli Avenue-“The house of Milik-Azariants”: located in the main street of the city, Rustaveli Avenue 37. The house is the symbol of old Tbilisi built according to the project of the Architect

Nikolay Oblonsky. The building was constructed in 1915 under the order of famous philanthropist Alexander Melik-Azariants. Additionally, the building incorporated Art Gallery and a garden full of plants; Photo salon and cinema.

The former Wedding Palace in Tbilisi: it is another especially beautiful building in Tbilisi designed and constructed in 1984 as a Wedding venue. It is also located in old Tbilisi. The Wedding palace was visited by many outstanding people such as Margaret Thatcher. Now the Palace is lease to a private company and currently hosts weddings and corporate Functions.



Residential Blue houses with carved balconies at Rustaveli Avenue- the house was constructed in 1897. It used to belong to the famous lawyer and economist Vasil Gabashvili. Its facade is the synthesis of Baroque and Rococo styles. Even Joseph Stalin was captivated by its unique beauty- as it is known, the building survived after the Second World War and has been preserved to the present day.



Historic Residential House: it is another jewel of Tbilisi's architecture, beautiful house is decorated with original ornaments. The house has a status of Cultural Heritage Monument. It is one of the oldest building in Tbilisi. The charm of the building is wooden balcony decorated with carved details that are typical to the old houses built in Tbilisi. It was constructed in 19th century.

3.2.1 Proposal

Tbilisi (Georgia) is the capital city which can be named as the City of Culture, Because of many reasons:

The idea of Georgia and Tbilisi resonates strongly in the rest of Europe and even the world. Tbilisi is potentially a very beautiful place, it is an exotic place, the place where “Stalin” came from, it has a long tradition of wine, good music, unique alphabet(unique world heritage) etc.

Monumental architecture, world-famous polyphonic singing and traditional music, books, rich spiritual an secular literature, colorful folk dances and ballet, theatre and cinema, metal works, enamels, and paintings all bear trademark qualities of the ancient culture.

Architecture, astronomy, geography and other disciplines of knowledge were being developed. Today, Georgian culture is richer than ever. It is completely original destination with diverse cultural influence, and now Tbilisi is an accessible and affordable choice.

Tbilisi’s geographical position, situated at the cross-roads between Europe and Asia. It has potential for cultural tourism given that it has important built up in former times. There is a group of visitors who know the city and new visitors can be attracted by its nature and its physical heritage.

Tbilisi was considered one of the most attractive cities of the former Soviet Union. It is rich in history, has a splendid landscape setting, excellent food, a pleasant climate, and an easy-going atmosphere.

The existence of International foundations(most of them are American) that are already financing cultural and artistic projects as well as the development of civil society.

Tbilisi can play a major role in funding cultural and artistic activities and interventions in physical heritage.

A rich cultural tradition that particularly produced important achievements in the performing art and cinema. A memory of a period of cultural blossoming in the 1920’s where Tbilisi was seen a European hub. During the communist period, culture represented a “refuge” generating a special form of creativity given that cultural expression was the only way to protest against those realities.

An ancient cultural heritage, rich in historic monuments(mainly churches) that can be reintroduced into the country's tourism offer.

The existence of a number of NEOs active in research, protection and the promotion of cultural heritage.

Over the past years, now independent cultural entities have been set-up, such as the Georgian Arts and Cultural centre and performing groups mainly through civil society and private initiative. Some of these are well-connected and entrepreneurial and offer real hope of the future.

The establishment of the fond for saving culture as a mechanism to support culture.

The interest expressed by Tbilisi's cultural department in saving and including the tourist circuits houses and artist workshops that used to belong to important cultural personalities.

The existence in Tbilisi of cultural resources that are able to focus the interest in the entire South Caucasus and internationally, such as "Caucasian House", or the international interest for cinema , theatre and jazz festivals.

Georgia invests a lot of energy in showing the world its beauty.

Conclusion

We can conclude that: Culture represents one of the most important factors in economic development of a city, thus marking its own importance in urban branding and tourist potential of a given city. Culture determines the main trends of the economic development, making the foundation for popularization of the economic work of a municipality: “culture plays one of the key roles in facilitating an authentic experience of a place and is one of its liveliest assets”.

European capitals of culture can and do serve as a tool for enhancing and urban development. As I mentioned above: History plays the major role in determining the attractiveness of a given European capital of Culture. History of a given city can be evaluated in terms of the constructions and their basics, as the part of a given culture. History as a tool, serves as one of the most important determinants of the characteristics of a given city, as the tourist attraction.

In total we can say that: The European Capitals of Culture initiative is designed to:

- Highlight the richest and diversity of culture in Europe
- Celebrate the cultural features Europeans share
- Increase European citizens' sense of belonging to a common cultural area
- Foster the contribution of culture to the development of cities

In addition to this, experience has shown that the event is an excellent opportunity for: Regenerating cities, Raising the international profile of cities, Enhancing the image of cities in the eyes of their own inhabitants, Boosting tourism, Breathing new life into a city's culture etc.

The European capitals of culture have undoubtedly allowed many European tourists to discover the riches of the most beautiful cities of the continent. But there are still doubts on

the way to go before becoming between Europeans and the strong links between the creators of this label.

To conclude, the aims and policy of the European capitals of culture are mostly directed towards the creation of an efficient basis for the attraction of international attention towards a given city. The aim of giving the new cities the name of “European Capital of Culture” is to increase the support towards the concept and increase the international awareness of the program. The policy,

as stated above, includes the realization of important events in European capitals of culture in order to increase their popularity, but the “event” has been a broader term since the implementation of the measures stated above.

As a proposal: Tbilisi is the future “European capital of culture”, Because of its long and rich culture, arts, unique churches, music, architecture etc. The capital of Georgia, once called “Small Paris”. Indeed, the spiritual and cultural life is rich and varied. In the city are always held interesting cultural events, festivals, theater performances, and concerts.

Georgia is an inseparable part of European culture. Our country has always been and will always be an organic part of Europe.

As far as presently Tbilisi is being attacked by the massive constructions and some skyscrapers within the cultural centers of the city, maintaining a balance between the renewal and the traditional construction culture is important

The history of Georgia is unique, yet the country has survived with its own language, alphabet, religion and culture. Tourists feel this everywhere in Tbilisi, not least because it looks both familiar and like nowhere else. It is like a European city that’s grown up over centuries in a slightly different universe.

Georgia will prove the name of Tbilisi as one of the capitals of culture of Europe, just like Riga or Vilnius, both of which serve as minor centers of European culture, attracting millions of visitors annually.

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